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Facts and Comments.

The centenary of the "Times" has revealed, amongst other interesting things, the regard, or rather no regard, in which our art was held in this country a hundred years ago. The issue of the great newspaper published on January 1, 1788, promises accurate and full accounts on almost every conceivable subject; politics, commerce, Parliamentary debates, the stage, and the world of fashion are prominently mentioned. But as to music, there is complete silence. Things have changed since then, and it is but just to the "Times" to state that, leading the way in this, as in most other matters, it was the first, many years afterwards, to appoint a special musical critic, and thus to receive the divine art amongst the topics worthy of being introduced to the general reader.

Mr. Henschel will produce, *inter alia*, Liszt's "Danse Macabre" (solo pianoforte Mr. Frits Hartvigson), Brahms's early and lovely Serenade in D, opus 11, and a concert overture, "Morte d'Arthur," by Dr. Bridge. He will, no doubt, again provide a palatable feast, but what is the good, if those invited do not attend to partake of the good things set before them?

We understand that the hour for the commencement of the Monday Popular Concerts is to be changed from eight o'clock to half-past. Upon the whole, this seems a step in the right direction, and we hope that the example will be followed. At present, the fashionable hour of dining, or at least of digesting dinner, clashes with that of attending musical performances, to the mutual disadvantage of both.

The preparations for the Handel Festival, in June, at the Crystal Palace, are proceeding rapidly. Madame Albani, Madame Valleria, and Madame Nordica, Madame Patey and Madame Trebelli, Mr. Edward Lloyd, and Mr. Santley have already been engaged. Mr. Manns will, of course, conduct, and it is hoped that it may be possible to secure even greater choral and orchestral effects than at preceding Festivals.

To judge from the tone of general comment which has accompanied the announcement of Dr. Stainer's threatened loss of sight, one could be led to believe that either his misfortune was new, or that his contemplated retirement from his post of organist of St. Paul's Cathedral was immediately to be looked for. Neither view of the case, however, is the correct one. Dr. Stainer, unfortunately, has for long been a sufferer from his eyes, and before now has undergone an operation, which has been only partially successful. His retirement from the organ-loft at the Metropolitan Cathedral is not likely to come into force for some months; and should it become inevitable, there is reason to hope that it will give to one of the best composers of modern Church music more time to devote himself to this particular branch of his varied accomplishments. As in the case of the late President of the Royal Academy of Music, the partial loss of his eye-sight does not necessarily prevent Dr. Stainer from future activity in the world of music.

The record of Dr. Stainer's work at St. Paul's is written in letters of gold on the memories of all those who contrast the Cathedral services as they now are with what they were twenty years ago. The progress is almost phenomenal. There is one point, however, on which we may be pardoned our expression of discontent. It is somewhat remarkable, in view of the great activity displayed over all the rest of the country in organising and carrying out choral festivals and services on a large scale, that hitherto there should have been so little attempt to do the same thing in London, where the material is so abundant, and many of the conditions of the problem comparatively so easy. As the Metroplis of England, London is almost of necessity the head-quarters of English Church music, as of everything else; but its claim to this distinction is based upon the excellence and enterprise of particular Church choirs, not upon any centralised operation, or any decided lead taken by the chief Church of the diocese. In saying this we do not discount the importance of the special services which are held in the Abbey and St. Paul's, and which have approached or exceeded the dimensions of many gatherings called musical festivals in the country; but it is the want of centralisation and organisation that is felt.

Of course, any such proposition naturally brings to the mind the Cathedral or the Abbey as the only places in connection with which it would be worth while or appropriate to carry it out. And of the two edifices, St. Paul's comes first in consideration, as being the actual cathedral church of the diocese. The ice of capitular conservatism has already been freely broken up, and there seems no reason to suppose that any well considered plan for making St. Paul's a centre of great choral gatherings, at a particular period of each year, would meet with any gratuitous opposition. What is done at present is worthy of all praise, but we could go much further and not fare worse. Perhaps Dr. Stainer, in his leisure, will have time to consider this.

Mademoiselle Leonard's musical At Home, last Monday, was highly successful, the singing being particularly good, especially that of Madame Dalnoki, a lady well-known in art circles at Vienna, of whom we have before made favourable mention; and Mr. Van Lennep pleased all by his rendering of "Love's Prisoner." M. Ortzman's violin performance was also worthy of note, and gained great applause.

For the University of London Intermediate Examination in Music, 1887, the examiners were R. T. Glazebrook, Esq., M.A., F.R.S., Dr. Pole, F.R.S., Prof. Reinold, M.A., F.R.S., Dr. Stainer, M.A. There passed in the First Division—Bate (Henry Vipond), Cunningham (Ada Louise), Davis (Thomas Henry), Eckersall (John Williams); in the Second Division—Coulson (Peter James), Smith (Thomas), and Thatcher (Edwin). For the B. Mus. Examination, the examiners were William Pole, Esq., Mus. Doc., F.R.S., and John Stainer, Esq., Mus. Doc., M.A. The Pass List has the name of Bertenshaw (Thomas Handel, B.A.), in the First Division, and in the Second Division, Beuzemaker (James Jeremiah, B.A.), Herzberg (Samuel Alexander), and Miller (Harry Colin). Williamson (John Richardson) passed in the First Division of the Intermediate D. Mus. Examination. These are the encouraging results of private study, and, in some cases, private tuition.

There is no end to theatrical fires. After Paris, Exeter; after Exeter, Islington; after Islington, Antwerp, where a violent fire occurred on the first night of the year, at the Alhambra Theatre. Fortunately, no one was in the building except the concierge and her family, who were saved. There was another panic caused by an alarm of fire in the Josefstädter Theatre, at Vienna, recently. A lady fainted, and the cry for water started an absurd panic, audience, actors, and actresses flying from the house in terror. Happily the assistants kept their heads and opened the emergency exits, so that the house was cleared within two minutes. The audience and players soon returned to the house, and the piece was played to the end without accident.

We had scarcely done penning the above lines, when the news arrived of the breaking out of a fire in the flies of the Belfast Theatre, where, happily, the mischief ended, owing to the prompt measures taken by two watchmen; and of the destruction of the Bolton Theatre Royal. At this theatre, curiously enough, two of the artists from the Islington Pantomime had been newly engaged.

The outbreak of a fire at Messrs. Erard's pianoforte rooms, in Paris has happily proved to be a very slight disaster.

Miss Sarah Berry, a new prima donna, makes her first appearance at Mr. de Jong's concert in Manchester, on Saturday next. Miss Berry's career is a remarkable one. From her eighth until her seventeenth year she was a weaver in a mill in Lancashire. Having gained the Courtney Scholarship, Miss Berry went to London, where she had the advantage of the tuition of the late Madame Jenny Lind, whose favourite pupil she soon became. Miss Berry also had lessons in declamation from Mrs. Kendal.

Verdi's "Otello" has been given at St. Petersburg, Buda-Pest, and is in preparation at Warsaw, Munich, and many other Continental cities. Are we still to lay in the rear of everybody else? Augustus Druriolanus to the rescue! We may add that the scheme for an Italian season at Drury-lane is progressing as favourably as can be expected, but we must not disclose details for the present.

M. Paravey has been appointed manager of the Paris Opéra Comique, out of a number of candidates. His qualifications for so important a post appear, it must be owned, somewhat slender, to an outsider. His antecedents are those of a not very successful baritone, and of an energetic provincial manager, who has produced Bizet's "Les Pêcheurs de Perles," Boito's "Mefistofele," and, quite recently, M. Adolphe David's "Diane de Spaar," at Nantes. All this is well enough in its way, but everyone knows that the ways of provinces are different from those of a capital, and that a manager who has pleased the one has to unlearn many things to please the other. In the way of money, M. Paravey is said to be the happy possessor of 400,000 francs, or about £16,000. Let us say in parenthesis, that if fortune had favoured us with so handsome a sum, we should humbly thank Providence, and lead a peaceful and quiet life, as what the French call a *rentier*. But M. Paravey soars higher than this; more than half his modest fortune will go as caution money, and the purchase of scenery and dresses, and with the remainder he is prepared to battle with the slings and arrows of outrageous fortune. Let us hope that fortune, which is said to favour the brave, will for once prove constant. It is true that he has a large Government subvention to fall back upon.

The death is announced of Carl Stepan, who has lately been suffering from ill-health, ascribed to blood poisoning, and who succumbed on December 29th from the effects of the amputation of his leg. Carl Stepan will be remembered in Germany as a baritone singer attached to the Courts of Mannheim and Baden; and in England as one of the principal baritones in Mapleson's Italian opera, and as an oratorio singer at the concerts arranged by Messrs. Barnby and Novello some years ago at St. James's Hall. Herr Stepan also sang as principal baritone at the Pro-Cathedral, Kensington, for many years. He was born at Storakovitz, in Bohemia, in 1822, and was, therefore, 65 years of age at his death. We join in the sympathy felt by the musical world with the talented son of the deceased artist, Mr. Max Eugene, now attached to Mr. Carl Rosa's Opera Company.

From Paris comes the announcement of the death of Zenobia, the last surviving daughter of Cherubini, who, after her marriage with Signor Rossellini, took up her residence at Pisa, and there died at the advanced age of 80.

The late Professor Marxsen bequeathed to the Vienna Conservatoire £500 for providing, yearly, three needy students with 50 florins apiece; for assuring that on every All Souls' Day a wreath shall be laid on Beethoven's grave; and lastly, for the institution of an annual social meeting of the professors of the Conservatoire. Marxsen was a pupil of Scyfried, and, as it is seen, held Vienna and the Conservatoire in the highest regard.

Herr von Strantz, the sub-manager of the Berlin Court Opera, who, as will be remembered, lately fell out with that high-handed aristocrat, Count Hochberg, is going to start an opposition theatre on his own responsibility. Apropos of opposition enterprises, let us mention the rumour that the Victoria Hall, in Regent-street, originally intended for a large concert hall, will most likely be turned into a picture gallery, where the artists who have seceded from the Grosvenor will exhibit their works, under the auspices of Messrs. Hallé and Comyns Carr.

The end of the Old Year has brought forth many interesting Wagneriana. Messrs. Breitkopf and Härtel have published the remaining sketches for a sacred drama, "Jesus of Nazareth," which Wagner contemplated thirty years ago, and subsequently abandoned, for obvious reasons. The same firm has issued the first instalment of the correspondence of Wagner and Liszt, a most important and valuable work, which throws a beautiful light on the friendship of two great men, and from which we propose to give extracts at an early date. The originals of the letters written by Wagner were in the possession of the Princess Wittgenstein, and have, by her daughter, been placed at the disposal of Wagner's heirs, who, in their turn, have added the letters written by Liszt, and carefully preserved by their recipient.

Some interesting Wagner autographs were recently sold at Berlin, from one of which it appears that the song known as "Der Tannenbaum" was written as early as 1839, that is, before the completion of "Rienzi." This song, a somewhat feeble composition, has hitherto been a puzzle to critics, who, not knowing its date, attributed it to one of those fits of nodding, from which, according to Horace, even the excellent Homer suffered sometimes. Why will not the publishers of music, like the publishers of books, put a year on the title-page? The opus number alone is not conclusive, and, besides, in many cases misleading.

The stories regarding little Hofmann set going in the American Press are, if possible, more stupid than those which kept the interest in the infant phenomenon alive in this country. Here is one of them :—"One lady, who has met the boy, and who has heard him play, both in public and private, says that nothing that has been said of him adequately expresses his marvellous genius. At the first rehearsal which he had with the musicians, at the Metropolitan Opera House, prior to his first public appearance in New York, the members of the orchestra were perfectly astonished at his playing. They were still more so when he stopped them in the middle of a Beethoven sonata (*sic*), and directed Mr. Neuendorf to tell the clarionet to play more *piano*. He also told the well-known conductor how the time should be beaten, as the orchestra was not playing properly. It must have been a revelation to the musicians, who were all soloists, to be reprimanded for their work by a child, however talented, ten years of age." One would like to know the opus number of that *sonata*.

English musical critics have still much to learn from their confrères over the water. The following blossoms of flowery language are culled from the "Boston Evening Traveller," not, it should be understood as the utterances of that intelligent and well-written journal, but as a quotation from a Southern newspaper. This is how the opening of the opera season at New Orleans is described :— "A gorgeous tableau of blazing lights, brilliant colours, scintillating diamonds, brave men and fair women, whose faces bore a look of eager and enthusiastic anticipation, met the view of a looker-on at the French opera on Tuesday night. The velvety blackness of beautiful creole eyes grew lustrous with delight as they watched for the uprising of the curtain, and perfumed fans, in whitest hands, waved back and forth with a rapid grace of motion which indicated the restrained impatience of the owners.'"

No wonder that the same poet critic speaks of Donizetti's "Favorita," as "that exquisite story of Spanish chivalry, when belted knights, wearing fair ladies' colours on their hearts, drew their visors over the bearded faces on which the balmy kisses of dewy lips were pressed in passionate farewell, and went forth to battle for love and honor."

The arrangements for an historical series of opera performances at Bologna, says "Le Ménestrel," have undergone some important alterations since we first announced the intention of the directors. Instead of mounting certain operatic works of the 17th century, some belonging to the 18th century, by Peroglesi, Paisiello, Cimarosa, Gluck, Sacchini, for instance "La Serva Padrona," "Nina Pazza per Amore," "Il Matrimonia Segreto," "Alceste," and "Oedipus in Colonus" will be given. Fragments also from Rameau's "Castor and Pollux," Mozart's "Idomeneo," and Cherubini's "Blanche de Provence," will be presented on the concert platform.

It is said that a son of Paganini has discovered, and is about to edit, some posthumous works of the great virtuoso.

Reviews.

ROBERT SCHUMANN'S EARLY LETTERS.*

The music of Schumann, perhaps more than any other, abounds in whimsical hints calculated to whet our appetite for information concerning not only the external life of the composer, but also as to the particular notions and circumstances which, in his case, so frequently supplied the impulse to composition, and of which Wasilewski and other biographers furnish but scanty information. The very titles given to many of his pieces, the little tone-pictures contained in his "Children's Album," the "Forest Scenes," the "Carnival," Eusebius and Florestan, and scores of similar examples, too familiar to pianists nowadays to require enumeration, would be sufficient to prove the fact, even if we did not know it from other sources, that, side by side with his high musical endowments, and ever working in conjunction with them, existed literary faculty, intense humour, sympathy, a keen eye for the picturesque, and a lively perception of the poetical aspects of life. For these, and for other reasons, lovers of Schumann's music will eagerly turn over the pages of an excellent translation, recently contributed by May Herbert, of the early letters, originally published by the composer's wife, dealing with events between the years 1827 and 1840, and covering, therefore, the period of his boyish loves, of his legal studies at Leipsic and Heidelberg, of the struggle between law and art, and the final inevitable victory of the latter, down to within four months of his marriage to Clara Wieck. Readers of the MUSICAL WORLD have already had a foretaste of the pleasure to be derived from the original letters in Mrs. Oscar Beringer's interesting "Gleanings from Schumann's Youth and Early Manhood," published in these columns last year. The sidelight thrown upon Schumann's mental characteristics in the present collection, the abundant evidence therein afforded of his affectionate nature, of his glowing imagination, of his love of home and devotion to friends, and of that combination of musical and literary gifts before adverted to, and which found its culmination in 1834 ("the most remarkable year of his life," as he himself called it), in the establishment of the *Neue Zeitschrift für Musik* will prove of inestimable value for the musical student. The earlier letters, addressed from Zwickau, in 1827, to his school-fellow, Flechsig, are full of the high-flown phrases, and tinged with the romantic spirit, of youth ; when, however, he writes of his early loves, we read in the light of subsequent events ; we know that Liddy and Nanni were not for him ; that the years to come held in store for him another helpmate—the crowning blessing of his life—to cheer and uphold him in times of despondence and Titanic struggle, and after his death to be mainly instrumental in the tardy fulfilment of his own prophesy, uttered in the flush of youthful hope : "Don't be afraid, my dear Clara, you shall live to see my compositions come into notice, and be much talked about. I have no fear, and it will all get better by degrees, and within itself." A large proportion of these letters are addressed to his mother, his tender affection for whom neither distance nor the pre-occupations of his beloved art could ever diminish. Not the least interesting of them, but too long to reproduce here, is the temperate, sensible, manly appeal in which he battled with her long-sustained prejudice against the one career he had set his heart upon. "Now comes the question, 'to be or not to be,' for you can only do one thing well in this life, and I am always saying to myself 'make up your mind to do one thing thoroughly well, and, with patience and perseverance, you are bound to accomplish something.'" Though, fortunately for him, he was not altogether without means, allusions to perplexities on the subject of money matters, from which the lives of young artists are so seldom exempt, are almost comically frequent in these letters. In nearly two out of three, written during the early part of his career, are urgent appeals for remittances, written sometimes in a sprightly, at others in a despairing, vein, of which the following may serve as a sample: "I should like to have my hair cut, as it is a yard long, but haven't a copper to do it with. * * * * I ought to send several letters to Heidelberg, but have no money for the postage. What will the world think of me? My piano is horribly out of tune, but I cannot send for the tuner, etc, etc. I have not even enough to buy a pistol to shoot myself." Chatty accounts of his travels and excursions, graphic descriptions of natural scenery, a homely picture of the Wieck family, his enthusiasms for Schubert, Chopin, Liszt, and others, and the generous admiration he entertained for Mendelssohn, in spite of some doubts of the latter's sincerity, which troubled him in the earlier stage of their acquaintance, all help us to an understanding of this affectionate, ardent, and singularly attractive nature. Some letters to Clara Wieck have a place by themselves at the end of the volume. The temptation to make any lengthy extracts from these must be resisted. They are ideal love-letters, the happy outpourings of one musical soul to another whom he knows full well to be in sympathy with all his struggles, his predilections, and highest aspirations. The following short specimen might easily be replaced by many another of equal interest from the same source:—"How full of music I am now, and always such lovely melodies! Only fancy, since my last letter I have finished another whole book of new things. You and your ideas are the principal subject, and I shall call them *Kreisleriana*, and dedicate them to you; yes, to you, and to nobody else; and you will smile so sweetly when you see yourself in them. Even to myself my music now seems wonderfully intricate in spite of its simplicity; its eloquence comes straight from the heart, and every one is affected when I play before people, as I often do now, and like to do; and when you are standing by me, as I sit at the piano, we shall both cry like children—I know I shall be quite overcome." For the benefit of those in this country who are unable to consult the original, it may be hoped that an equally good translation of a later batch of letters (1828-1854), which has been edited by F. G. Jansen, will in due time be forthcoming.

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* Robert Schumann's Early Letters, originally published by his wife : translated by May Herbert. Geo. Bell and Sons.

BENJAMIN GODARD.

It is announced that during the winter season "Jocelyn," an opera in four acts, by Benjamin Godard, is to be brought out for the first time at the Théâtre de la Monnaie, of Brussels. This fact, reported by all the French newspapers, has created quite a sensation in the general public, and, for the time being, the name and the personality of Monsieur Godard are themes for conversation in all circles where there is a heart and an ear for music. Had it been announced that a new symphony, or a new oratorio, by Benjamin Godard was to be performed at the Gewandhaus of Leipsic, or at the Albert Hall of London, or, for the matter of that, even at the Châtelet, or at the Cirque d'Hiver, I venture to say that the newspapers would not have thought it worth while to comment upon the coming event; and, had they done so, the majority of French readers would have passed over the paragraph, and not taken the least notice of it. "You see," one of the most distinguished musical critics in Paris said to me, the other day, "in France the opera is everything," and by the heartiness and artlessness of his delivery, and by the expression of his face, I understood that, though in words somewhat deploring this theatrical tendency of his countrymen, in his soul the critic was as French as the poorest Parisian, who will pawn his overcoat, but go shivering and hear the new opera of Gounod or Massenet.

Since the appearance of Beethoven's ninth symphony, and the works of Schumann, Liszt, Wagner, and Brahms, the purely intellectual part of music has soared, and with inconceivable speed, too high even for Frenchmen to follow it. Even for Frenchmen, because there is, perhaps, no nation in which a taste for Art is, so to say, congenital in each and all as in France. It may be very often a wrong taste, but there is always a taste for what they think beautiful, and an invariable and clamorous horror of dulness, which is the product of artifice when it apes Art. Italians have not much consideration for the Pope, because he lives amongst them; and for the same reason, perhaps, Frenchmen cannot be brought to worship at the Altar of Art, because the awful goddess, when in her lighter moods, is too often amongst them.

Thackeray wrote that Frenchmen must have their revolution; and it may be added that Frenchmen must have their stage, and on the stage something that appeals immediately to them, that makes them either laugh or cry, not something that obliges them to think too much. Philosophers they have, and plenty of them, to rack their brains when they feel so inclined; but when they are inclined to seek the comfort of Art, they will see, and hear, and be amused. I go as far as to believe that those patriots who object to Wagner because he is a German, are not bonâ fide; the art and the musical drama of Wagner are, in their essence, so exceedingly German, that even a political brotherhood of the two nations could not make the author of "Lohengrin" a whit more popular with the Parisian opera-goers.

It is needless to remark that these observations apply only to the general public, but the fact that the programmes of excellent music that are given at the Sunday concerts attract numerous and intelligent hearers—a fact that might be brought against my preceding assertions—is not enough to show in the nation a love for the new and higher class of music. Paris is not a village, as perhaps a cockney may believe in his heart; and if the want for music apart from the stage were really felt, a couple of concerts weekly, and at the same hour and the same day, could not supply even moderately the needs of over two million persons.

M. Godard, amongst French composers, has the undeniable right of being one of the chosen few by whose works we, and perhaps posterity, must judge of the present worth of the French school. Of these great composers he is the youngest, but to him might well apply the so often quoted line in "King Lear," and, next to Cordelia, to nobody better than him.

Benjamin Godard was born on August 18th, 1849, in Paris. It appears that his talent for music began to show itself in his infancy, because, at the age of only nine years, we find the little Benjamin playing a solo on the violin at a public concert. Happily, however, the good sense of his parents refrained them from holding up the little Benjamin as an *enfant prodige*; he followed a regular course of study, and had lessons from Reber in composition, and from Vieuxtemps in violin playing. At fifteen years of age he made, with Vieuxtemps, a concert tour in Germany, and the German newspapers are full of flattering reports of the gifted young violinist's successes. In this very same year he came out as a composer, and wrote a "Stabat Mater," which obtained a prize at a competition at Bordeaux. Since then he always kept himself before the public, by publishing compositions of various kinds: songs, studies, sonatas, suites, &c., but it was only in 1878 that his reputation as a composer was almost officially established, when his Symphonie Dramatique "Le Tasse," was awarded, ex æquo with Dubois' "Le Paradis Perdu," the prize of ten thousand francs, which the City of Paris offered, in 1878, to the author of the best instrumental and vocal composition. It was a jury composed of such competent judges as Charles Gounod, Ambroise Thomas, Saint-Saëns, Delibes, and others, that had the difficult task of awarding the couronne and the purse of £400 to the best work sent in for competition; and it was after many sittings that they came to the conclusion that "Le Tasse" and the "Paradis Perdu" were both equally worthy of the prize. "Le Tasse" was performed that same year at the concerts of Colonne, at the Châtelet, where it scored something like a popular success, but, not being an opera, its career ended somewhat abruptly. Fragments of this work, particularly a charming pastorale, are very often performed, but I know not whether "Le Tasse," after the first time, was ever presented in its integrity to an audience. Having thus established his reputation, Godard has held his ground victoriously to this day, with works of ever-increasing importance, and, as in duty bound, he tried also the stage; but, so far, his way in that direction has not been very easy. The first opera he wrote, "Les Guelfes," remains still unpublished and unheard, except by fragments in concert rooms, in the maestro's portfolio. The second one, "Pedro de Zalamea," was performed at Antwerp, in February, 1884, but, though a clever and inspired composition, the unsatisfactory libretto proved a positive drawback to its successful career.

(To be continued.)

MUSIC IN ITALY.

MILAN, January 1st, 1888.

Ida Bosisio, a pianist; Gemma Luziani, another pianist; Tivadar Nachèz, the violin player; "Queen of Sheba" (*Regina di Saba*) Goldmark's beautiful, though rather lengthy work; "Annibale," a new grand ballet; *voilà* the news and novelties of our theatrical and artistic season at its beginning.

The night of Santo Stefano (26th December), all over Italy means the opening for the winter, or, more properly speaking, carnival season (*Stagione di Carnevale*), and the theatres, big and small, more or less important, have done their best to enter the field of entertainments. I will not say they have been all successful. Milan, for its part in the pleasant struggle, went on well, both financially and artistically. Scala, Dal Verme, Carcano, Manzoni, Filodrammatico, had full houses, full cash-boxes, and, somehow, full success. Of other Italian theatres I may mention Bergamo with "Don Sebastiano," Como with "Carmen," Genoa with "Don Carlo," Verona with "Carmen" too, Parma with "Re di Lahore" (an awful *fiasco*), Ravenna with "Carmen" again, Pesaro with "Fra Diavolo," and, above all, Turin with "Otello" (Verdi's of course).

In this last city the first performance took place on the very night of Christmas (what a disagreeable custom, by the way) and gained a new triumph. Of course, although grand in itself, being played on the stage of the Teatro Regio, the performance had nothing in common with that of the Scala; still, it was an event of interest, all the people being very anxious and a little fretful, too. I may say the music gave rise to almost the same phenomena noticed here, in Milan, and afterwards at Brescia, Venice, Rome, Budapest, St. Petersburg: a growing success on subsequent nights, all the beauties in the score being more and more appreciated as the mind grasped larger comprehension of the whole masterly work. A wonderful, unexpected success was for the tenor, Signor De Negri, who, I am told, did marvels; nobody thought of such a *bravura* both as an actor and a singer—intelligence and splendid voice. "Otello" is now making furore in the majestic Taurinorum, and I shall say no more. Naples opened its season with "Don Carlo," with a big success for Kaschmann (Marquis of Posa); Rome, with "Il Profeta" and a glorious night for Tamagno, who was made the object of ovations, as he plays the *rôle* with power and cleverness of extraordinary effect.

Turning again to Milan, Signorina Ida Bosisio—a charming young lady—won approval as a pianist, but made no special impression; she has not yet shaken off the dust of the schoolroom. Gemma Luziani—the prodigy of some years ago, when a child—conquered, as usually she does, her public in two concerts. She is a wonderful artist at that too much abused instrument, and what makes of her an exception among many pianists, is conscientiousness as an interpreter. As a player she is simply marvellous; one might think the piano *speaks* under her tiny fingers. Gemma Luziani is on the way of fame, and deservedly, I will add, for she is improving year by year.

And Tivadar Nachez? I shall say nothing except that he made a great *furore* at our Filodrammatico in three concerts, though not to be compared in some things to that of his predecessor the Belgian Thomson. Yet Nachez is an exceptional violinist, a genuine son of that classical country, Hungary, which has given us many a splendid performer on the most difficult of all musical instruments. He met with a rather too apathetic public, and had to conquer their applause through daring wonders.

"Regina di Saba" and its author have been cordially welcomed at La Scala. Goldmark has been recalled a dozen times, amidst ovations; several numbers of the too long and not too well treated plot—historically speaking—were specially applauded, and two encored; the stretta—very beautiful—of the prelude of the second act, and the romanza of the tenor (Signor Nouvelli) in the same act. The critical Press of Milan have been, one and all, unanimous in praise, and even admiration, for the big brain of that musician, and, altogether, of his mighty work; but I think the best judgment of it has been given in the *Gazzetta Musicale*, by Giulio Ricordi, condemning what was rightful to condemn in this—for us—new opera, with an artistic and Italian view of the would-be new school in which, I should say, no author has yet reached so high and perfect a point and measure as Verdi with his "Otello." The *dramatis personæ* did all their utmost to please the master and the audience, and well they did. Signora Kupfer-Berger (Sulamid), Signora Voenna (Regina), Signora Sara Palma (Astarot, her slave), and Signor Nouvelli (Assad), Dufriche (Salomone), Navarini (Baal-Hanan)—each of them sang and played with all their heart. Besides the exquisite singing of the tenor, Nouvelli, I have to mention a real and marked success for Signora Sara Palma (an American), who, appearing at La Scala for the first time, had the rare luck to recall the famous words, *veni, vidi, vici*, astonishing the audience with her unexpectedly good rendering of the beautiful *Nenia Araba*, in the scene of fascination (*allettamento*). When she (Astarot) sang *a voce sostenuta* that very curious passage without orchestral accompaniment—the audience burst into frantic applause, and Signora Palma (*a nom de bataille*, by the way) was called out to the proscenium. Her voice is strong, full, melodious, and her appearance distinguished.

Yesterday, Signora Giovannina Lucca (the publisher of the score) gave a grand lunch in honour of Goldmark, in that same hall of the Hotel Milano where Giulio Ricordi welcomed the numerous and distinguished guests who had come to hear *Otello*. At the table sat, besides Signora Lucca and Goldmark, all the editors and critics (musical) of our Press, and *Folchetto* as a representative of the Roman *Fanfulla*; Negri the Syndic of Milan; Giulio Ricordi, the maestri Faccio and Coronaro; the poet Zanardini, translator of the libretto; Lamperti, the impresario of La Scala. Goldmark was much moved, and had to make several speeches in answer to those from the lips of Signora Lucca first, and Signori Torelli-Viollier (editor of the *Corriere della Sera*), Negri (who spoke as he always does—beautifully), Giulio Ricordi, and others. Signora Lucca embraced and kissed Goldmark amidst thunders of applause. The lunch went off capitally, and the adieu to Goldmark will not be effaced from his heart for a long time to come. Milan has done him all the honours he deserves.

At the Dal Verme, besides the opera, "Cicio e Cola" (comic opera), of Maestro Buonomo, a half-and-half success, the grand new ballet was given: "Annibale" (libretto by Ferdinando Fontana, music by Marenco, and choreography by Pogna). One curious feature of the new ballet is that its subject has been narrated in verse by the poet Fontana. The action has all the grandeur worthy of the subject, scenery very good, much splendour of arms and armour, bright music, fine corps de ballet—in fact, a most profitable entertainment for the public and the exchequer of the impresa.

GIULIO A. MANZONI.

The Organ World.

ON REGISTERING.

I.

Perhaps there may be nothing unseemly in beginning a grave organ-playing subject—especially as it is still a time within the joyful halo of Christmastide—with a playful conversation regarding the modern term "registering." "What do organists mean by registering?" was surely a natural inquiry on the part of, say, an inquisitive lady. "Do they, speaking as other men, refer to the act of securing their votes in time for the next election?" "No, madam," replied a musical critic; "they mean stop-changing." "But," observes the inquirer, returning to the charge, "why should they not choose a stop and stick to it?" "Because, madam, if organists, at least in England, do not practise stop-changing, they may as well stop playing altogether." Certainly it would be well to have a more euphonious and definite term than either "registering" or stop-changing, whereby to indicate the really important and picturesque tone-colour branch of the art of organ-playing. The subject to be talked over brings to mind the various and active mechanical duties of the organist. A German ecclesiastic, who knew something of his subject, once observed that he envied the skilful organist as a person endowed with rare and well-trained mental and physical powers. The saying is worth thinking over. The organ-player must indeed, in order to do his work effectively, possess a mind not only stored with considerable theoretical and practical knowledge, but also employ an amount of alertness, tact, and forethought, which we speak of in ordinary parlance as "good generalship." Then, physically, the organist must exercise no small amount of strength and activity; and it may be added, no portion of his work calls for more judgment and readiness both of mind and hand than does the art we now speak of as "registering." A few years ago, a Rubinstein *devotée* made a laborious calculation as to how much weight the pianist practically displaced by touch during a recital. An organ-lover made the equally needless calculation that an organ recitalist actually exceeded the physical endurance of the pianist, counting the number of notes played by hands and feet, and adding thereto the additional weight of touch of the organ as compared with the pianoforte, and duly considering the movements of the hands and arms in stop-changing, and the labour imposed upon the feet by the movement of composition pedals. In both calculations, the stated results were surprising. However, organ gymnastics are not under consideration; stop-changing, draw-stop manipulation, or "registering," for want of better terms, will afford graver thought, it is hoped, for both writer and reader. Viewed generally, the art of stop manipulation begins with that form of organic economy organists often call "preparation"; that is, the various manuals and pedal are placed in a primary condition of readiness for use by the preliminary drawing of certain stops. This work means, acoustically, the setting out in each of the organs forming collectively the instrument we speak of as the organ, of a sufficient and effective amount of foundation tone, and which to the organist means a substantial preparation of pipes, speaking tones identical in pitch with the keys to be pressed down; pitch meaning the sounds used generally in music and as represented by the keys of a keyboard instrument. Pictorially, or from the tone-quality aspect, "preparation" of stops means securing a musical atmosphere or neutral tint, so to speak, upon which other and more definite effects are laid, as it were. The first act of preparation, therefore, is that of drawing a sufficient and proportionate amount of "flue work" of eight feet pitch. This act will be regulated by the general character of the music to be played; and the characteristic idioms of the music to be rendered will further decide what additional mutation, reed or solo stops, may be required to put the organ in a condition of readiness for the performance of a given piece of music. The economy of preparation also includes the question of future convenience, in the way of selecting, if possible, stops likely to be required more or less throughout the piece to be performed. The reduction of labour, as far as such reduction may be permitted with due regard for effects to be produced, is a branch of the organ-playing art of no mean importance, and has a distinct relationship with consistency of purpose, a matter of still higher importance. This economy of labour characterises the performances of the first-rate player to a very large extent, for the movements of his hands, arms, and feet are all nicely calculated; he does nothing needlessly, and is swift, sure, and silent in all his movements and in his masterly control of the numerous mechanisms he is called upon to manipulate.

E. H. TURPIN.

THE COLLEGE OF ORGANISTS' EXAMINATIONS.

Some general observations, specially regarding the *modus operandi* and new arrangements affecting these examinations, were recently made; a few more words on certain peculiar features of these important tests may not be without interest. The examiners are divided into two sections, one undertaking the paper work and the other the organ playing and Church music tests. The final decisions are arrived at by consultation between the two bodies of examiners, who are, as is well-known, leading men of their profession, and include gentlemen representing not only Oxford and Cambridge, etc., but are, further, cathedral and church organists and recital players, who bring their practical knowledge and matured judgment upon the work of examination. The candidates go through both departments under the disguise of numbers, and the examiners, as well as the outer world, have no means of recognising the various candidates during the work of examination; and, again, the names of the unsuccessful are not revealed, even to the examiners; only the successful are announced. In the theory departments, candidates of all schools are assessed upon the simple and only true basis of "good work done," and the examiners neither suggest given text books nor sit in judgment with the danger of "tipping the balance" by feelings of favour in this direction or prejudiced thoughts in that direction. The promptitude with which the results of the examination are made known has long been a feature of the College of Organists' examinations, and this promptitude is only secured by considerable labour and by a carefully thought-out clerical machinery. The results of the examinations commencing on January 10th for "Fellowship," and on January 17th for "Associateship," will be duly announced in these columns.

THE SALARIES AT WESTMINSTER ABBEY IN THE OLDEN TIME.

Through the obliging kindness of an esteemed correspondent, the following interesting statement of the stipends of the various officers of one of our great ecclesiastical establishments is laid before the reader. It will be unnecessary to remind the reader of the much higher value of money in 1541, as compared with the present time.

The establishment of the Church of Westminster, 32 Henry VIII., comprised the following members receiving quarterly and daily payments:—

The deane, lviij*li.* ijs. vj*d.*
12 prebendaryes, vij*li.* xv*d.*
11 petticanons, 13 at 6*d.* the day.
A pysteller and gospeller, 1*s.*
Scole master cs, and usher 1*s.* of the grammer scole.
A scole master of the songe scole, 1*s.*
11 vicars, xl*s.* at 5*d.* the day.
5 queresters xvi*s.* viij*d.*

2 sextens, 2 porters, 2 butlers, 2 coks, a caterer, almsfolk (including a priest), 4 lay brothern, 3 belryngers and wayters, and 35 grammer children at xvj*s.* viij*d.*

The original of the above is in the Land Revenue Record Office.

The above list offers curious evidence of the high estimation in which the educational officers, including the master of the choristers' music school, were held, viewing the matter through the practical light of payment for services rendered. A careful comparison of the stipends here given with those at present paid at the Abbey will not be found flattering as regards our boasted patronage of music, or complimentary as regards the honesty and good-will of those who have governed the Church chiefly in the interests of the clerical profession. There is talk in these days of distributing some of the wealth of our cathedral establishments amongst the least well-to-do, and certainly very deserving clergy; but justice surely demands first, a proper re-adjustment of the incomes of our cathedral officers; and specially imperative is the cry of justice in the interests of minor canons, vicars-choral, &c. It would be impossible to overrate the value of the self-denying services of these officers and our esteemed and well-known cathedral organists; and it is certain that the national sense of honour and justice will ere long call for decisive action in this direction. Those who love and wish well to the Church are anxious that she shall set her house in order in these days, when disestablishment is glibly talked about; and in no direction could a reformation in the distribution of the Church's wealth be more acceptable to the national mind just now than in connection with those treasure-houses of sacred art, our cathedrals. The recent reduction of the salaries of cathedral officers at Gloucester, St. Asaph, and Peterborough might well be regarded as furnishing the key-note of an impartial inquiry into the state of our cathedral funds, with the ultimate view of doing justice to all our deserving cathedral officers.

REV. E. HUSBAND ON GOUNOD'S CHURCH MUSIC.

During "An Evening with Gounod" at St. Michael's, Folkestone, the Rev. E. Husband, the incumbent, made the following observations:—

The part I am to take in to-night's Service of Praise is to me a labour of love. I have to speak of one who is the greatest of living Church composers, Charles Francois Gounod, who was born in Paris, June 17th, 1818, so that now the great composer is approaching 70 years of age.

Gounod is a deeply religious man, and at one time in his life it was thought that he would become a Priest of the Roman portion of the Catholic Church. In fact he attended for two years in Rome a course of Theology, and became an out-pupil at the Sèminaire in 1846. He is said to be well versed in the writings of the old fathers; for instance, his preface to "Mors et Vita" is a short theological essay on death and life. However, the idea of taking holy orders was abandoned, and Gounod was destined to preach the Gospel to his fellow-men not from a church pulpit, but through the ministry of music, much of which can never die. But Gounod's religious spirit helps to inspire his music. His whole soul is in what he writes. There is such a thing as mechanical music in the world, such as the organist, be he professional or amateur, produces when he turns the handle of a barrel organ.

There is imitative music in the world, that is always reminding you of the greater music of a supremely greater somebody else. But Gounod is no copyist, no imitator, no mechanical musician. He is invested with an individuality and originality which always accompany true genius. You can't mistake Gounod's music. And who amongst living composers is such a master of melody and of harmony as he, with such startling progressions and modulations, and harmonious discourse? If the orator has the smiles and tears of his audience at his will, so has Gounod, standing on the higher platform of music, a still greater power to move the heart to rejoicing or to tears. So greatly has Gounod's music the power to do this, that sometimes we have heard people say, "the music is too luscious to be used in church," or "too operatic," whatever they may mean. I am not blind to the occasional defects of Gounod's music, nor to an excessive exaggeration at times of style, such as you meet with, for example, in the second part of "Mors et Vita;" but, notwithstanding all defects, Gounod stands out before me as *the* great living composer of the present day, who has, and is still bequeathing, rich legacies of music to the world, that will take their place for all time amongst the classics of musical compositions.

Let me now proceed to a few illustrations of my subject this evening—a matter which is attended with some difficulty and regret, because I feel how many, how very many sacred compositions of this great composer I am bound to pass over for want of time, quite as beautiful as those which I am now going to ask my faithful choir to sing to-night, which I have arranged not in any attempt of order of merit, but simply in the way which I think will be most convenient to the choir.

And the first composition I shall notice is Gounod's paraphrase of the 137th Psalm, entitled "By Babylon's Wave." It opens with the soft, sad music, telling how by Babylon's wave, bound in heathen lands, the people of Israel sat mourning far off from their dear fatherland. And then for a moment the music lifts its voice into a brighter strain as the words are sung, "Sion! thy memory still in our heart we are keeping." Then once more the sad, soft music comes again, full of grief and sorrow, "And still we turn to thee, our eyes all sad with weeping, Through our harps that we hung on the trees goes the low wind wearily moaning;" and then follows a bar *bouche fermée*, *i.e.*, sung with shut mouth to illustrate the moaning of the wind, a musical trick, I may call it, often to be found in German part songs, and referred to by Beethoven. And then the anthem continues with a heavy cry of how, maddened with wine, the foe was rejoicing, thronging around their altars; and the cry becomes more and more intense, as they shout their bitter taunts, "Loud for mirth they call," bursting forth in a passage marked fortissimo, "A song, a song of Sion sing, lift up your voices!" And then, wedded to descriptive music, comes the prayer of the captives, culminating in a loud, eloquent cry at the word "Jerusalem," followed by this solemn pledge, "If we forget thee let our hands remember not their power and our tongue be silent from that hour!" And then the anthem concludes with a passionate denunciation upon the enemies of Israel, so frequent in the Psalms, and so common in the days in which the Psalms were written, "Woe unto thee! Babylon, mighty city, for the day of thy fall is nigh! for thee no hope, for thee no pity, though loud thy wail riseth on high. Then shalt thou, desolate, forsaken, be torn from thy fanes and thy thrones; in that day shall thy babes be taken and dashed against the stones. Then unto thee, O Babylon the mighty, be woe!"

And now from this impassioned cry of captive Israel, let me turn to one of Gounod's masterpieces, the "Messe Solenelle." If I were asked the question what setting of the Communion Service touched my heart the most, I think I should reply Gounod's "Messe Solenelle." When I say this I am making no comparisons between this and other beautiful settings, such as those of Haydn and Mozart. No such comparisons are necessary where all have a distinct beauty of their own. But I know of no Communion Service that seems to have more *soul* in it than the "Messe Solenelle." As a member of the Church of England, I am best acquainted with this most beautiful composition in its English dress, as adapted by Mr. Barnby to the Communion Service of our own portion of the Church. And first I would speak of the exquisite Kyrie which commences the composition. A short adaptation of the Kyrie has been provided in accordance with our custom of singing short responses to the Ten Commandments; but the long Kyrie, as I may term it, found in the great Masses, is generally so specially beautiful, that it is a pity to miss it in our musical services. But I would venture to suggest to organists and choirmasters, that it is, to a musician, an easy task to adapt the "Long Kyrie" to the tenth response in our Communion Service. It makes the service two or three minutes longer, but what is that to the heart of him who loves music and the habitation of God's House? And while I am upon the subject of omissions, which we frequently have to bewail in our Communion Services, may I express my astonishment (speaking only now from a musical point of view) that so many Church people, and musical people, are so far behind the times that they only stay in church while the Kyrie and the Creed are being sung? They seldom, if ever, hear the Sanctus, or the Benedictus, the Agnus Dei, or the Gloria, which often contains the most beautiful portions of the musical setting. But time and space alike forbid me to go through the beauties of Gounod's "Messe Solennelle," the music of which is so well known to the congregation of this church. I will, therefore, ask the choir to give only just a few bars of this truly inspired composition, and let us select the movement from the Gloria commencing with the words, "O Lord, the only begotten Son," and ending with the words, "Have mercy upon us." It is but a fragment of a work which is crowded with beauty, with refined melody, and rich harmony, from beginning to end.

And now let me give you just a fragment from Gounod's splendid sacred trilogy—"Mors et Vita." I shall never forget the impression it made upon me, when I heard it produced at the Birmingham Festival two years ago. At the previous Birmingham Festival, I had heard "The Redemption" produced, conducted in person by its illustrious composer, but it had not touched me in the way "Mors et Vita" had done. I doubt if ever musical composition produced a more exquisite, heart-stirring melody than that which Gounod in his preface to "Mors et Vita" describes as his "second melodic form, that of consolation and joy, expressing the happiness of the blessed."

Two more compositions remain for our notice this evening. And the first of these is from "The Redemption." Many musicians consider "The Redemption" a greater work than "Mors et Vita."

And now we come to the last piece I have selected for our consideration to-night. Perhaps I have saved the best for the last. I don't say I have done so, but at all events Gounod's Motet "Gallia" is a work worthy to stand on the same platform with the works of Mendelssohn, and Handel, and Beethoven. Strange to say, this "Lamentation," for such it is, was composed for the opening of the International Exhibition in 1871. But it has a plaintive history of its own. It was written during the misfortunes that had at that time overtaken France, when its illustrious composer was an honoured exile in our own land. It was with the sorrows of France in his patriotic heart that he turned to the Book of the Lamentations, and, to his mind, found in depressed Jerusalem a picture of his own beautiful France, overshadowed as she then was by the dark tempest cloud; but yet not without hope that a brighter future lay before her, as the last few years have shown. No one, who has a spark of music in his soul, can listen unmoved to a rendering of "Gallia." The lament of the first chorus, how the city was lying desolate; the exquisite tenderness of the treble solo—"Zion's ways do languish;" the almost magical descriptiveness of the solo and chorus—"Is it nothing all ye that pass by?" the startling effect of the prayer, "Now behold, O Lord, look Thou on my affliction," lead up to a climax which is one of the most inspired that have ever been reached even in music. I can never hear the conclusion of "Gallia"—that Christian cry of hope—that burst of song telling of the Light that was coming, of the exhortation to turn once more to the Lord our God, without feeling that religion is dearer to me, and that I have had a fresh glimpse of divine things.

SPECIFICATION.

ALL SAINTS' CHURCH, NORTHALLERTON.

Programme of a recent organ recital given on the new organ recently erected in the above church by Mr. W. Musgrove, organist: Toccato and Fugue in D minor, Bach; Largo Cantabile from 2nd Symphony, Haydn; Offertoire in G, Wely; Barcarolle, Bennett; Cantilene Pastorale, Guilmant; March from "Naamai," Costa.

The following is the specification of the organ, built by Messrs. Wordsworth and Maskell, of Leeds.

3 Manuals C C to A. Pedals C C C to F.

GREAT ORGAN.

1 Bourdon	16 ft.	6 Principal..	4 ft.
2 Large Open Diapason ...	8 ,,	7 Fifteenth...	2 ,,
3 Small Open Diapason ..	8 ,,	8 Twelfth	2⅔,
4 Hohl. Flute	8 ,,	9 Grave Mixture	3rks
5 Harmonic Flute	4 ,,	10 Trumpet	8 ,,

SWELL ORGAN.

1 Lieblich Bourdon ..	16 ft,	6 Lieblich Flute	4 ft.
2 Geigen Principal ..	8 ,,	7 Geigen Principal ..	4 ,,
3 Lieblich Gedact	8 ,,	8 Mixture	3rks
4 Viol de Amour	8 ,,	9 Cornopean	8 ,,
5 Vox Celeste	8 ,,	10 Oboe	8 ,,
11 Clarion	4 ranks		

CHOIR ORGAN.

1 Flaute Traverso	8 ft.	4 Wald Flute	4 ft.
2 Lublich Gedact	8 ,,	5 Salicet	4 ,,
3 Dulciana	8 ,,	6 Clarionet	8 ,,

PEDAL ORGAN.

1 Open Diapason	16 ft.	2 Bourdon..	16 ft.
3 Violincello	8 ft.		

COUPLERS.

1 Great to Pedal.
2 Swell to Pedal.
3 Choir to Pedal.
4 Composition Pedals to Great.
4 Great to Swell Unison.
5 Great to Swell Sub-Octave.
6 Choir to Swell.
3 Composition Pedals to Swell.

RECITAL NEWS.

South Bethlehem, U.S.—An American journal notes that Mr. James E. Dale, organist of the Church of the Nativity of South Bethlehem, Penn, gave an organ recital on the grand organ recently, assisted by Mrs. A. B. Halliday, as vocalist. Taking place in church, introduced with commendatory and explanatory remarks by the rector, and characterised by a distinctly religious quality, Mr. Dale's educational undertaking merits the warmest approval. Besides, the selections touch a high plane of artistic excellence, and imply proficiency and technical skill on the part of the executant. The numbers are: 1. Andante Con Moto, by Archer; 2. Hymn (493 Tucker's Hymnal).—*a.* Introduction; *b.* Hymn; *c.* Variations; *d.* Fugue; and *e.* Finale.—an Organ Sonata, by Ewing; 3. Solo, "With Verdure Clad"; 4. "Music on the Waters;" 5. March of the Israelites (from "Eli"). by Costa; 6. Overture to Sampson, Handel; 7. Offertoire, E. B. Wely; 8. Solo, "Turn Thee unto Me" ("Eli"), Costa; 9. Allegretto, Dr. Rodgers; and 10. Marchè Triumphale, Lemmens. A crowded congregation was in attendance. Any church and community where such opportunities for musical refreshment abound is to be congratulated.

People's Palace.—An organ recital was given on Dec. 30th, by Mr. C. F. Abdy Williams. 1. Sonata in A, Op. 65, No. 3, Mendelssohn; 2. Andante in G, Luard-Selby; 3. Sketch in C, Op. 58, No. 2, Schumann; 4. Allegretto Cantilene, Guilmant; 5. Prelude and Fugue in A minor, J. S. Bach; 6. Interludium in D, Op. 11, Algernon Ashton; 7. Adagio in E, from Op. 198, Merkel; 8. Chorus from "Samson," "Fixed in His everlasting Seat," Handel.

Tamworth.—The fourth of a series of organ recitals being given in St. Editha's Church, for the extinction of the debt incurred in the restoration of the organ, took place on Monday evening, the organist being Mr. H. A. Wheeldon, of Christ Church, Hendon. Mr. Wheeldon performed in finished style and with great executive ability a programme of some of the best known productions of what are known as the modern school of composers, and the choir contributed in really good style the anthems, "God is a Spirit," and "Cast thy Bread." The programme was as follows:—Christmas Fantasy, Best; Romance, H. Hoffmann; Rhapsodie, No. 3, Saint-Saëns; Offertoire on a Noël, Grison; Fantasia and

Fugue, Best; Marche des Rois Mages, Dubois; Canzonetta, Nicodé; March in A, H. Hoffmann.

CRYSTAL PALACE.—Mr. Alfred J. Eyre's programmes on Christmas Eve included the following:—Military March, Schubert; Offertoire in D minor, Guilmant; Christmas Pastorale, Moriconi; Bourrée in D, Alma Saunders; Selection of Carols; Chorus, "For unto us" ("Messiah") Handel; Overture, "Henry VIII.," J. L. Hatton; Song, "Nazareth," Gounod; Selection, "Les Huguenots," Meyerbeer; Pastorale, "Bethlehem," Sullivan; March from the "Serenade," Mendelssohn; Song, "Christmas comes but once a year," Betterton; Variations on "Hark, the Herald Angels," Dr. C. J. Frost.

PEOPLE'S PALACE.—On Dec. 24th an organ recital was given in the Queen's Hall, by Mr. J. G. Wrigley, F.C.O., Mus.Bac., Oxon., organist of the parish church, High Wycombe. The programme was as follows:—Marche Triomphale, Guiraud; Berceuse, Gounod; Offortorium sur les Noels, Guilmant; Choral Song and Fugue, S. S. Wesley; Romanza, Gounod; "The "Lost Chord," Sullivan; Adoremus, Ravina; Heroic March, Schubert.

Notes.

ST. NICHOLAS, COLE ABBEY, E.C.—Mr. H. W. Weston, F.C.O., gave a special recital of Christmas music at the above church on Dec. 27th. There was, however, only a small attendance, owing to the Christmas holidays and consequent stoppage of business in the City. The programme comprised the following:—Grand Concerto, No. 8, Corelli (composed for the Festival of the Nativity, *circa* A.D. 1680; Marche de Rois Mages, Theo. Dubois; Offertoire upon the Christmas themes, Alex Gailmant; Pastorale (T major) (posthumous works), Lemmens; Introduction and Fugue upon a Church theme, Rheinberger; Christmas Pastorale (A major), Aug. Moriconi; Festival Overture, "Gutenbury," Carl Loewe.

APPLEDORE, DEVON.—A strong desire has existed for some time amongst the members of the choir of St. Mary's Church, to show the appreciation they entertain for the good qualities of their organist, Mr. T. Kelly, A.C.O. This laudable wish was brought to a practical issue on Wednesday evening of last week, when the Vicar (Rev. E. Reynolds) had the pleasant duty of presenting his organist with a handsome "combination" pen and pencil case. The rev. gentleman spoke in terms of high commendation of the recipient, and warmly eulogised his musical ability. The token of esteem and regard selected by the choir, was the more gratifying because it was unknown to the interested person until the object of the assembly was explained. The written address, having the names of the choir appended, which also formed part of the presentation, was as follow:—"We, the undersigned, members of St. Mary's Church choir, beg most respectfully to present this silver pencil case to Mr. T. Kelly as a small token of our admiration of his skill as an organist, of our esteem of him personally, and of the marked ability and courtesy with which he has always conducted the training of the choir."

A provincial paper has the following curious advertisement:—"To be a good Organist use the Mercury Boot and Shoe Company's Flexible Boots and Shoes for Pedalling." Organists do not all agree about the best kind of pedalling boots; some, indeed, say shoes. The late George Cooper favoured high heels, and another prominent organ-player prefers low-heeled boots.

DUBLIN.—The dedication of the fine organ just erected in St. Bartholomew's Church, by Messrs. Gray and Davison, took place on Dec. 22nd, when, after a short service, a recital was given by Mr. Wm. H. Vipond Barry, the organist and director of the choir. The programme included:—

Prelude and Fugue in A minor..............	Bach.
Fantaisie..	Guiraud.
Organ Sonata, No 4, in B flat	Mendelssohn.
Offertoire in G	Batiste.
Toccata for Organ	Dubois.
Andante in A flat	Hoyte.
Grand Choeur..	Salomé.
Cantilene Pastorale	Guilmant
Overture in E minor and major	Morandi.

The new organ is admitted to be an excellent one, and is now, undoubtedly, one of the finest and most modern instruments in the country and is, perhaps, the finest organ in Ireland to which tubular pneumatic action has been applied. The diapason work possesses remarkable power and sonority. The 8-ft. pedal reed has been constructed on an entirely new scale expressly for this organ. The organ was designed by Sir R. P. Stewart, Mus.Doc., and Mr. Wm. H. Vipond Barry, and by its excellence reflects the highest credit on the builders, Messrs. Gray and Davison.

LEAMINGTON.—The Leamington College Choral Society gave two performances of Farmer's Oratorio, "Christ and His Soldiers," on the evenings of Sundays, the 11th and 18th ult. These performances, the first of the Society, passed off successfully. Mr. O. O. Brooksbank, F.C.O., the College Organist, presided at the organ. The orchestra was recruited from the College students. On Sunday, the 18th, Dr. Wood, the Principal, preached an eloquent sermon on the oratorio.

Mr. D. A. J. Hipkins' splendid work on "Musical Instruments" has among its many illustrations a portable and positive organ—the former a processional instrument, with narrow keys, which the player touched with one hand, while the other manipulated the bellows; the latter a chapel or chamber organ, intended to be stationary, but also with narrower keys than the large church organ, admitting of the grasp of an octave. The keyboard shown in the Van Eyck St. Cecilia panel of the famous altar piece at Ghent—the Adoration of the Lamb—has already the complete arrangement of chromatic keys exactly as in our modern keyboard instruments. The date of this instrument could not have been later than A.D. 1426. Another early instance in the painting by Hans Memling, preserved in the hospital of St. John at Bruges, is subsequent in date to the Ghent altar piece, but is still within the 15th century. From these early masters, down to Rossetti and Burne Jones, the portable organ has been a favourite instrument with painters of sacred subjects, and from the 15th to the 17th centuries no musical instrument was more in favour in religious establishments. Notwithstanding this fact, there are, as far as Mr. Hipkins knows, only two now in existence—the one here drawn, belonging to the museum of the Brussels Conservatoire, the other to the Duke of Athole, at Blair Athole, in Scotland. The Positive was, in fact, the chancel organ; hence the name given to the choir manual as the modern expression of the original quiet, small, accompanying organ, by the Germans and French. The chancel organ, a most useful institution, still holds its own as a separate instrument in France, and seems to be regaining in this country something of its former position and usefulness.

Sir George Grove, LL.D., has kindly undertaken the distribution of F.C.A. diplomas which may be gained at the College of Organists' examination of next week, on Friday, January 13th, at 11 o'clock, at the Bloomsbury Hall, Hart-street. All candidates, members, and friends are invited to attend.

Mons. A. Vernet, assistant organist at Toulouse Cathedral, has lately been playing at some concerts given in the Palais de l'Exposition of that town, his artistic style being much admired, according to the French Press.

Mr. Joseph Kerfoot has recently completed his fiftieth year as organist of the parish church, Winwick. Living eight miles from his church, it is computed that he travelled during the period in question, to attend to his duty, 43,000 miles. In his youth he frequently walked to Manchester and back—24 miles—for his music lessons. He was appointed after a severe contest to the position he now holds in 1837, at the age of 18. Hard work seems to agree with him, and, in his own words, he pleads to be fit to go on for another 50 years.

COLLEGE OF ORGANISTS CALENDAR.

COLLEGE OF ORGANISTS' CALENDAR.—Saturday, January 7th, Council Meeting. Tuesday next, January 10th, at 10 a.m., Examination for Fellowship (paper work); Wednesday and Thursday, January 11th and 12th, Examination for Fellowship (organ playing); Friday, January 13th, at 11, Diploma Distribution by Sir George Grove, LL.D., Vice-President of the College of Organists; Tuesday, January 17, at 10, Examination for Associateship (paper work); Wednesday and Thursday, January 18th and 19th, at 10, Examination for Associateship (organ playing); Friday, January 20th, at 11, Diploma Distribution; Tuesday, January 24th, at 8, a paper will be read by A. Trickett, Esq., F.C.O., on "The Church Cantata."—E. H. TURPIN, Hon. Sec. 95, Great Russell-street, W.C.

NOTES.

The English correspondent of an American paper, in speaking of the effects of our agricultural depression, observes:—"Salaries of clergy, and even the musical staff, from the organist to the 'organ-blower,' have been reduced in many instances from 10 to 15 per cent. There is an easy and plain explanation to all this. For instance, I will refer to Gloucester Cathedral. Some years ago, when the Ecclesiastical Commissioners offered to take over the capitular estates, and give in return a fixed annual subsidy, the authorities, less far-seeing than Worcester, Norwich, and other sees, preferred to keep the land. Gloucester, I believe, has regretted such a decision ever since, and has suffered for it by a very serious diminution of income. But there is no doubt that the whole question of the Church's finances will be overhauled at the next meeting of Parliament. Unless something is done, the pastoral work will be terribly weakened. This is the cry—funds."

Twenty Preludes, Postludes, &c., intended for studies and Church use, in two books, by George E. Whiting, organist of the Church of the Immaculate Conception, &c., Boston, U.S., have been recently issued. An American critic notes that:—"The author is recognised as one of the most scholarly of recent organists, and a brilliant and masterly executant. His compositions are admirable in form and spirit, often profound in contrapuntal learning, but never pedantic or merely pretensive. The proper registration is carefully indicated. Pedal passages of considerable difficulty will be encountered, together with leading characteristics of the great organ school from Bach to our own day."

CHURCH MUSIC IN AMERICA.

The *Churchman* thus speaks of sundry Church services in the States:—"Grace Church, Newark, New Jersey, has been celebrated for the high character and supremely religious quality of its music from the rectorship of Dr. Hodges to the present. The disposition of the services gives ample opportunity for a devout and reverent musical service at the second Celebration, and there are few churches were it is more edifying and impressive.

Stirring accounts reach us of the fine choral work in Trinity Church, Princetown, N. J., under the direction of Mr. Alfred S. Baker, organist and choir master, by correspondence and by clippings from the local press. Within less than a year an ordinary parish choir, vested, has, under this intelligent worker, been changed into an exceptionally excellent one. The beautiful church with its effective organ and proper chancel arrangements is especially adapted to such a choir and service, and among the choir masters who have served the parish are Dr. Cutler, the Messrs. LeJeune, Stubbs, and Dod, and the boys are thoroughly trained in the "head-tone" method of vocal delivery. The music kalendars are from the most celebrated modern composers.

The vested choir of St. John's Church (Woodside), Newark, N. J., has been in existence about three years under the direction of Mr. D. E. Hervey, organist and choirmaster. The choir is entirely voluntary, neither the boys nor men receiving any compensation for their services, consequently there has been considerable irregularity in attendance, and the material available has not always been of the first-class. Nevertheless, some very creditable work has been done.

We mark with the liveliest interest every indication of a return to Palestrina and the polyphonic school. On the service kalendar of Trinity Church Mr. Messiter, director and organist, an exquisite motet or anthem, by the great master, "Like as the hart desireth the water brooks," &c., is set down for the offertory on the second, third, and fourth Sundays in Advent. This music was composed for men's and boys' voices, and the school of which it is an example, is above all others the most precious treasury in liturgic music. Mr. Messiter is in a position to promote a long hoped-for revival in this direction."

More evidence from the States might be quoted to show the growth of ecclesiastical music. The characteristic institution, the Quartet Choir, seems to be losing favour in many directions. As very elaborate oratorio music is being used in church, perhaps it would have been well to have encouraged a development of the soloists and choral choirs in combination, especially in view of the future employment of the orchestra in church.

The Musical World.

LONDON: SATURDAY, JANUARY 7, 1888.

THE NEW YEAR.

The Jubilee Year, as far as music is concerned, has gone out like a very meek lamb, and the New Year does not at present portend much of the lion quality, unless young Hofmann should return to our shores, and once more rouse the enthusiasm of the British matron and her charges. A complete account of the musical events of the past twelve months appears in another column, and it must be owned that the retrospect there presented is not a very cheerful one; neither is the outlook into the immediate future of a much brighter kind. There will, no doubt, be the usual number of musical performances, but will they be more—and can they be more, in the circumstances—than the means of whiling away a weary hour, or of supplying one of the channels in which fashion runs during the season? That is the question. Mr. Rosa, it is said, will not come to London, and if he did, would have nothing particularly interesting to produce in the way of novelty; and supposing we were to have once more three operatic managers, willing to spend their own or other people's money on the galvanising of a corpse, what would be the permanent artistic result, beyond making us, perhaps, acquainted with Verdi's "Otello"—the last emanation of the last of the giants now alive? The root of the evil lies in the fact that in this democratic age of ours, men of genius, in the proper sense of the word, do not seem to thrive. How delightful it would be if amongst the many clever people who nowadays write music, one were to arise who, in Schumann's phrase, struck out a new path! How THE MUSICAL WORLD, amongst others, would, in familiar phrase, "go in" for him; how eager we should be to act as interpreter between his high aspirations and the public, to encourage him on his thorny road, and, if necessary, gently to guide and correct him. But where is there such a man, either in England or abroad? Will any of our readers kindly send us his name and address?

Let it not be thought that we by any means underrate the high gifts of such men as Brahms and Gounod, and much less of our native composers. We have been foremost in acknowledging the merits of such works as Mr. Cowen's "Ruth" and Mr. Stanford's "Œdipus Tyrannus" music, and of the beautiful symphonies by these two composers, with which Hans Richter has made us acquainted. Neither do we fail to appreciate the sparkle and grace with which Sir Arthur Sullivan knows how to endow the most unpromising subjects. It is, indeed, one of the bright points in the general gloom, that our English school continues to display a variety and a brilliancy of talent which continental countries would find it difficult to match. But can it be conscientiously said that even our native composers have so far displayed that primal creative force which pertains to genius in the proper sense of that much-abused word? We fear not, and we fear, moreover, that if such a display had been made, the seed would have fallen upon comparatively barren soil. We are not going to re-open the old question whether or not England is a musical country, or London a musical city. The facts adduced in the summary of the year throw a melancholy side light on that question. Four music-halls in the immediate vicinity of Leicester-square, crammed to suffocation every night, and St. James's Hall empty at the performance of Wagner's Juvenile Symphony—these are facts adapted to give pause to the most eupeptic of optimists. To watch the audience at one of these wretched entertainments or at a fashionable ballad concert when the musical fare is fit for the intelligence of Yahoos, to see how they enjoy the jokes, how the most wretched sentimental common-places go home to their very hearts, is, indeed, what Carlyle would have called a tragic sight. There is, of course, the widening and broadening of musical taste and education to be quoted on the credit side of the account; but is that education as yet more than skin deep, and has it so far produced intelligent amateurs in sufficient numbers to support even a single opera, or to secure the existence of the best orchestral concerts? This is another nut which we present to our readers to crack by way of New Year's gift, or étrennes, as the French say.

In the meantime, the task of THE MUSICAL WORLD will remain the same as before. We shall continue to hold out a helping hand to genuine talent and earnest endeavour, whereever we find them, and we shall combat, or pass over with contemptuous silence, the arrogant display of vulgar mediocrity. We need not assure our readers that the standard of serious and impartial criticism which we have adopted from the first will not be lowered by the fraction of a semitone. Much rather than consent to such an arrangement, the present Editor would lay down his pen, and subside into silence. Such a contingency, however, is not, by any means, to be apprehended just yet. THE MUSICAL WORLD, we are glad to say, has during the past year made headway to a degree scarcely hoped for by its promoters, and its position as the leading, not to say sole, independent organ of the profession is established beyond cavil. Its circulation, also, we may safely affirm, vastly exceeds that of any other weekly class paper, both in this country and abroad. The lines on which this journal is conducted will, in all essential points, remain unaltered. We propose, however, to furnish a still more exhaustive summary of news than has hitherto been given. In addition to the letters from all the musical centres at home and abroad, we shall give prominence to a complete survey of passing events, with brief, and it is hoped not uninteresting, comments attached. We shall, in short, so far consult the current taste of the time as to become a little more paragraphic. It is also intended to extend the paper by four pages, if the increasing pressure on our columns of advertisements—an evil, but, we fear, a necessary one—should necessitate such a step.

MUSIC IN 1887.

There is a certain fitness in the fact that two of the more important musical events of the jubilee year were of the nature of commemorative celebrations. One of these, the centenary of the first performance of Mozart's *Don Giovanni*, which took place Oct. 29, threw a curious sidelight on the practice of the art in various countries. At Prague, where the opera was originally produced, and at Vienna and many German towns, revivals of the work took place, which tended to show, in most cases, that although the spirit of Mozart was still alive, the art of singing his music as it should be sung was a thing of the past. In France the same occasion displayed a still less satisfactory condition of matters, and the centenary performance arranged by Messrs. Ritt and Gailhard, the managers of the Grand Opéra was, according to the unanimous verdict of the French critics, so bad as to make us in England take comfort in the thought that it was preferable to have no opera at all, to having one which, in spite of a large Government subvention, could do no better than this. In London a stage performance of *Don Giovanni* was not even attempted, but Mr. Manns gave extensive excerpts at one of the Crystal Palace concerts. The centenary (November 15) of the death of Gluck, the greatest dramatic composer before Wagner, passed over without any notice in this country; and the Grand Opéra, for which many of Gluck's, masterpieces had been written, or at least rewritten, was incapable of mounting one of them, leaving that duty to the German theatres, which again did their best without apparently doing anything very good. In Italy, where neither Mozart nor Gluck ever took permanent root, the modern, as distinguished from the classical, opera scored a genuine success in the first performance of Verdi's *Otello*, by far the most important event of the past year. This took place at the Scala Theatre, Milan, on February 5, and a full account appeared in the *Times* of the next day, it was then pointed out that the work, albeit evidently written under the influence of Wagner, evinced original genius of a high order, all the more remarkable and all the more worthy of praise because Verdi at an advanced age had been able to throw off the formulas of his youth and to enter the stream of modern progress. Of possessing such a man Italy might well be proud, although at the same time the manner in which *Otello* was produced was a sad *testimonium paupertatis* for executive music in that country, The orchestra of La Scala, once one of the finest in the world, did scarcely come up to its reputation, and the management had been obliged to engage M. Maurel, a Frenchman and an artist of the first order, for the part of Iago. Signora Pantaleoni. the Desdemona, and a native Italian, would scarcely have been tolerated at Covent Garden; and although Signor Tamagno, the Othello, was considerably better, he also by no means represented the perfection of the earlier Italian school of singing, which seems as dead in "the land of song" as it is in the international stage.

Italian opera in London, which has been pronounced a dead thing more than once, gave curious and fitful signs of life, proving, however, no real vitality, in the spring and summer months of the year. There were at one time no less than three managers in the field, all of them carrying on their enterprises at considerable pecuniary loss, if rumour may be believed, and none of them having to show any compensating artistic achievement for the loss, unless we except the gorgeous mounting of some familiar operas by Mr. Harris, who had, moreover, secured in Signor Mancinelli a conductor of the first order. At Drury Lane also, Mdlle. Sigrid Arnoldson, a *debutante* of great promise, made her first appearance in England. The splendid and, in the best sense, classical rendering of Beethoven's *Fidelio* by Mdlle. Lilli Lehmann should be recorded in favour of Mr. Mapleson, who also produced an Italian version of Bizet's early and not very interesting opera, *Les Pêcheurs de Perles* at Covent Garden in the spring. Madame Nordica, another *debutante* of considerable merit, appeared for the first time under the same manager's auspices. Signor Lago's novelty was the Italian version of Glinka's *La Vie pour le Tsar*, an opera which is immensely popular in Russia on account of its national character, but for the same reason failed to impress English amateurs. Madame Albani sustained the principal female part.

The prospects of English Opera have during the year scarcely been brighter than those of its foreign rival. Mr. Rosa, had. as usual, his short season at Drury Lane, but the financial result seems to have been so unsatisfactory that, as far as is known at present, he does not intend to repeat the experiment during the current year; and the distressing fact, therefore, must be acknowledged that the largest city in the world does not number sufficient lovers of high-class dramatic music to support a single opera sung in the language of the country. Perhaps one reason for this deplorable state of things is the growing acceptance which the wretched vulgarities of the music-hall on the one hand, and the insipid prettiness of the operetta on the other, meet with from the mass of the people. In the immediate neighbourhood of Leicester-square there are at this moment no less than four gorgeous establishments devoted to the so-called "variety entertainments," and all in highly flourishing condition; and the run of Mr. Cellier's *Dorothy*, admirably performed and staged at the Prince of Wales's Theatre, bids fair to rival that of *Our Boys*. At the Savoy Theatre, the home *par excellence* of the English operetta, the number of Gilbert and Sullivan's joint productions was increased in January by *Ruddigore*, a work received on the first night with divided opinions, and in most respects inferior to some of its charming predecessors. It kept the stage for several months, but ultimately had to give way to a revival of the *Pinafore*, which continues to draw large audiences at the Savoy. Much as one may regret that one of our most gifted musicians mainly devotes his talent to so small a *genre*, one cannot help admiring the innate grace, the sparkle, the marvellous ingenuity in pointing witticisms apparently quite unadaptable to musical treatment which Sir Arthur Sullivan brings to his task, and that admiration is increased when one compares his work with that of his imitators. To return to Mr. Rosa's season, its artistic aspects were scarcely more cheerful than its material issue. The all-round excellence of the performances was, it is true, fully maintained, but the only novelty of the season, Mr. Corder's *Nordisa*, proved anything but a success. The work had been received with enthusiasm at Liverpool and in other provincial towns, and in the provinces it should have remained. To bring it to London was a serious error of judgment. The verdict of most competent judges was all but unanimously to the effect that the libretto was extremely silly, and that the music, cast in the mould of Balfe, did not even show the redeeming feature of flowing, though somewhat common, melody which delighted, and continues to delight, the admirers of *The Bohemian Girl*. Mr. Corder had evidently committed the mistake of looking upon popularity as a merely negative quality, attainable to any composer by deliberately writing down to a certain level; and his failure was all the more disappointing because in his critical writings and in his orchestral compositions he had given proofs of a serious aim and of considerable gift. Miss Moody, a young English singer, made a very successful *début* in the course of the season.

It has frequently been said that the dramatic instinct of the English people finds its musical expression not in the opera, but in the oratorio, and we observe that at least one important and valuable addition has been made to the store of sacred music in the course of the year. It is true that Mr. Cowen's *Ruth*, produced at the Worcester Festival in September, has very little of the characteristics generally associated with sacred music. It is described as a "dramatic oratorio," and "operatic oratorio" would have been a still more appropriate title. Most of its effects belong distinctly to the operatic stage, and it contains even a lovely ballet movement, which, although considerably out of place in Worcester Cathedral, was much appreciated at St. James's Hall, when *Ruth* was submitted to the London Public. At the triennial Norwich Festival, held in October, and conducted by Signor Randegger, Italian music reigned supreme, the two novelties being supplied by Signor Bottesini and Signor Mancinelli. *The Garden of Olivet* by the great *virtuoso* on the double-bass was found to be a harmless and pleasing but old-fashioned composition, based essentially upon Rossini's style, but Mancinelli's *Isaias* evinced qualities of a very high order, the composer being in touch with the dramatic spirit of modern art, and wielding the devices of orchestration with the hand of a master. The two antipodes of the Italian school being thus placed side by side, the Norwich Festival would have been a real feast to intelligent amateurs, had not their enjoyment been marred by the very indifferent performances of the chorus, which placed the *raison d'être* of Norwich as a festival city in jeopardy. It is a significant fact that *The Garden of Olivet*, which involves no strain whatever on the receptive faculties of an audience, has already made its way to London, while Signor Mancinelli's work, difficult to sing and not easy to understand, remains as yet unheard there, although its performance is announced at the Crystal Palace. Among other important works produced outside London we should mention the incidental music written by Mr. C. V. Stanford for the performances of *Œdipus Tyrannus* at Cambridge. No higher praise can be awarded to this music than that it is fully worthy of the subject, reflecting as it does tragic pathos and Greek dignity, although not the external aspects of Greek music, from beginning to end. We may add that Mr. Stanford has been appointed to the Professorship of Music in Cambridge University vacated by the death of Sir George Macfarren.

The number of concerts in London has, as usual, been very large, as many as 20 or 30 being frequently given in one week, and this in the season of the Jubilee, which reduced the chances of material success to a *minimum*. It is, indeed, credibly affirmed that the only foreign *virtuoso* who reaped the harvest of English guineas, which is, or at least was, the cynosure of continental artists, was Josef Hofmann, the youthful phenomenon, who was admired by most of his hearers less because he played good music or played it well than because he was a boy in a sailor suit over whom the British matron went into unmeasured raptures. Without wishing to deny that young Hofmann showed very remarkable talent, which it must be hoped will not be ruined by premature display, we cannot think that the sensation he created was an altogether healthy sign of musical taste.

Of new English works produced during the year, three symphonies by native composers deserve prominent mention. Mr. Stanford's Irish Symphony, Mr. Cowen's No. 5 in F, and Mr. Hubert Parry's work of the same class, all gave signs of earnestness of purpose, and considerable power of execution, the first being notable by its rich national colour, the second by its beautiful melodious flow and a greater depth of feeling than had previously been shown by Mr. Cowen, the third by sound scholarship and clever manipulation. All these were given in London, under the auspices of Herr Richter, to whose encouragement English symphonic music owes so much. A clever "Roumanian suite" by Mr. Corder, played at the Philharmonic Society, may also be mentioned in this connection. To Mr. Manns, at the Crystal Palace, special thanks are due for an excellent rendering of a symphony by Widor, one of the most interesting, because most original composers of the French school, which is too generally treated with contempt in this country. To Mr. Henschel's initiative, the few English amateurs interested in such matters owe their acquaintance with Wagner's juvenile symphony in C, a highly important work, played twice at the London Symphony Concerts. It should, on each occasion, have attracted a large audience, but was played before all but empty benches, so limited is the desire of the English public to become acquainted with new phases of the art. The scanty encouragement which Mr. Henschel's endeavour to provide high-class orchestral music during the winter months has so far met with, is one of the most dispiriting signs of the time. How can a city be called musical which is unable to support a single opera, and in which Beethoven's, and Schubert's, and Wagner's orchestral masterpieces spell ruin, while the neighbouring music-halls are crammed to suffocation? A symphony by Bruckner, the Vienese composer, heard at the Richter concerts, concludes the list of novelties of this class.

Brief reference is finally due to the numerous musical compositions which the Jubilee has called forth. Few, it any, of these are likely to survive the year which has given them birth, if we except the dignified and in every sense appropriate work which Mr. Cusins, the Master of the Queen's Music, has written in celebration of the event.

It is pleasant to record that the taste for chamber music at least seems as keen as ever, the Popular Concerts continuing to flourish. The 1,000th of these excellent performances was given in the spring, when the services of Mr. Arthur Chappell, their founder and director, received appropriate acknowledgment.

The death-roll of the year is comparatively small, the only world-wide celebrity whom we have lost being Madame Jenny Lind, who died at Malvern on November 2nd, only a few days after Sir George Macfarren had succumbed to a short illness. Among musical publications we may mention Mr. Hipkin's interesting "Musical Instruments," and the concluding part of that monumental and invaluable storehouse of musical knowledge, "Grove's Dictionary."—*The Times.*

LONDON SYMPHONY CONCERT.

The programme of the London Symphony Concert of Wednesday afternoon presented nothing which could be called a decided novelty, but succeeded in attracting a larger audience than has yet been seen at one of this series of concerts. The introduction of the Act III. of *Die Meistersinger* was followed by Beethoven's Concerto in E flat, the solo pianoforte part played by Mr. Charles Hallé in the conscientious and classical style to which we are accustomed in this artist. Mendelssohn's A minor symphony, better known as the "Scotch," received a worthy rendering from the band under Mr. Henschel. The other orchestral pieces were the Entr'acte from Reinecke's *King Manfred*, and Dvorak's Overture to *der Bauer ein Schelm*. The introduction of two of Schubert's songs, *Memnon* and *Geheimes*, with orchestral accompaniment by Brahms, and sung *on ne peut mieux*, by Miss Marguerite Hall, was of special interest. The modern master has proceeded with self-control and tact in orchestrating the graceful *Geheimes* for little else but strings; the *Memnon* allowed of broad effects, and was treated accordingly; and both songs made a very favourable impression.

CONFERENCE OF MUSICIANS.

On Wednesday last week, in the Drapers' Hall, the Lord Mayor opened the third annual conference of the National Society of Professional Musicians, whose deliberations extended over Thursday and yesterday. His Lordship said he was interested in music, not only for what it contributed to the essentially English "Sweet Home," but also because to his mind it greatly helped the culture of the intellect. It was in the development of refined sentiments that they were able to appreciate the beautiful in nature. He was pleased to give his support to an institution which he believed had a very brilliant future before it. The primary object which he saw in the institution was to discuss plans for the advancement and improvement of the musical art in all its branches. The council would probably say that there was no intention whatever to interfere with existing educational institutions (hear, hear), but, on the contrary, that it was their intention to support them in their work, and to labour on the most friendly terms with them (cheers). The next important point was that which affected the public as well as the art. When they were strong enough, and had been able to prove to the country that they desired what was right for the advancement of the art, he trusted they would be able by some diploma given as the result of examination, to discern between those who were really qualified to be teachers and those who were not (cheers). His firm belief was that in this country we had lost a great many naturally splendid gifts by having spoiled in their youth through improper training, and in other instances discouraged those who possessed such gifts. It was quite evident that upon a teacher depended the future of the pupil. He trusted he was not saying anything unkind when he mentioned that after having travelled in different parts of the country and heard music given in different schools and institutions, he had come to the conclusion that in a great many instances the training had been undertaken by men and women who had not the first notions of musical art. He had distributed prizes at a good many institutions, and, of course, they had always had "a little bit of music," which immediately proved that those who taught music at those places were not qualified to do so. He also was of opinion that there was no country in the world where in so many houses so much absurd music could be heard as in England. In conclusion, the Lord Mayor again wished the institution every success, and invited those present to meet the Lady Mayoress and himself at the Mansion House on Friday, where he would say a few more words in welcoming the council to London.

Mr. Cummings, the chairman, opened the afternoon proceedings at 2.30 p.m., with a thoughtful and closely reasoned paper, in which he drew attention to various anomalies in the grammar of music that must have been noticed by all students. Tracing the history of musical notation from the time of the Greeks, with their 1,620 musical signs, through Gregorian and Ambrosian times, in which no one can say what was done, since St. Isidore, at even a later date, summarised the state of the art in the pregnant words, "Unless sounds are retained in memory they perish, because they *cannot* be written;" and noticing the single line and *pneumata* of the St. Gall MS., with extra lines used merely to guide the writer, Mr. Cummings came down to the present staff notation, which he characterised as the survival of the fittest. But he pronounced present usages as capable of much improvement, bearing in mind that the object in view should be to render reading as easy as possible. He considered the misuse of the C clef for the alto as unimportant, but that the G clef for the tenor was absurd; instance the score of Rossini's "Mose in Egitto," with nine separate parts written in the G clef, which publishers have 17 different ways of expressing. He advocated the C clef for all. Passing on to key signature, he objected to all proposals that necessitated a mixture of sharps and flats as inviting complication, but considered that a wide field for improvement existed in remedying the present extensive misuse of accidentals, respecting which there is no uniformity of practice. Thus some treat them as affecting only the bar in which they occur, while others extend them throughout the next bar if the note they govern is tied. Bach's rule was instanced as the simplest—every chromatic sign having value throughout its own bar, but no further. Instances were given of great confusion caused by double sharps, naturals, and sharps, &c.; in the "Golden Legend" and in "Lorelei," which the present small type often caused to be taken at haphazard. Dealing with the subject of time, he suggested the exclusion of C, a mere corruption of the half-circle, to denote the semibreve (the circle signifying perfection, or the breve), and the adoption of figures only—$\frac{4}{4}$, $\frac{8}{8}$, $\frac{2}{2}$, &c. tabooing the use of a long bar when a short one will do, and changing one bar of $\frac{12}{8}$ into two bars of $\frac{6}{8}$ in "He shall feed His flock." Grace notes next came in for condemnation, especially the appoggiatura, which he deemed needless, and habitually used by composers with great carelessness; as also binds or ties, used by ladies as lines of beauty, a most laughable instance occurring in "When Sparrows Build," which Mr. Cummings read as phrased, with highly comic effect. Pauses, innovations of directing words, Italian being replaced by German, and the uncertainty of metronomic values, were all touched upon, every possible inconsistency in this respect occurring in Gounod's "Mors et Vita." Dr. Gilbert followed, expressing dissent from most of Mr. Cummings' propositions, and succeeded in eliciting from the audience marked expressions of dissent from his own arguments. He was succeeded by Dr. Crowe, who, in few words, advanced several practical suggestions, which were warmly applauded, especially the dropping of the lower figure in time signature, so as to avoid including lessons in fractions in musical teaching. Dr. Hiles, and other gentlemen addressed the meeting from the body of the hall, after which Mr. C. E. Stephens, dissenting from Dr. Hiles's assertion that slur and tie are identical, objected to English signs instead of Italian, the most generally understood in orchestras comprising men of all nations. He drew attention to the varied meanings expressed by the same sign, in which Mozart and Beethoven were very careless; and pointed out the inconsistency of the pause sign including the dot, the sign for staccato or shortening a note. He strongly urged composers to attend to the vertical position of notes, instead of uniting a semibreve in the centre of the bar, and sprinkling the quavers about anywhere. After some further remarks by Dr. Crowe, Mr. Cummings, in closing the proceedings, referred to his recollection of the unbarred music books in Westminster Abbey, and elicited much laughter by admitting that he was personally so fond of the German names, half-notes, quarter-notes, &c., that he always used them "*except* when talking to musicians." The meeting terminated with a vote of sympathy to Lady Macfarren.

In the evening a concert was given at Princes'-hall, under the direction of Mr. Gilbert, when the programme consisted exclusively of unpublished works by members of the society. The value of these was necessarily very unequal, and the proceedings therefore assumed a somewhat miscellaneous character, although a fair standard of efficiency was sustained throughout. More prominence might have been given to compositions by provincial musicians, who supplied only about half the programme, the remainder being taken up by artists resident in London. The concert opened with a string quartet in A minor by Dr. Creser, of Leeds, which was found to be a work of considerable merit and still greater promise. In a string quartet everything depends upon design, and the gift of spontaneous invention is therefore put to a severe test. All the more creditable is it to this young composer that his music never flagged from beginning to end, and that, although not in the highest sense original, it showed marked signs of individual feeling. Of the four movements, the *lento* was by far the best. Setting out somewhat after the manner of Schumann's *Abendlied*, the melody is broadly developed, and each of the four instruments has an important part in its progress, the movement rising to a fine impassioned climax. The opening allegro is full of fire, and the *allegro vivace* which stands in place of the scherzo, although somewhat sketchy, serves as a fit transition from the sombre mood of the *lento* to the brilliancy of the final *vivace*, which, as far as we could judge, lost by being taken too quickly. Altogether, Dr. Creser's music impressed us very favourably, and it gains rather than loses by a certain ruggedness which gives a character of its own to it. The first part of the concert concluded with a pianoforte trio in C minor by Mr. John Francis Barnett, who himself played the pianoforte part with masterly skill and delicacy, the violin and violoncello being respectively in the hands of Mr. Buziau and Mr. Albert, who, in conjunction with Mr. Hann and Mr. Gibson, had also cooperated in Dr. Creser's quartet. Mr. Barnett's work betrays the accomplished musician in every bar. The first movement suffers from the shortwindedness of its principal theme, which is practically confined to two bars, but the slow movement is melodious, and the last *allegro* contains some very impressive passages giving, especially to the pianist, splendid opportunities for technical display. The trio was very warmly applauded. In the second part it must suffice to mention a string quartette, in D minor, by Mr. E. Aguilar, which also was favourably received. Among the vocalists Madame Oscar Pollack deserves a word of special praise. This lady has a sympathetic contralto voice, and the intelligence of her phrasing would have been even more appreciated had the song selected by her allowed of more genuine expression.

Music Publishers' Weekly List.

SONGS.

Better Born Lucky than Rich	Herman	J. Williams.
Special Constable	,, ...	,,
Two Locks of Hair	A. Furse	Healey.
Wild Flowers	Pierne	J. Williams.
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This Day (Saturday).		P.M.
Popular Concert..	St. James's Hall	3.0
Monday, 9.		
Popular Concert..	St. James's Hall	8.30
Tuesday, 10.		
London Symphony Concert.............	St. James's Hall	8.30

FOERIGN.

PARIS.—The successor to M. Carvalho has at length been found; the fortunes of the Opéra Comique, for seven years at least, are entrusted to M. Paravev, of the Nantes theatre, a young man of 28, who has shown himself in the provincial town as enterprising as youth is always expected to be. We shall expect from him great tenderness for the new works of native and foreign composers. His duties bring with them many difficulties and burdens, and his head will probably lie as uneasily as though a crown adorned it. Other men have shown themselves equally desirous of the responsibility of this post, and M. Jules Barbier retired from the canditature with a very sore feeling—he writes more in

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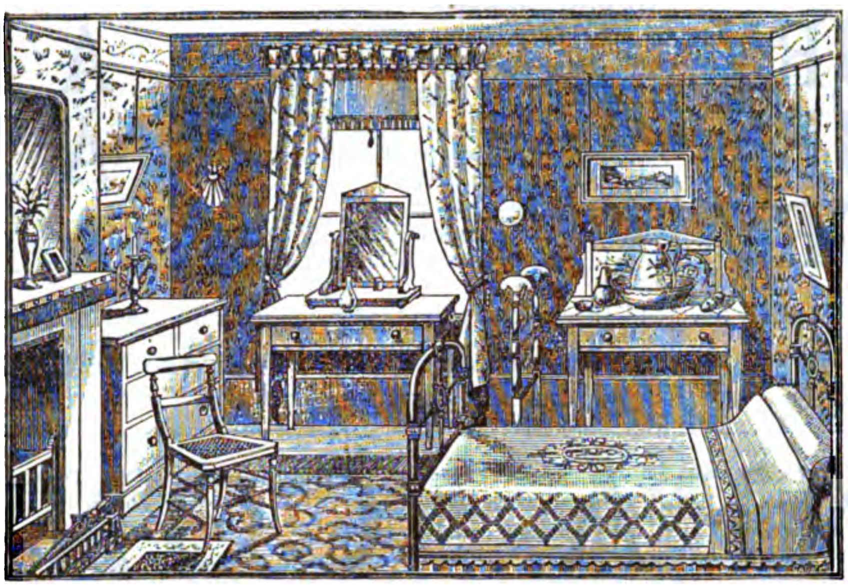

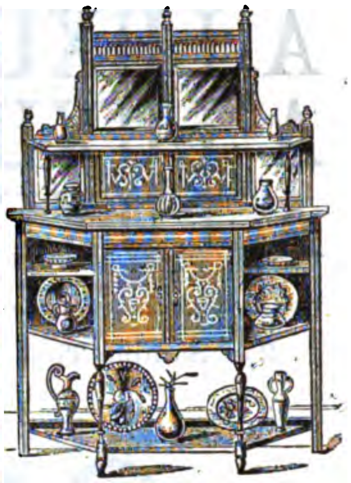

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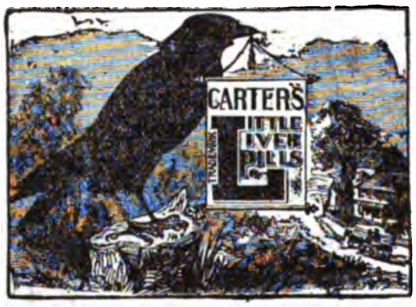
sorrow than in anger—against his colleagues of the Société des Auteurs et Compositeurs, at whose instance he was forced to give up the idea of presiding at the opera beloved of Parisians. The Société assured that successful author of their affectionate consideration at the same moment that they knocked his pet ambition on the head, but M. Barbier refuses to be resigned to his cruel fate. At the Lamoureux concert a new overture, "Hernani," by Adolphe Duvernoy, proved effective; and Chabrier's rhapsody, "España," Berlioz's overture "Carneval Romain," Wagner's "Siegfried Idyll," and the Pastoral Symphony, made up an interesting programme. At the Château d'Eau we heard two fragments of M. Colomer's Scènes antiques, of which the first, called "Athens," appeared the most important. An even greater success was won by César Franck's violin and piano sonata, produced at the concert of the Société Nationale, which displays most striking qualities of originality and skilful treatment. At the soirée of the Spanish Quartet, works by Bosch, J. B. Pujol, and Sarasate, were played by MM. Miquel (piano), Fernandez (violin), and their colleagues. From Lyons we have an account of a new Mass composed for three female voices, by M. Holtzem, and sung in one of the churches by a choir of 250 voices. The work is said to be truly religious in character, and was much admired. The libretto of "Montezuma," for Massenet's new opera is about to be written by M. Victorien Sardou.

BRUSSELS.—After the triumphs of "Die Walküre," and the fiasco of Auber's "Maçon," the habitués of the Théâtre de la Monnaie were treated to Ponchielli's "Gioconda," which was neither triumph nor fiasco, but a respectable success. The public seemed a little puzzled by the Italian intensity and fervour which, combined with Italian musical effects, bordered sometimes on the ludicrous. The mise-en-scène is superb, and the performance by Mmes. Litvinne, Martini, Van Besten, MM. Engel, Séguin, and Vinche, satisfactory. It is possible that the work, which is not without merit, may grow upon our public, and I will write further concerning the impression it makes on other occasions. At his third popular concert, M. Franz Servais produced for the first time at Brussels, the "March of the Wise Men," out of Liszt's "Christus." César Franck's symphonic poem "Les Eolides," was also performed for the first time, appearing somewhat dull, although musicianly. Wagner's "Kaisermarsch" ended the concert. Miss Nikita's concert did not attract a large audience, who had, perhaps, been warned away by the injudicious puffing. No really musical people—and our Brussels people are genuinely musical—would expect anything worth having from a "Niagara Fairy." Those, however, who attended the concert, had reason to be pleased with the young artist's singing, though her selection of songs offered little of interest. A Herr Dreyschock, pianist, made a very good impression.



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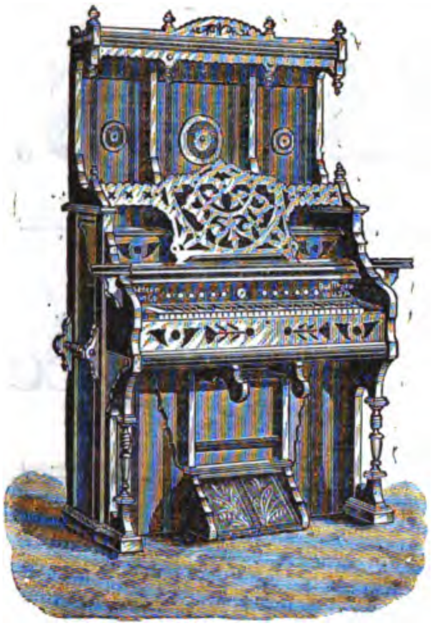

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MACFARREN SCHOLARSHIP FUND.

A Fund is being raised to found a Scholarship at the Royal Academy of Music in Memory of the late Sir G. A. Macfarren, and a Committee has been formed comprising most of the well-known musicians of the country. A sum of more than £1,000 has already been promised; but it is desired to raise sufficient to provide towards the maintenance of the Holder of the Scholarship, and to effect this at least £1,500 more will be required. Further subscriptions are therefore earnestly invited, and will be received by the Hon. Secretaries of the Local Sub-Committees or by the undersigned, and all contributions will be separately acknowledged. The First List of Subscribers, Committee, and Local Secretaries may now be had upon application to Mr. Baker, Acting Hon. Secretary.

Alfred H. Littleton, Hon. Treasurer, 1, Berners Street, W.
Charles E. Stephens, 37, Howley Place, W., } Hon. Secs.
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Notice to Subscribers.—*The Subscription to* The Musical World *is now reduced to* 17s. 6d. *per annum (payable in advance).*

All business communications to be addressed to the Manager *of* The Musical World.

All communications in reference to the literary part of the paper to be addressed to the Editor, *who cannot undertake to return rejected MSS. unless accompanied by a stamped directed envelope.*

Facts and Comments.

We understand that Mr. Harris's Italian season at Covent Garden is finally settled.

We are glad to hear that Mr. Frits Hartvigson is going to repeat his magnificent performance of Liszt's "Danse Macabre" at the London Symphony Concert of Wednesday afternoon, February 29. Such a work so rendered comes like a breath of fresh air in the atmosphere of dull Philistinism in which our ordinary concerts move.

Miss Jessie Bond, the original Mad Margaret of "Ruddigore," and one of the mainstays of the Gilbert and Sullivan extravaganza, has, as we announced last week, been seriously ill, but is now so far recovered as to be able to leave town for a short visit to our southern shores. All who have watched the gradual progress of this charming young lady from the ranks of the chorus to the important position she holds at present, will join with us in a "bon voyage" and cordial wishes for her recovery.

Mr. Sims Reeves seems to have borrowed a new lease of concert life. He made a successful appearance at the first of a series of Ballad Concerts given at the Japanese Hall on Saturday, and also sang at the Evening Ballad Concert at St. James's Hall on Wednesday. He, furthermore, will perform at the opening concert of the forthcoming season of Saturday Concerts at the Crystal Palace.

From the prospectus of the second half of the thirty-second season of these concerts (we are given to understand that the first series, which ended just before Christmas, was one of the most successful ever held at the Crystal Palace) which will commence on February 11th, it would appear that Mr. Manns has put together a most interesting programme. It includes, amongst other things, three new works by British musicians. On February 18th will be performed for the first time "The Day Dream," a cantata for soprano and tenor soloists, chorus, and orchestra, set to Lord Tennyson's poem by Mr. C. Templeman Speer, of the Royal Academy of Music, and a new setting for chorus and orchestra of Campbell's famous and dramatic "Lord Ullin's Daughter," by the young Scotchman, Mr. Hamish McCunn, of the Royal College of Music. On March 3rd a serenade by Mr. August Manns will be performed, and a week later Uhland's "Minstrel's Curse" will be declaimed by Mr. Charles Fry to a new orchestral accompaniment by Mr. Frederic Corder. Mr. Manns, while by no means neglecting the classical repertory or the music of distinguished foreigners, is to be heartily congratulated on the prominence which he has given in his programme to the compositions of the young and important school of native composers. And it is a matter of sincere congratulation that a policy so beneficial to art can be pursued with commercial success.

The Macfarren Scholarship Fund has reached the respectable sum of £985 15s. 6d.

Guildhall School of Music.—At a recent examination for the certificate of merit, the following students were passed with honours, viz., Alice Rust, Edith J. Ibbs, May Elliott, Florence Pettit, Annie Bairetti, and Enid Stuart Jones (pianoforte); Helen Ornarey and James Hailes (singing). The examiners were Messrs. H. Weist Hill (Principal), Ernst Pauer, W. G. Cusins, Charles Gardner, W. H. Cummings, and Edwin Holland.

Mr. Carl Armbruster, who lectured last year at the Royal Institution, on "Modern Composers of Classical Song," commenced a series of lectures on the same subject, last Wednesday, at King's College, for an audience of ladies only.

The "Trinity College Academic Gazette" says:—"Musicians who employ their fingers in musical pursuits ought to know that the General Accident and Employers' Liability Assurance Association (Limited), 17, Abchurch-lane, London, E.C., has recently made them the objects of special solicitude. The directors say: 'The loss of a little finger is of small moment to one who follows the art as an amusement; as to the other, whose very soul must be bound up in its theory and practice, it needs no words of ours to define his misfortune.' Acting upon this idea, they have framed a special table for those performers concerned."

At some theatre, as yet unnamed, on a date not yet divulged, a young *débutante*, whose identity is to be carefully concealed under an extemporised professional name, will make an appearance under conditions of no small interest for the chosen few who, though sitting in front, will be metaphorically "behind the scenes." For the artist thus challenging for the first time the opinion of a public audience, will be Miss Sibyl Sanderson, an American lady, of whose musical gifts rumour speaks in high and hopeful terms; and among the most attentive of the listeners will be no other than M. Massenet, the composer, ready, should the impression prove as favourable as is anticipated, to entrust her with a part in "Manon," next season, at the Opéra Comique.

Madame Norman Neruda did a kindly action last Sunday night. She played at the Bloomsbury Hall for the Gordon League, which has lately been established to improve the moral condition of the destitute millions, and, above all, brighten the sunless tedium of their dreary Sabbaths. Never did she draw sweeter music from her violin, or more heartfelt and sincere applause from any audience, than from the room full of men and women of quite the lower grade, on whose appreciative attention, however, not one note was lost. Mr. "Vincent," Mr. Beveridge, and several ladies also helped the zealous hon. sec., Mrs. Strowd-Jackson, and Lady Romilly to make the evening bright and successful.

Readers who remember Mr. Bullen's articles on Elizabethan Songs in THE MUSICAL WORLD, 1886, will be interested in his recently published "More Lyrics from Elizabethan Song-books," which shows, if nothing else, that in that sweet-singing age the songs were often, if not generally, beautiful, tunable pieces, far and away superior to the jargon which is given a musical setting in the present day. "Song-writing," says Mr. Bullen, "is now almost as completely a lost art as play-writing." He is very right, for our song-makers are no longer poets, and our poets leave the writing of songs to meaner hands. Here is an example from a Ch. Ch. MS., which it would be hard to match:

"Art thou that She than whom none fairer is,
Art thou that She Desire so strives to kiss?"
"Say I am: how then?
Maids may not kiss
Such wanton-humoured men."

And there are examples of Donne, of Robert Greene, and many another unrecorded poetaster, which clearly show us how these rich, full-throated songs compare with the wretched stuff one hears in drawing-rooms to-day.

The annual Reid Festival in Edinburgh is announced for Saturday, 11th February, and is this year to extend over the following Monday and Tuesday. Mr. Charles Hallé's band has, as usual, been retained, and will appear, together with Madame Neruda as solo violinist, and Madame Nordica and Mr. Watkin Mills as vocalists, in three performances. The last of these will be devoted to Chamber music, and Beethoven's "Septuor" is promised as one of the items. The introduction of a concert of music of this character into the Festival is a new and very sensible departure.

Mr. Samuel Schofield has lately passed his examination before the Council of the Royal College of Music, and gained the Council Exhibition prize of £10, given to the best of the candidates from time to time offering themselves for examination. He was a pupil of Mr. Clafton, of Oldham, and for the last few years has been studying under a professor at Bristol (Mr. Rootham), where he held a situation in business until he vacated it to go up to London for the examination in which he proved so successful, 18 candidates participating in the competition. The Bristol journals speak in terms of great praise of Mr. Schofield as a very promising young tenor, well-known at local concerts, and anticipate for him a brilliant future.

With reference to our remarks on Miss Sarah Berry's appearance at Manchester, in the MUSICAL WORLD of the 7th and 14th inst., our attention is called to the facts (omitted by our correspondent) that the Courtenay Scholarship gained by Miss Berry is a scholarship in the Royal College of Music; that since Madame Lind-Goldschmidt's retirement from the College, Miss Berry has been the pupil of Signor Visetti; and that her scholarship has been extended by the Council, so that she will continue to enjoy the benefits of the College till Easter, 1889.

The Dublin High School for Girls has been placed under new management. Miss Anderson, B.A., R.U.I., is the head mistress, and the musical portion of her staff seems very satisfactory. The piano is taken by Signor Esponto, Herr Bluthner, and Miss Edith Oldham, formerly Scholar of the Royal College of Music, and Associate thereof. Mrs. Scott Ffenell is the singing mistress.

The Carl Rosa Company gave an admirable performance of Balfe's opera, "The Bohemian Girl," on Friday evening, the 6th inst., at Leicester, to a full house. The young American prima donna, Mdlle. Anita Alameda, who made a highly successful début in the part of Arline, the heroine, was enthusiastically recalled after the second and third acts, and received quite an ovation after the favourite ballad, "I dreamt that I dwelt in marble halls," which she was obliged to repeat. She displayed a most perfect shake. Although the part is unsuited to her voice, which is a high, flexible soprano, nevertheless her sympathetic voice and perfect method won for her high honours. Mdlle. Alameda is a pupil of the Maestra Silvia Della Valle, of Milan, who has lately come to establish herself in London. Mr. Childs (the tenor) and Miss Dickerson (contralto), as also Mr. Celli (baritone), all sustained their parts very creditably, winning their fair share of applause.

If anyone wants to see how doctors differ, let him read the opinions expressed by our Edinburgh and by our Glasgow correspondents as to the merits of Mr. Hamish McCunn's concert overture. Both, we have reason to know, are perfectly competent to judge, and both come to diametrically different conclusions. Such a thing sometimes happened with Florestan and Eusebius in the early days of the "Neue Zeitschrift für Musik," and the two then used to refer to Master Raro for a final judgment. Let us blushingly assume the character of umpire, and ask the reader to look up our own guardedly-expressed opinion of the same work in connection with its performance at the Crystal Palace Concerts.

The year has been an unusually fertile one as regards dramatic music in Germany, and the number of new pieces produced, operas, operettas, ballets, etc., amount to half a hundred or more, most of them, it must be feared, destined for the rubbish heap of things forgotten. The wretched Millöcker, Brüll, the author of the miserable "Golden Cross," produced by Mr. Carl Rosa some years ago, and others of that class, are, as usual, to the fore. And this is the country of Wagner, who, however, it should be added as a redeeming feature, beats all other composers by the number of works performed, and by the number of performances.

In connection with festival performances, the correspondent of a Berlin paper points out that at that great capital and centre of musical culture, "Martha" was performed on the anniversary of Gluck's death; "Der Trompeter von Säkkingen" on Beethoven's birthday; and "Il Trovatore" on the date of the Lortzing Jubilee! Has the Royal Opera at Berlin been in the hands of Mrs. Malaprop, while manager, sub-manager, chief inspector of machinery, prima donnas, and the rest of the *personel* were occupied in quarrelling? Our Berlin correspondent attempted last week to throw some light on these affairs.

Our Paris correspondent writes: "The first of the eight séances announced by the Société des Compositeurs de Musique, has been an exceptionally interesting one, though the president of the society, M. Saint-Saëns, who was to take an important part in the proceedings, had been obliged to leave Paris for the South of France the very morning of the concert. The *Séance* was entirely devoted to the clavecinists, from John Bull to Mozart, the finest, though the last of the clavecinists, as M. Weckerlin, the principal librarian of the Conservatoire, styled him in a short but straight-to-the-point paper he read at the opening of the séance. No less than eighteen pieces were played on a clavecin, constructed in Paris, by Taskin, in 1785, by M. Diemer and Madame Roger-Mirlos, while Madame Durand-Ulbach contributed two airs, by Martin and Albanese, accompanied at the clavecin by M. Weckerlin. In this age of pianistic acrobatism, when the simplest compositions of the old masters are forced into pieces of *bravura*, it was a positive relief to have a whole evening devoted entirely to these simple imaginings. The "Chaconne," with variations by Handel; a gavotte, by Rameau; and "La Favourite," by Couperin, as rendered by M. Dremer, will long be remembered and reckoned amongst the purest and truest artistic enjoyments, by all that were fortunate enough to be present at the *Séance.*

"The typical patriot who thinks himself in his heart equal to three Frenchmen, is for once to be disappointed. While in London the cultivation of the soil in the neighbourhood of Covent Garden and Charing Cross has chiefly produced an abundant crop of Music Halls, but has failed entirely as regards the growth of a single permanent Opera House, in Paris a Society has been formed for the purpose of building a new theatre exclusively devoted to the "Musical Drama." This Society, which is presided over by M. Lamoureux, bears the somewhat lengthy name of "Association Française pour le développement du drame musical en France et dans les pays de langue Française." A concise and cleverly written circular explains the aim of the association, and asks for contributions. The members of this society are divided into three classes: "membres adhérents," paying 16s. a year, and having a right to one stall at each first performance; "membres fondateurs," paying £4 a year for five years, with a right to two stalls; and "membres d'honneur," buying more than one share of £20, with a right to four stalls. The fund of the society is to be increased by the receipts of concerts, lectures, and theatrical performances which it is proposed to give for this purpose, and all the receipts of the future theatre are to be used only for the encouragement and development of the Musical Drama. This society, happily, is said to be highly patronised in financial circles, so that there is much hope of seeing its object very soon carried out."

The Budget Committee's report on the theatres of Paris contains some curious facts. As regards the Opera it points out that the subsidy of 800,000f. is slightly below the cost of lighting, heating, repairing, police, insurance, and percentage on the receipts for the poor, which last item is 300,000f. The first half of the year always shows a surplus, and the second half a deficit. In 1886 there was a loss of 109,000f., and the first half-year's receipts of 1887—namely, 1,522,000f.—were 39,000f. below those of the corresponding period of 1886. The 39 singers cost 824,000f., the heaviest item being for the four baritones—178,000f.; and the 50 dancers cost 244,000f., the largest item being for two ballet-masters, 26,000f. The 100 choristers cost 211,000f., and the 98 musicians 256,000f. The mounting of a new piece, which between 1876 and 1879 sometimes cost 275,000f. (e.g., "Le Roi de Lahore"), and between 1879 and 1884 sometimes cost 234,000f. (e.g., "Aïda"), has not under the present management exceeded 146,000f. (e.g., "Patrie"), the reduction having been effected by utilizing old scenes and costumes, cheaper purchases, and making up on the premises. The previous lessees lost 400,000f. in five years. Their successors claim credit for having economised without any falling off in the number of new pieces or in style of performance.

Mademoiselle Sigrid Arnoldson is a clever young lady in many ways; not only has she won the golden opinions of the Parisians in "Mignon," but she has also used her spare time in Paris in studying "Lakmé" with M. Délibes, and "Mireille" with Gounod; thus going in each instance to the fountain head. In addition to other accomplishments Mdlle. Arnoldson evidently possesses that of finding out the soft side of "our own correspondents," to judge, at least, from the manner in which those gentlemen trumpet forth her praises in the daily papers. Unfortunately, the stern professional musical critic is little influenced by this puff preliminary.

Madame Boucicaut, the Queen of milliners, included in her wondrous array of charitable bequests no less a sum than £6,000 to the Association of Musical Artists of Paris. As a recognition, however slight, of this honourable munificence, on Monday last the Association celebrated a grand musical mass at St. Eustache's church for the repose of her soul.

We take the following from the "St. James's Gazette":—"There has been an amusing discussion lately in Paris on the subject of hissing at theatres. It is interesting to note that an attempt made in the last century to put a stop to the practice proved a disastrous failure. The edict had hardly gone forth under the auspices of the Chief of the Police, when a first performance came off. A gentleman who was addicted notoriously to hostile demonstrations was "sandwiched," by way of precaution between two agents of the law, and soon the curtain rose. Every eye was directed towards the inveterate delinquent; but, to the general surprise he sat still without making a sign. Ere long, however, he began to yawn, and soon the two policemen took to yawning in sympathy. Their neighbours unconsciously followed suit, the contagion spread, and in a short time pit, boxes, and galleries were yawning as they had never yawned before. Even the actors, with their gaze fixed on the public, could not resist the example set them, and the unlucky author had the misfortune of hearing his most telling "hits" launched forth amid a perfect chorus of yawns. The embargo against hissing was promptly removed, it having been found by experience that a return to the old system was infinitely preferable to the new one inaugurated by the irrepressible Chevalier de la Morlière, who made a perfect speciality of his demonstrations against new plays at the Comédie Française, and had particularly distinguished himself by the uproar he created at the first performance of Voltaire's "Tancrède."

We quote the opinion of the Roman correspondent of the "Tablet," on Capocci's and Gounod's *pièces d'occasion*:—

Next came a hymn to Leo XIII. in Italian, for choir and orchestra, composed by Capooci; the words, of which copies were handed round, were nothing remarkable. The music was in the modern Italian style, florid, smooth, and rather insipid, with here and there an oratorio-like effect for the voices. The orchestration was interesting, varied, and effective. On the whole, it was a successful occasional piece, but it is not likely to find its way out of Rome. . . . As the Pope passed down the hall, the band and chorus executed what the papers call an "Urrah" by Gounod. I was anxious to hear this, thinking it might, perhaps, be profitably transported to England for use as a sort of "God save the Pope." My disappointment was great when I heard three times repeated, to the commonest of musical phrases, and with the most elementary harmony, simply the words "Viva Leone XIII." It sounded like the beginning of a great chorus, but nothing followed, and the choristers shut up their music and prepared to go home.

The Ameer of Afghanistan has a soul above the "tom toms" of his native land, and yearns for the stirring strains of the bagpipes. An order has been received in England for two hundred bagpipes for His Imperial Highness, and they will shortly be on their way to Cabul. No news has yet come to hand as to what the Ameer proposes to do with the "Tibia utricularis;" but surely there should be an excellent opening for impecunious disciples of Ulleam Ross with well-developed lungs.

In the report which has recently been issued concerning our trade with Japan, it would seem that in the four million pounds worth of exports which left this country for the land of the Mikado during the past year, no less than £36,000 was included under the head of musical instruments. There is some speculation rife as to the nature of these instruments, for it is well-known that European imports are in many branches of manufacture driving the native products out of the market, and the intelligent Jap will, no doubt, prefer a Broadwood "grand" to a "biwa" or a "samisen," if fashionable Japanese society will set the example.

LISZT'S "DANSE MACABRE."

The following analysis of Liszt's "Danse Macabre" will be read with some interest at the present moment, when that remarkable work has again been brought into prominence by Mr. Henschel's enterprise and Mr. Fritz Hartvigson's nimble fingers and subtle brain. It attempts to establish a parallel between the treatment of the same gruesome subject by mediæval painters and by the modern musician, and in that respect differs somewhat from the ordinary grooves of musical criticism.

To convey an adequate idea of the peculiar character of Liszt's "Danse Macabre," it will be necessary to say a few words of the subject selected by the composer for musical illustration. The idea of a pictorial representation of the "Todtentanz" or "Danse Macabre" was common in the middle ages. It gave naïve expression to the truth that rich and poor, young and old, gay and sad, are all alike subject to the sway of death. Death sits behind the emperor on his throne, it sits at the table of the rich, and at the humble board of the poor. It slays the boldest hero and it aids the storm at sea to break down the mast and sink the ship. The reader need hardly be told that our remarks are suggested by the celebrated series of woodcuts by Hans Holbein first published at Lyons in 1538, under the title of "Les Simulacres et Historiées Faces de la Mort," &c. As regards the popular name of the work, both in French and German, it seems singularly ill adapted to the representations. The original series consists of 41 woodcuts, 40 of which, the engraver's proofs, are at the British Museum. Any careful student of these will have observed that only in very few of the designs the figure representing Death is actually dancing, although the jaunty air assumed by the skeleton in more than one adds to the grim humour of the conception. The same remark applies to the celebrated "Todtentanz" at Basle, unfortunately destroyed in 1805, and erroneously ascribed to Holbein, although painted half a century before his birth, and to many other English, German, and French representations of the same subject. This fact has evidently been overlooked by M. Saint-Saëns, whose "Danse Macabre" takes the form of a valse; while, on the other hand, it may have induced Liszt to choose for the groundwork of his tone-picture a melody which is the very antipodes of a dance—namely, the old *cantus firmus* to the hymn "Dies Iræ." The various divisions of this grand theme, together with a melody of the nature of a chorale which for a time gains ascendency, are the melodic materials strictly and exclusively adhered to by Liszt. But the treatment which these simple elements have received at the composer's hands may well startle the unwary listener. At first a certain symmetry of form is at least observed by a sequence of variations duly numbered. But in the further course of the piece even this trifling help is withdrawn from the student of the score, who is left alone face to face with the most startling effects of orchestration, surpassed only by the pianoforte part, in which one *glissando* passage and wild *cadenza* follows another in rapid succession. It is true that the original theme may always be discerned in one part or other of the score, and its skilful contrapuntal treatment leads to the few quieter moments which are the points of relief in the general uproar. Among these the fourth variation in canon form[*], preceding the equally interesting *fugato* deserves special mention. To attempt a detailed analysis of the piece within the limits of our space would be obviously impossible. Neither are we prepared to deliver a final verdict as to the merits of the work or of the class to which its belongs. That the limits to which legitimate art can go are frequently reached, and perhaps transgressed, no calm judge can deny. Liszt would probably plead the nature of the subject as his justification. But even on this ground serious objections might be raised. Death even in mediæval woodcuts does not always appear grotesquely terrible, and Holbein was fully aware of the ideas of peace and well-earned rest equally connected with the universal fate of mankind. That these ideas have not found sufficient utterance in his scheme is, perhaps, the most serious charge that can be raised against Liszt's conception. That from a purely musical point of view that conception is highly interesting it is hardly necessary to add.

Let us add that a second hearing, after nine years, settled some of the doubts expressed in the preceding notice, and that Liszt's work appeared in the light of a masterpiece as beautiful as it is noble in conception, and uncompromising in its striving after truth.

Reviews.

BOOKS.

It is difficult to understand what inducement has been found for the reproduction of so antiquated a book as the "Traité de l'accompagnement de la Partition" of F. J. Fétis, which, under the title of "How to play from score,"[†] has recently been translated by Alfred Whittingham. The work was originally published in 1829. A large part is devoted to the companion subject of orchestration, and the climax of that art is here supposed to have been reached in the music of Rossini. There is much lengthy discussion, for the most part unimpeachable in its way, as to the special qualifications necessary for the making of a facile score-reader; but the chapter on the "Mechanism of Accompaniment" intended to help students in the attainment of those qualifications, and the examples appended, all belong to another day, and have long since been superseded by more modern developments. It is very certain that musicians sufficiently advanced to tackle with the difficulties of playing from score, will not be content nowadays with the information here afforded, but will have to seek help in other quarters where the subject is brought down to date.

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[*] This variation, as it turns out, was not written by Liszt at all, but by Weitzmann, a composer of some merit, and a fervent disciple of the master.

[†] "How to Play from Score:" Treatise on Accompaniment from Score by F. J. Fétis, translated by Alfred Whittingham. William Reeves, London.

No vocalist, whatever may be his special predilections for one or the other of the several conflicting methods of voice production, can consider himself equipped for argument, or, indeed, qualified to form an independent opinion, until he has become acquainted with the leading features of the school of singing to which we owe Farinelli and Faustina Hasse in the last, and Patti and Mario in the present century. With a natural anxiety to avoid again raising the storm winds which raged some little time ago in our correspondence columns, we are restricted to saying that students will find ample and lucid explanation as to the nature of the "Voce di Petto," the "Voce di Gola," and the "Voce di Testa," and germane matters, in Frederick Helmore's little *brochure* entitled "The Italian Registers."* Mr. Helmore has opinions of his own, and does not hesitate to express them, these being, as will be inferred, in favour of the traditions of the Italian school; but while controversial he is in the main conciliatory in tone. The table he gives of the vowel sounds, with a graduated scale representing the proper tension of the vocal organs in each case, will be found especially suggestive. A "Systematic and Comprehensive Singing Manual,"† by Frederic Fearnside, contains a number of well-devised passages for voice practice, and, in addition, some short prefatory letterpress explanatory of his method. Of course, in this, as in all similar cases, it is indispensable that the written be supplemented with oral instruction; and, certainly, beginners who fancy it possible to learn to sing by the aid of books alone, are to be commiserated on the contradictory counsels they will meet with in various manuals. Here, for instance, care is recommended "not to inhale through the nostrils, but to have the mouth well open to prevent it," while no less urgently in another little treatise noticed not long ago in these columns, the learner is enjoined to "inhale as much as possible through the nose, and not through the mouth." But singing, as we know, is especially a subject on which doctors are apt to disagree.

A succinct little manual of "Copyright;"‡ by Alfred Howard, is likely to prove, especially as regards the international aspects of the question, useful rather than cheerful reading to the authors and publishers for whose benefit it has been compiled. It is now many years since a memorable petition by "A Writer of Books" was addressed to Parliament, with a side glance at the world of letters in general; but active steps for remedying the principal grievances and anomalies therein pointed out, have not yet got farther than the "conference stage," nor will they, it is to be feared, until interests are more equally balanced, and common honesty in dealing with the form of property represented by brainwork is recognised to be the best policy, not only for one country, but for all. Also received, "The Trinity College London Calendar for 1887-88,"§ containing full particulars of examinations, and the general scheme of work carried on at that institution, and in addition, a list of Doctors and Bachelors of Music in the United Kingdom, and other useful information.

VOCAL.

Mr. Erskin Allon, those of whose songs which have come under our notice have invariably been marked by earnest feeling and considerable command of resources, and who, moreover, is in the habit of choosing good words, has written a song worthy of him in "My Gentle Swallow" (London Music Publishing Company), and the poem itself, by "E. C. B.," is of more than average merit. In "Two Locks of Hair," by Albert D. Furse (W. B. Healy), the composer's treatment of Longfellow's verses is decidedly interesting; intelligent use being made of the opportunities they afford for the alternation of purely melodic passages with others of a more declamatory character. Though the opening to them is not very striking, nor, indeed, altogether unfamiliar, the song, without losing its bid for popularity by excessive elaboration, shows some superiority to the majority of such compositions. An attractively bound little volume, appropriately called "Dainty Ditties," contains a collection of old nursery rhymes wedded to new tunes composed by Frank J. Allen (Novello, Ewer and Co.) Seeing with what industry artists of acknowledged gift have contributed to the nursery picture-gallery, it is not surprising that musicians should from time to time turn their attention to the nursery concert-room. The rhymes chosen by Mr. Allen are all of the most familiar kind, and such as have long since obtained in infant circles a popularity likely to outvie in permanency that of many more pretentious effusions for which claims to immortality have been elsewhere put forward. The tunes themselves are simple, pretty, and easy to sing and to remember, the composer having judiciously steered clear of a mistake noticeable in some productions of the kind where the music, nominally addressed to audiences of tender years, has manifestly been written with an eye also to the tastes of their elders.

The attention of baritones may be drawn to five short settings by Walter Frere of verses by Constable, Nash, Lovelace, Sir W. Raleigh, and others (London Music Publishing Company). That each of these songs, in spite of their brevity, should convey in itself a sense of completeness, sufficiently testifies to the composer's knowledge of, and feeling for, form. There is also an agreeable freshness of melody, especially in "Diaphenia" and "Spring," and a general observance of the spirit of the words, which will recommend them to vocalists of culture. "I once had a sweet little doll, dears," a song with violoncello accompaniment, by Mary Shillington, words by the Rev. Charles Kingsley (London Music Publishing Company), is a trifling production, but not without pleasing qualities, and the accompaniment is well written.

We have received the vocal score of a "Te Deum" for solo voices, chorus, orchestra, and organ, by Thomas Wingham (Novello, Ewer, and Co.), originally composed for the opening in 1884 of the new church of the London Oratory. It is a well-sustained and effective contribution to Church music, without pretence to contrapuntal elaboration; but nevertheless musicianly in tone, and quite worthy to be heard on other occasions besides that for which it was originally written. "My Country" is a pleasing, unpretentious part-song, by Geo. Staker, words by Tom Moore (London Music Publishing Company), suitable for choral societies.

INSTRUMENTAL.

A whole pianoforte Sonata for the left hand alone has lately reached us. It has been composed by Zézi Graf Zichy, (D. Rahter, Hamburg; and A. Büttner, St. Petersburg), with a distinct musical intention, as well as with the more obvious object of giving strength and independence to the weaker of a pair which generally move along so unequally when harnessed together. In the case of ordinary players, effective performance is more likely to be arrived at by disregarding the title-page, and dividing the work between the two hands. Used, however, in the way intended by the composer, this piece, with its difficult but not impossible, skips and stretches, will be found to fulfil all the conditions of a superior study for the left-hand. Perfect independence of the latter is a technical matter strangely neglected by the average pianist, who cannot be too often reminded not to "let the left hand know what the right hand doeth." Another important educational feature of this and similar works ought not to be lost sight of. We refer to the opportunities they afford for practising the proper management of the pedal, for here, as also in so much of Schumann's music, it has to be used not merely as an ornament, but as actually necessary for sustaining notes which cannot be held down.

"A Twilight Dream," by M. S. Barron (Swan, & Co.), is a flowing and tuneful *morceau de salon*, well within the scope of moderately advanced players. There is character and local colouring in a little sketch for the pianoforte by John More Smieton (Methven, Simpson, & Co., Dundee). Also received, a very spirited "Festival March," by Mary Travers (Stanley Lucas). The following, among recently published dances, are pleasing and good for their purpose. "The Primrose Wreath" waltz, by W. G. Cowans (Alfred Hays); "Cinderella" waltz, by Pierre Perrot (Cramer); "Rosalie" suite de valses, by Leonard Gautier (E. Ascherberg & Co.); and "The Jolly Brick Polka," M. S. Barron (Swan & Co.)

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* "The Italian Registers," by Fred. Helmore. J. Masters and Co., London.

† "The Systematic and Comprehensive Singing Manual," by Frederic Fearnside. Hutchings and Romer, London.

‡ "Copyright": A manual for authors and publishers, by Alfred Howard. Griffith, Farren, Okeden, and Co., London.

§ "The Trinity College London Calendar," for the Academical year 1887-1888. A. Hammond and Co.

The Organ World.

ON REGISTERING.

II.

As already stated, economy plays a large part in the business of registering or stop-changing. This is seen in two directions—the skill with which the smallest number of changes can be made effectively to produce required tone results, and the manual dexterity which enables the performer to handle the stops with the least possible expenditure of movement and exertion. In the first-named direction is represented years of experienced thought, by which the treatment of a given type of musical idea may receive the exact shade of tone quality, or the precise mixture of contrasted or combined tone qualities necessary to express the idea to the best advantage. There are two ways of approaching this larger side of the registration question. In the first place, it may be suggested that the stops should be classified into such well recognised divisions as these: foundation, mutation, reed, and solo, in order that one may promptly realise in preliminary thought the particular source or division from which the organ timbre is to be modified. Then, in the second place, the orchestral impulses of the organ must be compared with the tone-colour resources of the orchestra itself. These may be summarised as finding organic equivalents for such typical instrumentation as the strings in various shades of piano and forte, the general wind effects, as the soft vocal harmonies for clarionets and bassoons, the massive chords for the above-named instruments, with horns and trombones in the medium compass, etc., and the various solo effects, with, for the most part, string accompaniments. Then there is the art of selecting the stops necessary for the pronunciation of various degrees of musical activity, especially as regards the judicious use of four-feet stops in cases of contrapuntal movement of the florid type. Granting a duly-prepared and sufficiently solid or characteristic ground-work of eight-feet tone, the skilled player will be able, by the infusion of a proper proportion of reed or four feet tone—secured by the mere act of drawing one or two stops—to express to a nice shade, and without any feeling of violent transition, the character of most musical thoughts he may be called upon to deal with. Then in handling the solo effects of the organ, nice judgment is required in a strictly organic direction, even when the solo passages are, as is the rule, directly initative of orchestral patterns. This kind of judgment is based upon really simple conditions, such as these: contrasting a reedy quality, such as that of the oboe stop, with accompanying tone of a smooth, close-grained texture, such as that of a dulciana stop; and setting against the hard, bright, if not loud notes of the flute, used solo fashion, the generous, warm, background accompanying tone of some soft reed or gamba stop. It is by such art as this that the organist learns how to make distinct forms of musical objectivity stand apart in clearly defined and distinct outlines. Then some knowledge must be acquired, which is again of a purely organic type, as regards the relative slowness or quickness of speech of the different registers, so that the particular idiomatic manner employed, whether *legato*, *staccato*, etc., may be happily enunciated. The orchestral rule, which assigns melodies according to the respective temperaments of the bold, commanding, tender, or persuasive instrumental mediums, also guides the organist with regard to his choice of solo stop, and its accompaniment, and the accompanying harmonies themselves—including such marked effects as sustained chords, moving counterpoints, detached bass notes, arpeggiod harmonies, etc.,—demand attention, not only in view of the character of the solo to be accompanied, but to some extent in an independent direction by reason of distinct tone-colour claims, based upon the distinct character of the accompanying figure being employed. Then each type of stop, and, indeed, many individual stops, will each call for a certain characteristic touch; and the capable organist well knows the importance of nicely considered and judiciously applied methods of attacking and leaving notes, as a sister art of a trained judgment in connection with the business of organ registration. E. H. TURPIN.

MUSICAL ELOCUTION.

Read before the College of Organists by MR. G. E. LAKE.

When I was first honoured by an invitation to address you, I felt overwhelmed with a sense of the impossibility of my offering remarks upon any subject in connection with musical art which would not be trite and common-place in the ears of such an audience. I had no delightful "reminiscences" to detail, such as those we have recently perused or listened to with delight, and which almost formed a musical education in themselves; I felt, moreover, that the subjects (dear to my heart) of "professional organisation" and the "compulsory universal registration of instructors" contained elements too inflammable to be safely handled by gaslight!

The subjects of Consecutive fifths, The Tritone, and Musical Pitch presented themselves, without delay, as being (if not altogether absolute novelties) yet possessed of a "fearful fascination, which few can resist," and as including charms in many points such as resemble those of the "daughter-in-law elect" of the Mikado of Japan, notably in respect of being "an acquired taste," and taking "some years to appreciate," but I resisted manfully, remembering that on one of these topics you are shortly to be addressed by abler lips than mine, and reflecting also upon the fearful fate awaiting those who rashly adventure upon the hard-fought rhetorical field carrying the standard of Harmonic Genera. Seriously speaking, I was somewhat despairing, until it flashed upon me that elocution in music might give scope for some profitable consideration. Having decided, to my own thinking, that I was correct, my first thought was that the subject might not stand the strain of expansion to the usual limits of a paper, but I decided to try, and, though I may be wrong, it very soon seemed to me that a field was opened for consideration, such as many papers might not adequately set forth. With your kind permission, I will, however, endeavour to formulate some of the principal thoughts which have occurred to me as bearing directly upon a very important subject.

Firstly, what is the immediate connection of elocution with music in the abstract? To answer this rightly, we must primarily ask ourselves, What is elocution? What is music? Let me not be misunderstood. I do not use the term music in the sense as that it abounds (thank God) in Nature, everywhere, always omnipresent, the voice of the great world singing with the spirit and praising its Creator in one eternal Benedicite, but I use it in the nobler sense of its subordination to the cultivation of intelligence in man, who has been permitted to give the language of Form to the voice of Nature, that he may "sing with the understanding also." Again, I would define elocution as the perfected utterance of what is noble in speech, even as music includes the perfected utterance of what is noble in elocution. The argument is therefore as follows:—We are told that the language of the hereafter is to be praise, that it is to be expressed in music, that it is to be both instrumental and vocal—and these not necessarily *combined*—and, finally, that we are to improve and fructify our talents here, that we may afterwards repay them "with usury" hereafter. If this be true, what would be the plight of the *dumb* musician? He could but have prepared an instrumental form of worship; but who would deny that even if he does not obtain verbal speech in the world to come, he will be able to "speak praises" as effectually as the vocalist? Surely no one, because music, *whether vocal or instrumental*, is the perfected form of speech.

I have said thus much in order to justify the application of the term elocution to manipulated music, and have instanced, so far, religious authority for the position, because music was formulated by religion, and from being the pupil has been by turns the handmaid, the vehicle, the tool, and the restorer of the Visible Church, and if it be now thoroughly weaned from its great Mother, it is only that it may the more effectually assist her here, and express her hereafter. But I would ask permission to endeavour to connect instrumental music with elocution on secular grounds also, and in this way show once more that vocal music is the perfected form of Speech. Is not the other the perfected expression of Idea? and is it not the higher type after all, at least in this life? I venture to think so, for this reason: Its influence is indubitably a plural one, so that it can be extended to any number of minds ~~at the same time~~, with varied effect to each. Reflection is the Divine attribute of man, whereby he stands alone among created beings, therefore, when he takes part, actively or passively, in the performance of instrumental music, he supplies, and is supplied with, a mental picture to fill in for himself; the expression is given to him, but the subject matter is high or low, according to the bias of his mind; and against this bias the music itself is sometimes powerless. Let me cite a case in point. I have been assured of two persons who sat together listening to Wagner's marvellous overture to "Tannhauser." They loved each other, but while the Pilgrim's Chant inspired the one hearer with reverent joy, the other was moved by it to an impulse of passion, akin to sensuality. I trust I may have said enough to justify the consideration of our subject under two headings, "Vocal Elocution" and "Instrumental Elocution."

VOCAL ELOCUTION.

In speaking of vocal elocution, let me at once disclaim any intention of touching more than lightly upon various ideas which present themselves in connection with the subject. Those who desire technical instruction can obtain much useful information from Novello's Primer, "Speech in Song," by Mr. Ellis, or can seek private professional assistance (I shall be happy to submit my "terms!") Meanwhile I could ask leave to draw attention to the urgent necessity for earnest study of this art on the part of every young musician and cleric; indeed, I *have* known one or two elderly members of both vocations who had themselves some need of further efforts in this direction! Gentlemen, I do not hesitate to affirm that the study of elocution—although becoming daily more general—is still disgracefully neglected. Why is this? It cannot be for want of recognition of its power. Which of us, if he cares to reflect, does not know what good oratory, whether inflected or monotoned can effect? By its aid the influence of a simple, earnest curate can transcend that of the most erudite, if incoherent or maundering, ecclesiastical dignitary. Very few of us can carry away all the thoughts of a great mind delivered at one sitting, especially if we have to strain our attention to the realisation of the meaning, in addition to laying an embargo upon the memory. Moreover, if we ourselves are educated, the imperfect expression even of perfect principle irritates us, and our minds are rendered unfit for the reception, much less the retention, even of obvious truisms. I feel certain that I am not overstepping the boundaries of our subject in saying that the Church in its each and every branch, aye, even the individuals of our Legislature themselves, will never acquire full influence over the minds of the people until the Universities and other educational institutions recognise the absolute necessity of technical training in speaking, and the better enunciation of their educated thoughts.

Let me only cite three well-known speakers as a proof of this aphorism. I refer to Canon Liddon, Mr. Gladstone, and Joseph Arch. Their influence (for good or for evil) is well known. From considerable personal experience of it, I attribute much of the effect either to the cultivation or the gift of elocution.

But to us as lay clerics and vocalists belong the consideration more especially of vocal elocution. Can we honestly say that this art is cultivated amongst ourselves as it should be? I think not. It may be said that musicians cannot, like Demosthenes or Savonorola, like Dickens or Bellew move vast audiences to excess of spiritual emotion, but is this true? And if so, how about Braham and Henry Phillips; how about Clara Novello and Tietiens, Sims Reeves, Santley, Edward Lloyd? How about these and all other honoured vocalists? Have they not moved great audiences to spiritual exaltation, whether sacred or secular, shewing us the divinity and the beauty of Christianity by the medium of their educated utterance of its musical exemplification, as well as by that of their personal anatomical gifts? Without the aid of these and such as these, the world would to this day be ignorant of half the beauty, and much of the significance, of some of the finest thoughts and utterances of the greatest instructors of humanity.

The influence of the orator is great, but it is not unbounded, like that of the vocalist, who can combine with an unlimited number of other vocalist-orators in the chorus, enforcing with special effect the greatest thought of Divine writers. All speakers are not and can not be great orators, but vocalists have certain advantages—because vocalization, if only it be founded upon correct method of production, endues them with very special opportunities which, however, can only be realised to the full by means of careful study of enunciation and pronunciation. Before speaking further of vocal elocution, it is necessary to consider the elements of vocal production, because the two are inseparable. The great and primary secret of good elocution, as of good vocal production, is good *breathing*. Nothing short of perfect command of his respiratory organs will suffice for the vocalist or orator. The voice, like all other vental musical instruments, depends for the purity of its utterance upon the steady pressure of its wind supply. The human lung—before it will inflate quickly, must be taught to do so slowly; and it is much to be desired that little children, who are instructed in every other important function of humanity, should also be instructed in the art of speech, and not left merely to imitate the more or less imperfect utterance of their mentors. We all know that vocalisation is often hereditary as well as imitative, *pace* the Italians, our own North country vocalists, and most of the children of great singers or speakers. If we *all* studied speaking as well as singing, and transmitted our perfection to our offspring, we might become as vocal a nation as the Italians—allowing for an inferior vocal language, the difference of climate and the lack of per-oxide of hydrogen!

I remember being consulted some time back by an eminent physician and university lecturer, who was suffering from minor laryngitis—what we all know as "clergyman's sore throat." Upon informing him that he did not employ more that half of his lung capacity he good humouredly suggested an old aphorism relative to our revered grandmothers, and the process of extracting the contents of ova by means of a practical application of the science of pneumatics! I ventured to point out that I—who have from birth suffered from asthma—could, nevertheless, sustain a vocal sound longer than he was capable of—advising him to test his power of respiration standing before a mirror to watch the action of diapraghm and abdomen, and giving him some exercises for the improvement of tone and for bringing it to resonate in the front of the mouth. The result was, that in a few weeks he confessed that he, a physician, had never before realised fully the capacities and influence of his lungs, and that he was now able to lecture two or three times daily with ease, effect, and a perfect absence of all fatigue.

And now, assuming the student to have acquired this all-important method of inspiration, retention, and steady expiration, he has next to acquire the faculty of resonance or travelling quality. So far, his voice is like a harmonium—he has now to transform it into a pipe-organ, applying, as it were, a qualifying tube to the reed of vocal utterance; and the longer he can make this tube, the more perfect and resonant will be his vocal tone, because none can deny that the tube placed over an organ reed increases its volume and travelling quality. Nature has given him above his larynx head cavities, hard and soft palates, nasal orifices, teeth and lips; it is for him to acquire the full use of these.

(*To be continued.*)

COLLEGE OF ORGANISTS' EXAMINATION.

The division of the work of examination into two weeks has been found to work with advantage. During the Fellowship of some sixty candidates section was undertaken, and the associateship half, numbering about ninety candidates, has been accomplished during the past week. The distribution of fellowship diplomas took place on Jan. 13, at the hands of Sir George Grove. Mr. E. H. Turpin, the College hon. secretary, in introducing Sir George Grove, called attention to the distinguished labours of the eminent Director of the Royal College of Music as a musical educationalist, and pointed out that music in England had gained strength, both artistically and socially, from Sir George Grove's work in the world of art.

Sir George Grove, who was received with much applause, expressed his pleasure at taking part in the interesting proceedings of the day. He said that our organists and musicians had greatly advanced during the past fifty years, not only as artists, but as men who, well-informed, could now play a more useful part in the scheme of our social life. Our Church authorities, he maintained, must naturally be much better satisfied to have as their organists men not only skilled in their art, but in other directions better able to hold a high position with becoming self-respect and dignity. Sir George Grove made a special point of calling the attention of organists to their responsibilities in the higher development of music in our midst; especially would he impress upon the importance of aiding in the great work of forwarding the interests of orchestral music, a duty organists were, by their general knowledge of the art, their skill as organ-players, and their social position specially called upon to undertake. In the course of the distribution, Sir George Grove again alluded to this subject in calling attention to the case of one successful candidate—Mr. Jeffries, of Walsall—who reported the formation of a local orchestra, able to study the beauties of Beethoven's "Eroica" Symphony. Sir George Grove called attention to the important and increasing work of the College of Organists as an examining body, and spoke with satisfaction with regard to the present occasion, the standard of work done showed an advance in the character of the musicianship of the candidates. Sir George Grove, who, it will be remembered, is a vice-president of the college, then proceeded to distribute the diplomas, with a kind word and a shake of the hand for each recipient. Out of the sixty candidates for Fellowship, the following sixteen gentlemen gained the diploma, the highest given by the college:—J. Humfrey Anger, Frenchay; William G. Bayley, Romford; Herbert W. Botting, Brighton; Frank E. Fletcher, Folkestone; Herbert A. Fricker, Canterbury; William W. Harvey, St. Neots; Arthur Hey, Swansea; George F. Huntley, Mus. Bac., Notting Hill; John E. Jeffries, Walsall; Benjamin Nock, Smethwick; Samuel Round, Perth; Thomas Russe, Tiverton; John E. R. Senior, Glasgow; Harry J. Taylor, Cullompton; Charles Wilkes, Southport; Arthur R. Wood, Derby. Several other gentlemen passed half-way through either, at organ or at paper work.

Mr. Stephens, in proposing a vote of thanks to Sir George Grove, said that besides his mere attendance here to hand them the diplomas, he had offered some very valuable remarks to the young organists. He had insisted upon the importance of an organist not being only an organ player, but in every sense a musician; he should be well read in his art; that Sir George had also spoken, as Mr. Turpin had done, on the great importance of understanding orchestral writing. He (Mr. Stephens) thought this could not be too strongly insisted upon, and thought they would all be thankful for Sir George Grove's remarks; at the same time he objected to organists writing orchestral music, and never studying the effects of the organ. Now this is exactly what they (the examiners) did not want, they wanted the orchestral writing to have its own specialty, and the organ to have its own specialty; and the two are not the same, in fact, they are absolutely distinct in functions and resources. The organist who merely plays the organ is not, strictly speaking, a musician; the organist who studies his art, and has a sufficient knowledge of his art, is exactly what Sir George announces him to be; and for such remarks as he had made, and for the advice he had given, they owed him very many thanks, but also the honour he had given to all those gentlemen who passed through the trying ordeal should make them all join in a sincere wish of their very best thanks.

Dr. Frost, in seconding Mr. Stephens' proposition, said he was sure they would all agree with him they were very much indebted to Sir George Grove for spending his valuable time in distributing the diplomas. He was sure there would be some present who had not received diplomas, and he looked upon their non-receipt of diplomas as simply a postponement of success; if they came forward another time they would, no doubt, succeed as well as the others. With regard to examination, he would observe that a man might come very near the mark and fail for the want of a little collectedness, or a little calmness in his ideas, when he comes to put his mind on paper. He would say to those who were unsuccessful, they should look forward to coming another time and succeeding.

Sir George Grove thanked those present for the vote of thanks, and for having listened to so many kind and good things said in his praise by Mr. Stephens, Dr. Frost, and Mr. Turpin. Sir George Grove, in offering a word of advice to the unsuccessful candidates, said that they should never be disheartened, but only make a resolve not to be beaten next time. He would remind them that these examinations were a kind of preliminary to what they were going through all their lives. We were always going through some examination both by our fellow-men and under the higher powers above, who duly recorded our successes and failures. Therefore, a man should recollect that he had not been sent into the world merely to pass through it, but he had got to do something: he had to add something to the sum of happiness and human knowledge while he resided in the world. That was the man who lived his life properly and did what he had been sent for in the world.

Great regret was expressed at the absence of the much-esteemed treasurer, Mr. M. E. Wesley, through a cold, from which he was, however, recovering. Reference was made to Mr. Wesley's interest in the work of the Organists' Benevolent Society. It was stated that the committee at a recent meeting decided to ask the clergy to kindly put aside collections at special services presenting favourable opportunities, or to be good enough to consent to their organists giving recitals, at which offertories could be taken in aid of the fund, the organists being asked to kindly aid by giving their services in the good cause. Sir George Grove thought it would be a good plan for each organist, to display his interest in this broad and unrestricted charitable scheme, by giving a guinea to its fund. These remarks closed the meeting. The following were among the list of the pieces played by the various candidates for Fellowship:—

Fugue, Rheinberger; Fugue in E minor, Bach; Fugue in A minor, Bach; Sonata No. 1, Mendelssohn (first and last movements); Fugue in E minor No. 2, Merkel (first two movements); Pastoral Sonata, Rheinberger (first and last movements); Prelude and Fugue, C major, Bach; Prelude and Fugue, E flat, Bach (St. Ann's); Sonata No. 4, Mendelssohn; Fugue, E major, Bach; Prelude and Fugue in G, Bach; Sonata No. 5, Mendelssohn; Toccata and Fugue in D minor, Bach; Prelude and Fugue, G major, Bach; Fugue in G minor, Bach; Sonata No. 1, Mendelssohn; St. Ann's Fugue, Bach; Fugue in A minor, Bach; Fugue in D minor, Bach (The Giant); Sonata No. 1, Bach (first and last movements); Prelude and Fugue in A minor, Bach; Prelude and Fugue in A, Bach; Double Fugue, Krebs; Fugue in G minor, Bach; Sonata No. 1, Mendelssohn (recitative and finale); Fantasia Sonata in A flat, Rheinberger; Prelude and Fugue in A minor, Bach; Fugue in G minor (short), Bach; Sonata No. 8, with Passacaglia, Merkel; Fugue in A minor, Bach; Prelude and Fugue, B minor, Hesse; Prelude and Fugue, in G, Mendelssohn; Fugue in E flat (St. Ann's), Bach; Sonata, No. 6, in E minor, Merkel (first movement); Sonata No. 1, Mendelssohn (first and last movement); St. Anne's Fugue, Bach (first and last movement); Fugue in B minor, Bach; Fugue in C minor, Bach; Sonata No. 1, Mendelssohn (first and second movement); Fugue in G minor, Bach; Fugue in E minor, Bach; Sonata No. 10, Rheinberger; Postlude in D. major, Smart; Choral, with variations, Smart; Fugue in G minor, Bach; Fugue in C major, Bach; Fugue in A minor, Bach; Fugue (St. Ann's), Bach.

The account of the Associateship Examination must be held over. The diploma distribution, under the presidency of C. E. Stephens, F.C.O., took place on Jan. 20th. A list of examiners' names will also be given next week.

COLLEGE OF ORGANISTS' CALENDAR.

College of Organists' Calendar.—On Tuesday next, January 24th, at 8, a paper will be read by A. Trickett, Esq., F.C.O., on "The Church Cantata." The College Library will be opened the same evening from 7 to 8.—E. H. Turpin, Hon. Sec., 95, Great Russell-street, W.C.

ON TWO ORGAN QUESTIONS.

In reply to "H.T.M," the Dead March in "Saul" was scored for strings, flutes, bassoons, trombones, and kettle drums in C and G. The sentences are set alternately for strings and trombones, and for flutes and bassoons—an arrangement which suggests at once picturesque processional divisions, and a theory of gender in music, by the expressive alternate utterance of the grief of strong men, and the sorrow of tender women. In the closing sentence, the whole orchestra is heard in combination, as indicative of the sorrow that is "not without hope." The drum notes are sometimes the third, fourth, and first beats, as one figure answering the three initial chords, and sometimes the single note on the last beat of the bar. Though used throughout, the drums are more sparingly employed in the flute sentences, than in the trombone phrases. There is no authority for the imitated roll at the end of the march, the last phrase ending with all instruments on the third beat of the last measure. The additional roll was originally a military invention. The use of imitated drum rolls, thunder stop, etc., are entirely organists' fanciful additions to the score. In the military use of this famous funeral march, the small drums roll throughout, and the large drum plays on something like the original lines of Handel's drum parts. It may be added that, for miltary purposes, the march is played, it appears, slower than it was heard on the military bands of our forefathers. The muffled drums are a practical mistake, and these instruments must be at least partly uncovered in order to vibrate sufficiently. A completely crape-muffled drum gives only a thud in response to the touch of the drum-stick. Organists would do well to copy the composer's own drum notes, and to use these only in all their simplicity; though some sort of imitation of the drum may be legitimately attempted. This may be best done, perhaps, by using only 32 and 16 feet stops uncoupled, and by suggesting the harmonic effects of the drums by slightly touching the fifth. The left foot should play the lower note firmly, the right foot slightly touching the fifth of both C or G from time to time, as these notes are severally used. As regards combination of stops, the sentences for strings and trombones may be played on great organ soft, open and stopped eight feet coupled and swell, eight feet reeds with closed box. The flute sentences may be given upon a soft flue stop or a soft flute of four feet, played an octave lower than written, with the left hand on swell to oboe. There can be no impropriety in filling up the harmonies judiciously here and there. The full organ should be reserved for the final sentence. These remarks will be taken as merely suggestive; and much depends upon the acoustic properties of the building, character and position of the organ. In answer to the second question of "H.T.M.," there is no settled form of the Offertoire, though, generally, especially when it is an *allegro*, the Binary form, with two subjects, etc., is employed; The Episodical form is also used, though less frequently. There is no reason, indeed, why the Fugue should not be employed. The Offertory is indeed a sort of middle voluntary, taking its name from its use in the Roman Catholic Church during the collection of the offertory immediately after the Nicene Creed of the "Mass," and before the preface preceding the Sanctus, and more solemn portions of the Eucharistic office. From its position and use in the service, movements of various styles and forms may be appropriately used according to the character of season or service, and the judgment of the composer and officiating organist.—E.H.T.

SPECIFICATIONS.

THE HAGUE, HOLLAND.

The Dutch are a clever, practical people, always willing to take a lesson from other countries, and turn their knowledge to account in their own industries. Especially do they excel in organ-building, where we find the perfect voicing and mechanism of Cavaille-Coll united to a beauty, finish, and durability which is the prevailing characteristic of Dutch organs. The workmanship is conscientious, and only the very best materials are used. Hence it is not uncommon for a Dutch organ to cost twice or even three times as much as one of German build. The best known firm of builders in Holland at the present time is undoubtedly that of Bätz and Co., of Utrecht, who built an organ for the principal church at The Hague.

MANUAL I.

1. Principal	16 ft.	8. Octave	2 ft.
2. Quintation	16 ,,	9. Mixture	—
3. Principal	8 ,,	10. Scharf	—
4. Baarpyp	8 ,,	11. Cornet	—
5. Rohrflote	8 ,,	12. Trumpet	16 ,,
6. Octave	4 ,,	13. Trumpet	8 ,,
7. Quint	3 ,,	14. Trumpet	4 ,,

MANUAL II.

1. Bourdon	16 ft.	8. Nasard	3 ft.
2. Principal	8 ,,	9. Flageolet	2 ,,
3. Violin	8 ,,	10. Mixture	—
4. Hohlflote	4 ,,	11. Cornet	—
5. Flanto traverso	8 ,,	12. Fagott	16 ,,
6. Octave	4 ,,	13. Trumpet	8 ,,
7. Rohrflote	4 ,,	14. Clarinet	8 ,,

MANUAL III.

1. Salicet	8 ft	8. Flute	4 ft
2. Viola	8 ,,	9. Gemshorn	2 ,,
3. Violon	8 ,,	10. Carillon	—
4. Rohrflote	8 ,,	11. Aeoline	16 ,,
5. Quintaton	8 ,,	12. Schalmei (cornet)	8 ,,
6. Voix Celeste	8 ,,	13. Dulcian	8 ,,
7. Salicional	4 ,,		

PEDAL ORGAN.

1. Sub-bass	32 ft	8. Quinte	6 ft
2. Principal	16 ,,	9. Octave	4 ,,
3. Sub-bass	16 ,,	10. Posaune	32 ,,
4. Violon	16 ,,	11. Posaune	16 ,,
5. Octave	8 ,,	12. Fagott	16 ,,
6. Bourdon	8 ,,	13. Trumpet	8 ,,
7. Quinte	12 ,,	14. Trumpet	4 ,,

RECITAL NEWS.

GODALMING PARISH CHURCH.—An organ recital was given on January 12th, by E. H. Lemare, Esq., F.C.O., Associate of the Royal Academy of Music, organist of the Parish Church, Sheffield. There was a fairly good attendance, and the music was greatly appreciated. The programme was as follows:—

Con Moto Moderato (en forme d'Ouverture	Smart.
Barcarole	S. Bennett.
Serenade	Schubert.
Toccata, with Pedal Solo (F major)	Bach.
Concert Fantasia on Pleyel's German Hymn	E. H. Lemare
Chorus of Angels	Clark.
Storm Fantasia	Lemmens.
Minuet in A	Boccherini.
a. Andante in G *b.* Grand Offertoire in C minor	Batiste.

ST. JOHN, LADYWOOD, BIRMINGHAM.—Programme of organ recital given on December 29th, by Mr. H. Taylor, F.C.O.:—

Offertoire on a Noël	Grison.
Christmas Postlude	Garrett.
Andante Pastorale, from "Light of the World"	Sullivan.
Offertoire on Two Noëls	Guilmant.
Christmas March	Merkel.
Variations on "Hark! the Herald Angels Sing"	Frost.

Notes.

A concert was given lately at the Albert Hall, Leipsic. The programme, in addition to orchestral, piano, and vocal music, included a toccata and fugue for organ by Bach, finely played by Herr P. Homeyer, who is a native of Leipsic, and whose performance was received with enthusiastic applause.

The *Daily Telegraph* observes:—On several occasions, when referring to important musical doings in Gloucester Cathedral, we have called attention to the state of the organ, and are now happy to say that the matter has been taken up by the Dean and Chapter, who have opened a subscription for the amending and enlargement of the instrument at a cost of £1,000. Under ordinary circumstances this would be a purely local concern, but it happens that the Gloucester organ is one of considerable interest to antiquarians. It was built by the elder Harris in 1670; some portions—the case of the choir organ certainly—dating back to 1579, and, therefore, belonging to the oldest examples in the country. It is intended, we believe, religiously to preserve the beautiful case of both great and choir organs. Subscriptions will be received by Dean Spence, Canon Tinling, and the organist, Mr. C. L. Williams, Mus. Bac. Gloucestershire men should heartily respond to the appeal.

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BURNHAM HORNER, F.R. Hist.S.

To Mr. Mr. Ainsworth.

DEAR SIR,—It gives me great pleasure to bear testimony to the perfection of your Invention. I am more than satisfied with your Patent Action and Organ Pedals, and consider them worth double the money. Organists and organ students who desire to improve in the Art of Pedalling, which is so essential to a good organist, will do well to procure a set. I have seen no Action half so effective, and one can sit at the Piano and play, "Fixed in his everlasting seat," or any other organ music, or organ arrangement with the greatest pleasure. The touch of pedals could not be better, and the action is as you say, "Absolutely free from annoyances." They cannot be too highly recommended, as by their use, rapid progress is certain.—Believe me, sincerely yours,

I. B. Thornton,
Organist, Birstall, Leeds.

Cologne, July 16th, 1886.

MY DEAR SIR,—I have much pleasure in informing you that your Pedals have given the fullest satisfaction. I have them combined with my practice Piano. Many of my musical friends who have seen them, as well as my organ pupils, are quite delighted with them; and I must acknowledge that I have never met with any Pedals so *noiseless* and *pleasant* to play upon as yours. The Action I consider durable, and of very good workmanship. Every organist who desires to perfect his playing will welcome your invention. I can recommend your goods in every respect.—Yours truly,

HERR J. RODENKIRCHEN.

To John Ainsworth, Esq. Organist, The Cathedral, Cologne, Germany.

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The Musical World.

LONDON: SATURDAY, JANUARY 21, 1888.

THE BOLOGNA EXHIBITION.

We are in a position to give some interesting and authentic facts as to the musical programme of the Exhibition that is to be held in connection with the Festival of the Bologna University. The arrangements of that programme have been made by Signor Boito, which accounts for their artistic and, in a historic sense, highly instructive character. The idea, as far as opera is concerned, has been to give a representative synopsis of the Italian Music Drama in the eighteenth century, and it was at first intended to place side by side, and submit to the calm criticism of posterity, two works by the great rivals, Gluck and Piccinni (the two "n's" are found in all Italian papers). It was, however, found that the extraordinary vocal difficulties which Piccinni propounded to his singers were too much for modern Italian artists, and so the committee were happy to have a pretext for letting the lesser light give way to the greater, and Gluck's "Alceste" alone will be given.

The influence of Gluck on Italian art will be illustrated by his pupil Sacchini's "Edipo a Colono," and this will bring the list of "Opere serie" to a close. Even more important than the tragic opera is the "melodramma giocoso," in which Italian humour found its genuine expression, and which alas! is rapidly disappearing before the international platitudes of the operetta. Of this also two specimens will be given: Pergolesi's "Livietta e Tracollo" and Cimarosa's "Il Matrimonio Segreto." The first is a so-called Intermezzo in one act, and will be given, according to the manner of the old days, between two parts of an "opera seria." Cimarosa's "Secret Marriage," as everyone knows, or should know, is the standard work of its kind, as far as the eighteenth century is concerned, even as Rossini's "Il Barbiere" is that of a more modern epoch.

It will be seen that, as far as regards the opera, a great treat is in store for those interested in the history of the art. The concert arrangements are as yet in embryo, and, as far as they are settled, do not call for the same unmixed approval. As the representative work of sacred music, Mendelssohn's "Elijah," of all things in the world, has been selected, which, although beautiful in itself, has absolutely nothing to do with Italian music. A mass by Palestrina, would surely have been a more appropriate choice, and it must be feared that the antagonism to Rome, which is so prevalent amongst intelligent Italians, has here militated against purely artistic considerations. The same remark also applies to Beethoven's 9th Symphony, which is set down for one of the concerts. It will, however, be interesting to English amateurs to compare the Italian renderings of these two works with what they are used to at home. The orchestra will consist of 100 performers, and the chorus of 150 singers. Amongst the exhibits already promised are complete collections of Chinese, Japanese and Indian instruments. America has also promised to contribute.

The English Committee, of which Mr. Cusins is the chairman, has so far been slightly hampered by the hesitation of the Italian authorities to guarantee the insurance of things lent by private individuals as apart from the trade. The Committee felt sure that no one in this country would send interesting autographs or valuable instruments to Italy unless their safety was secured against all risk, and a strong intimation to that effect was accordingly sent to Bologna. We are glad to learn that a letter complying with this *sine qua non* condition has been recently received, and we are glad to place before our readers the desirability of English art being adequately represented on so important an occasion.

DEATH OF STEPHEN HELLER.

The death of Stephen Heller, on the 14th inst., has brought to a close an uneventful, but in an artistic sense important and interesting career. As a pianist, Heller did not produce much impression, for, although an excellent player, he was too shy and too undemonstrative to show himself at his best in public. By his pupils and his immediate circle of friends he was idolised; their sympathetic presence and encouragement were needed to act as a stimulant on his retiring nature and to make him speak on the piano as few could speak. In this as in other respects he resembled Chopin, to whose works his compositions show much elective affinity. Both were incapable of dealing with the larger forms of music, and the concerti and sonatas which they attempted were not among their masterpieces. It was in short and fugitive thoughts and imaginings that the genius of both found its most congenial embodiment. It is of course impossible to compare Heller with Chopin as a composer. He lacked the deep pathos, the creative individuality of the Polish master, and he also lacked the national type which gives so much of their melancholy charm to Chopin's mazurkas and polonaises. Although born in Hungary and settled for 50 years in Paris, Heller, as a musician, remained German to the core. His compositions breathe that tender sentiment, that delicate reserve of feeling, for which the German language alone has a word, "Gemüth," because the thing is rarely found outside Germany. The word completely defines Heller's music, although, it should be added, he was a master of his craft, and gave to his smallest pieces the finish of works of art. Apart from this, his music shows that connection with literary currents which was in a manner originated by Schumann, and distinguishes the new school from the old. Two of his collection of pianoforte pieces are named after the books from which they derive their inspiration, the *Promenades d'un Solitaire* pointing to Rousseau, and the *Blumen, Frucht, und Dornen Stücke* to Jean Paul Richter. In these two collections the composer's best work is perhaps embodied. Heller was born at Pesth on May 15, 1815, and appeared in public at a very early age. He studied at Vienna, and lived for a few years at Augsburg; but in 1838 he settled in Paris, where he resided for the rest of his life, universally esteemed as an artist and loved by those who knew him intimately. His biography, by M. Barbedette, has been translated into English by the Rev. R. Brown-Borthwick, of Scarborough.—*The Times.*

Popular Concerts.

Last Monday's attendance was a large one, as is almost invariably the case when Schubert's Octet is in the programme. This beautiful work, once so strangely neglected, was admirably played by Madame Norman-Neruda and MM. Ries, Straus, Piatti, Reynolds, Lazarus, Paersch, and Wotton, and the audience waxed enthusiastic at its conclusion. Mr. Chappell is, moreover, to be congratulated upon unwonted enterprise in giving a hearing to a new English composer. Mr. J. A. Dykes, the composer in question, is a son of the late distinguished organist of that name, and has received his musical training in Germany. His Trio in E minor at once stamps him as a conscientious artist with aims in the direction of the highest in art, and a considerable degree of technical skill. He is evidently influenced by Brahms, both as regards design and treatment; but, this notwithstanding, the work is highly interesting and promising. Of the four movements of which it consists, the *scherzo* and *adagio sostenuto* are perhaps the best; the opening *allegro* is rather diffuse and overworked, while the *finale* is brilliant and clever, if the thematic material is not always of the highest order. The trio was excellently played by Miss Fanny Davies, Madame Neruda, and Signor Piatti, and the composer was loudly applauded on his appearance at its conclusion. Miss Bertha Moore was the vocalist, giving a pretty rendering of Sullivan's "Orpheus with his Lute."

M. DE PACHMANN'S CONCERT.

The fairly numerous and, towards the end of the concert, very enthusiastic audience which attended M. de Pachmann's pianforte recital on Monday afternoon was destined to meet with something akin to a surprise. This excellent artist is on the pianoforte what Keats is in poetry. Tenderness of feeling, delicacy of touch, subtlety of effect rather than dramatic passion—these are the qualities which have given a position apart to M. de Pachmann, and have made him among other things the predestined interpreter of Chopin, that dreamiest and most poetic of all composers. On Monday the pianist appeared in a somewhat different light. Whether it was owing to an instrument of more than ordinary richness and beauty of tone, or whether he was determined to approach the somewhat difficult task of his programme in the heroic vein, certain it is that his touch seemed more emphatic, more marked, his reading broader and more developed, than they had been on any previous occasion. Bach and Beethoven (sonata, op. 54) decidedly gained by the change, and a finer performance than that of the latter by M. de Pachmann could not have been desired. Schumann's "Warum?" next met with a congenial rendering, but in the same composer's "Ende vom Lied" some excess of force was noticeable, and it was a matter for some disappointment that the Chopin selection did not, and according to the choice of pieces could scarcely display any of those infinitely subtle touches of feeling and of rhythm for which, as we said before, this pianist is unrivalled. There was, for example, not a single *nocturne* among the number. M. de Pachmann's wonted delicacy curiously enough returned to him in the last piece, Liszt's magnificent Polonaise in E, which, in addition to much that is impetuous and wild, contains some music fit for the revels of Oberon and his fairies. Here the pianist was at his best. We should also mention a very pretty "Romance" by Madame de Pachmann, which was part of the programme. If we may finally offer a piece of advice to so great an artist as M. de Pachmann, we should urge upon him not to neglect the qualities which he possesses over others which he may acquire. The number of *bravura* players nowadays is legion and their physical endurance inexhaustible, but the light of poetry which M. de Pachmann throws upon Chopin, and Mozart, and Henselt is as rare as ever it was.

M. PRADEAU'S RECITAL.

The pianoforte recital given by M. Gustave Pradeau, at the Princes' Hall, the first of a series of four confined entirely to Schumann's music, cannot be said to have been a brilliant success. M. Pradeau brings, it is true, a musicianly and earnest spirit to bear upon the interpretation of the composer he delights to honour—a composer who has enriched the repertory of pianoforte players with some of the most exquisite creations of genius—but his command of phrasing and expression does not reach the high degree of artistic excellence which is demanded by the nature of this self-imposed task. It is doubtful whether a programme consisting entirely of Schumann's pianoforte works is likely to attract the fastidious amateur, no matter who be the exponent; he would prefer smaller and more delicate doses of his favourite composer, unless the hour or two be taken up with a whole work, or pieces more directly connected together than the Sonata in F sharp minor, the Fantasia in C, the Nachtstücke, and the selections from the Novelletten and other small pieces. However, M. Pradeau was able to gain the sympathy of the audience in the familiar pieces he brought forward, through the undoubted qualities of sound, though not brilliant, musicianship which, as we said before, he brought to bear on their rendering.

LONDON SYMPHONY CONCERTS.

At the concert of last Wednesday afternoon, the "sensation" turned out to be Mr. Edward Lloyd's very fine delivery of Lohengrin's "Legend" and "Farewell," declaimed—to English words, more's the pity—with such power and energy, as well as beauty of voice, as fairly to carry away the audience. Apart from Mr. Lloyd's singing, this piece was, as music, the finest thing in the programme, which, but for it (and it is, after all, but a fragment), contained no composition of the very highest order, though much that was extremely good. The principal orchestral piece was Brahms's "Serenade" in D. This early work (op. 11), though pleasing, especially in the first four of its six movements, can hardly lay claim to much originality. One striking note-coincidence with a theme of Beethoven's occurs in the second *scherzo*, but the atmosphere of the whole work is redolent of Beethoven's symphonies; all its movements are full of those affinities of rhythm, of context, of character, which constitute associations far stronger and more subtle than mere note-coincidences, and which accordingly suggest or recall alternately and again and again, the 2nd, 4th, 5th, 6th, and 9th symphonies of Beethoven. In spite of this, the serenade is, we repeat, pleasing. The themes are genial and easy to grasp; their treatment, without being recondite, is sufficiently interesting; the orchestration is clear and effective. It was very well played, the performance of the two curiously scored minuets deserving an especial word of admiration. Signor Piatti played two movements of a Concerto by Molique, with such consummate mastery and such incomparable charm, as to lend to the insipid music a grace and beauty not its own. He was enthusiastically applauded and recalled. Mr. Lloyd's first song was the pretty tenor romance—not often heard—from "Euryanthe." The concert opened with Gade's melodious "Highland" overture, and closed with an orchestral version of Rubinstein's Polonaise from the "Bal Costumé," a somewhat disappointing piece.

At the next concert, on Tuesday evening, the 24th inst., Dr. Bridge's M.S. overture, "Morte d'Arthur," and Bizet's Suite, "Roma," will be performed, each for the first time in London.

Olympia.

Last Tuesday an entirely new cast of programme was presented by Mr. Houcke to a very large audience. The improvements made are as varied as they are numerous, and therefore cannot be dealt with in detail here. Among the more remarkable changes may be noted the daring and graceful riding of Jenny O'Brien and Gilbert, who do a jockey act in first-rate style; next, "an interrupted fishing adventure," winding up with an extraordinary collection of horses, men, and wheels, the whole passing funny. It is impossible to describe this mimic pantomime, but we do say it is bound to draw London "in its thousands." In part two, M. Kremo on the tight rope, the Morocco jumpers, Professor Corradini and his highly trained horses, successively and successfully amused us all. The fête at Rome, which ends this show, is a gorgeous spectacle, and a fitting conclusion to about the best thing to be seen in London.

We may mention that there are two performances daily, at 2·30 and 8, but the doors of the National Agricultural Hall open long before, to enable visitors to refresh themselves under the guidance of Messts. J. Bertram & Co.

TRINITY COLLEGE, LONDON.

The diplomas and certificates gained at the Trinity College higher examinations just concluded were distributed to the successful candidates on Tuesday evening, by the Warden, the Rev. Dr. Bonavia Hunt. The distribution was preceded by an unpretentious little musical performance. Gounod's song, "The Valley," was nicely given by Mr. Frank Swinford, in spite of a trifling difference of opinion on the subject of time between himself and his accompanist, in the second verse; but the Toreador's song from "Carmen" was quite unsuited to his style, which is wanting in the requisite verve and spirit. Moreover, the pronunciation of Tore-ay-dor was somewhat afflicting, though most genuinely English.

The best style, on the whole, was displayed by Miss Emily Rivett, Benedict Exhibitioner, who played Nicodé's "Traum und Erwachen," for pianoforte, with very considerable brilliancy and delicacy. Miss Gertrude Corbin's rendering of Schubert's "La Fontaine" was creditable, especially to a young lady *in statu pupillari*. Donizetti's "Nella fatal di Rimini," by Miss Ada Cartwright, was not remarkable; and the tin-kettle tendencies of the pianoforte, anything but a good or sympathetic instrument, were rather prominently elicited under the by no means elastic touch of Miss Louise Goldhawk, in Mendelssohn's Prelude and Fugue in B minor.

After distributing the diplomas (during which ceremony the familiar name of Miss Florence Nightingale evoked much apparent enthusiasm) Dr. Bonavia Hunt drew attention to the fact that there had not been *one* successful candidate for the highest diploma in the gift of the College, that of Licentiate in music. Several candidates had presented themselves, but each and all had been remitted back to their studies for six months. Dr. Hunt also remarked that some of these had failed in subjects in which they had before succeeded, while succeeding in the subjects which had caused their previous rejection; and he urged upon all students the importance of keeping up all the branches of their education, instead of cramming on one or two subjects and leaving the rest to take their chance. In conclusion, he pointed out the importance and the advantage of a high standard being insisted upon by the examiners, diplomas too easily awarded having no practical value whatever.

Next Week's Music.

		P.M
THIS DAY (SATURDAY).		
Popular Concert	St. James's Hall	3.0
MONDAY, 23.		
Popular Concert	St. James's Hall	8 30
TUESDAY, 24.		
M. Pradeau	Princes' Hall	3 0
London Symphony Concert	St. James's Hall	8.30
WEDNESDAY 25.		
Mr. Henschel's Recital	Prince's Hall	3.0
London Ballad Concert	St. James's Hall	8.0
Scotch Concert	Albert Hall	
THURSDAY 26.		
"Elijah" (Finsbury Choral Union)	Holloway Hall	8.0
Royal College Students	Alexandra House	7.30

Music Publishers' Weekly List.

SONGS.		
Five songs for Baritone (No. 1) Diaphenia; (2) Spring; (3) Cavalier War Song; (4) To Althea from Prison; (5) The Soul's Errand	Walter Frere	L. Music Pub. Co.
I Once had a Sweet Little Doll (C to G, with 'cello obbligato)	Mary Shillington	,,
ORGAN.		
Organist's Quarterly Journal (Part 79)	Ed. by W. Spark	Novello.
PART SONG.		
My Country	G. Staker	L. Music Pub. Co.

PROVINCIAL.

MUSIC IN SCOTLAND.

Our Glasgow Correspondent writes:—

In spite of the financial failure of last year and the continuance of dull trade, the short musical season which each year may literally be said to visit Glasgow, has so far progressed briskly. Though the attendance of the fashionable world at the Tuesday concerts is fair, and of the non-fashionables at the Saturday popular concerts as steady and encouraging as ever, there has been an ominous falling off of subscribers to the Choral Union Series This may not turn out to be an unmitigated misfortune, if, as we hope, it has the effect of making the guarantors and promoters of the concerts reconsider the means by which these concerts are provided. At present, music has no real abiding place with us, and there is not a single orchestra resident in Scotland. The number of those who see the bad economy, musically and financially, of such a system, is, we are glad to observe, steadily increasing. The programmes of the classical concerts have not, so far, brought us any important novelty or revival. In fact, the programmes of the classical and popular concerts seem for the time being to have changed places. At the subscription concerts, we have heard a good deal of the French ballet music which is more suitable for promenade popular, than for high class orchestral performances. The symphonies given have been Beethoven's C minor at the first concert, on December 13, Mozart's in E flat, Mendelssohn's in A, and, more recently, as the chief symphonic item, Liszt's "Les Préludes." At the Saturday concerts there has been less light music, and we have there heard Schubert's two symphonies in B minor and C major; Beethoven's "Pastoral"; and Mendelssohn's "Scotch" symphony. At the coming popular concert, on Saturday, Schumann's D minor symphony will be performed. Mr. Hamish McCunn's overture "The Land of Mountain and Flood," a vigorous work full of the best promise, has also been played at a popular concert. On December 27, Herr Bernhard Stavenhagen gave a powerful rendering of Beethoven's C minor concerto, and displayed extraordinary virtuosity in the rendering of one of Liszt's Hungarian Rhapsodies. Two members of Mr. Manns's orchestra have also specially distinguished themselves as solo performers. M. Gillett has performed an effective concerto by Goltermann, for violoncello and orchestra, and a much inferior work of the same class, by Popper, on the 5th of January. M. Gillett is an executant of the highest order, has technical acquirements which are exceptional, and great musical intelligence. Senor Fernandez Arbos, the leader of the orchestra, who gave last night a highly-finished and poetical rendering of Mendelssohn's violin concerto, is a young artist who, if we are not mistaken, is likely to be heard of in the future. He has brilliant, polished technique, rare beauty of tone, and plays with the spontaneous warmth and fire not often found in combination with breadth and dignity of style. He is a pupil of Joachim, and has recently been appointed concertmeister of the Hamburg Philharmonic Society. The principal singers who have appeared have been Madame Nordica and Miss Hope Glenn, who sang in "Elijah" on the 20th December; Miss Annie Marriott, Madame Patey, Mr. Bantock Pierpoint, and Mr. Piercy, who sang in the "Messiah" on New Year's Day; Mdlle. Gambogi, Miss Gomes, and Miss Alice Whitacre. As usual, however, a great part of the vocal music contributed by these singers has been below the level of what ought to be heard from cultivated artists at classical orchestral concerts. Schubert, Schumann, Franz, and Brahms would appear to be as unknown to these vocalists as they certainly are to the general public in the North. An important step has this year been taken in the appointment of Mr. Joseph Bradley, recently connected with Mr. Hallé's Manchester concerts, as conductor and choirmaster of the Choral Union. Under Mr. Bradley's direction the quality of the choral singing has already distinctly improved. He is an admirable accompanist, and has more than average ability as a conductor. The performance of the "Elijah," though the *tempi* taken were in some cases too rapid, was the finest heard here for many years. On the 23rd December, Mr. William Nicholl and Miss Marguerite Hall gave a chamber concert of vocal music, remarkable both as to the excellence of the selection of music, and the manner in which it was rendered by the two accomplished artistes.—L.Y.

Our Edinburgh correspondent writes:—

During the past few weeks, a number of more or less important events have transpired in our musical life here. The first of these, taking them in their natural order of sequence, was the opening concert of Messrs. Della Torre and Townsend's series of chamber concerts, on the 28th November. Both the trios selected for performance were for pianoforte and strings; the one by Mozart, op. 14 in E. flat, and the other, Schumann's grand work in D minor, op. 63. In addition to these, Beethoven's pianoforte and 'cello sonata, No. 2, op. 5, Mendelssohn's pianoforte duo, "Allegro brillante," and Handel's violin sonata in A made up the programme. Nothing could better illustrate the development of chamber music in modern times than the juxtaposition of the two trios named. Mozart's melodious work suffered a good deal, however, from a somewhat loose rendering in two of the parts, the piano and 'cello. The Schumann trio, on the other hand, in all its changeful moods, solid grandeur, and glorious colouring, received a fitting and sympathetic interpretation by each of the executants, Messrs. Townsend, M'Kenzie, and M'Neil. The performances of the other items of the programme, while in each case creditable to those concerned, do not call for any special remark.

The next event, a week later, was the first concert of the season given by the Amateur Orchestral Society. In the execution of the first number, Gade's "Echoes of Ossian" overture, there appeared to be strong evidence of a distinct improvement, both as regards tone and precision of attack, on the part of the band generally since the closing concert of the previous season. This impression, however, was doomed to vanish as the concert proceeded. In one or two of the more trying numbers that followed—Mendelssohn's Italian symphony and Rossini's Tell overture—all the old indications of weakness made themselves apparent, and particularly so in the latter-mentioned work, which suffered cruelly. A noticeable feature of the concert was Beethoven's Concerto in B flat, No. 2, op. 19, for pianoforte and orchestra, the piano part of which was, in some respects, very creditably played by a local lady amateur. But although there was a display of a fair amount of technique, there was a lack of tone, as well as of power to grasp the rhythmical ideas observable in more than one of the movements, which went a long way to mar the effects of the otherwise respectable performance. There were two vocalists also, but the contributions of neither rose above the level of mediocrity. Mr. C. D. Hamilton was, as usual, the conductor.

This concert of the Amateur Society was closely followed by a performance of Handel's "Samson," with the assistance of a small string band, by Mr. Kirkhope's Choir, also an amateur organisation. The rendering which the work received was in many respects praiseworthy, and did the choir much credit. The chorus singing generally was characterised by clear and distinct enunciation, and the intonation was also true. The choruses that may be singled out for special praise were "Let the trumpet's lofty sound," "To song and dance," "Fixed in His everlasting seat," and "Let the celestial concerts." The bass songs, also, given to Harrapha, were well declaimed; but the rendering of the other solo parts calls for no comment.

Messrs. Della Torre and Townsend's Second Chamber Concert took place on Monday, December 12, and, it is gratifying to add, attracted a much larger audience than did the first. The programme consisted of four items only—two pianoforte and string trios, the one by Haydn in E flat, and the other by Gade in F., op. 42; a Sonata for pianoforte and violin, by Grieg, op. 8; and a group of pianoforte solos by Schubert, Liszt, and Chopin. Of the trios, the Gade received unquestionably the more acceptable treatment. The effect of Haydn's music was throughout spoilt by the too great prominence given to the piano part. The Grieg sonata, on the other hand, was extremely well rendered by Messrs. Colin M'Kenzie and Paul Della Torre; the dashing swing of the *allegro vivace* being particularly well given. Some of the *legato* passages also gave Mr. M'Kenzie an opportunity of exhibiting a tone of more than ordinary sweetness and purity. Chopin's Rondo in E flat was the most noticeable item of the pianoforte works, and its difficulties were, with one or two minor exceptions due to an immoderate use of the pedal, safely surmounted by Mr. Della Torre, who, on the whole, may be said to have given a satisfactory account of the work.

Two days after Messrs. Della Torre and Townsend's concert, Herr A. Gallrein gave the first of another series of similar entertainments. He was assisted by Miss M'Gregor and Mr. T. Warren (violins), Mr. Holder (viola); Miss Charters and Mr. H. Seligmann (vocalists), and Mr. W. Harrison, as accompanist. Herr Gallrein's programme was constituted as follows:—Three string quartets, Haydn's "Emperor," Beethoven's in A., op. 18, parts only of which, unfortunately, were played, and Mozart's in D, No. 7, the whole of which was given; two violin solos, a Romance, by Svendsen, and a Mazurka, by Wieniawski; two 'cello solos, a Lied, by Hofmann, and a Gavotte, by Fitzenhagen; and some ballads of a not very exalted type. The practice of giving snatches only of works of the above character in any circumstances, but specially so at concerts of this kind, where a different sense of the fitness of things might be looked for, is not to be encouraged. As a matter of fact, the whole concert, which, in many respects was well sustained, suffered from the transgression, which, it is to be hoped, will not be repeated in those that are to follow.

The first of Messrs. Paterson's Orchestral Concerts, with Mr. Manns's band, took place during the week before Christmas, in the music-hall, which was unusually well filled. A judicious pruning, and some alterations in the *personnel* of the band since last year have certainly had the effect of greatly improving its *ensemble*. On this occasion there was little or none of that raggedness and immaturity apparent that did so much to mar the enjoyment of two or three of the earlier concerts given by the same band twelve months ago. A Beethoven symphony, two overtures, and a suite de ballet, formed the more serious basis of the programme. The symphony chosen was the C minor, No. 5, and it received a most satisfying interpretation, as did also the overtures

—Mendelssohn's "Midsummer Night's Dream" and Rossini's "Tell;" while in the Suite, Delibes's, "Sylvia," the band found further scope for a display of its capabilities. Mdlle. Warnots, who sang Mozart's "Non Paventar" and Gounod's "Mireille" Valse very charmingly, was the vocalist. Mr. Manns himself, of course, conducted.

At the second of these concerts a somewhat weak programme was presented to a larger audience even than attended the first concert. The band also, it is to be regretted, several times evinced a tendency to revert to its old faults, due, no doubt, to lack of adequate opportunities for rehearsal. The concert opened with a somewhat colourless work by a young Scotch composer, Mr. MacCunn, who, in this instance, has thrown his inspiration into the form of an overture, under the rather prolix and pretentious title of "Land of the Mountain and the Flood." The music strives, but not with any great success, to be national in its spirit and character; but apart from this it is difficult to detect any conspicuous indications of promise in the work, which, though it presents here and there some degree of cleverness in the writing, is, on the whole, weakly conceived and crudely scored. The symphony was Mendelssohn's "Scotch," which did not receive so delicate a handling as it is entitled to, and the remainder of the orchestral numbers were Liszt's "Les Préludes," Ponchielli's ballet "Dance of the Hours," and Raff's "Notturno," from the Italian suite, which was by far the most enjoyable work, both as regards its own merits and its mode of rendering, that was heard. Herr Carl Fuchs played two 'cello solos—Schumann's "Träumeri" and Popper's "Tarantella," the latter somewhat indifferently, and Miss Whitacre sang three songs, one of which was Mozart's "Mia Speranza," and during an encore produced great effect by some unusually good examples of rapid staccato vocalisation.

GLASGOW, TUESDAY, 17TH JANUARY.—At the concert given by the Choral Union last Saturday, 14th inst., the programme embraced Verdi's Overture, "Aroldo;" Schumann's "Symphony No. 4, D minor;" Rossini's Overture, "La Gazza Ladra;" Mackenzie's "Ballade for Orchestra." Mons. E. Gillett, as 'cellist, contributed two solos, for which he was recalled, "Air" (Bach), and "Bohemian Dance," by Casella. Miss Whitacre, who was slightly indisposed, sung Mozart's Aria, "Mia Speranza;" Randegger's "Marinella," and Denza's "Come to me," and, in response to an encore, a song by Mulde. The programme concluded with a magnificent performance of Wagner's overture to "Tannähuser." At the concert this evening, Madame Belle Cole will be the vocalist, and Herr Franz Rummel, solo pianist. Beethoven's Symphony in A, and Henselt's Pianoforte Concerto is announced.—E.J.R.B.

LIVERPOOL, Jan. 17.—Mr. Carl Rosa's seven weeks' opera season has commenced very auspiciously, and the support, so far, has equalled the most sanguine anticipations. The programme for the first week presented no strikingly novel features, and, save for the prominent position in the various casts accorded to Miss Fanny Moody, calls for no special mention. The new soprano has an excellent style, a thoroughly intelligent grasp of her *roles*, a clear and pleasing voice, and a distinctly superior method of enunciation; that her action is somewhat stiff and cold is only to be expected in so young an artist, and an occasional tendency to sing above the pitch needs careful watching. That she will ever become a soprano of the first rank can scarcely be looked for, but that she is a very valuable addition to Mr. Rosa's company is undeniable. Mr. Runcio, who succeeds Mr. Barton M'Guckin, save for his mechanical Italian method, proves thoroughly satisfying, though it is certainly to be regretted that native singers cannot be found. Opera in English is all very well, but when the English words are rendered unintelligible by defective pronunciation, it is difficult to see where the advantage over Italian or French *libretti* comes in. The opening night of the second week (Monday last), saw the first novelty of the season in the production of the oddly-compounded "Galatea." It will be remembered that this piece was produced in October last at Bristol, and that it has since been played on tour. In its original form, "Galatea" was one of Victor Massé's earliest works, and was produced as a two-act *lever de rideau*. To render it useful for Mr. Rosa's purposes it has been found necessary to extend the piece by the engrafting of an act culled from the same composer's "Cléopâtre," a somewhat later work. The result is hardly satisfying. The first and third acts, wherein the whole of the story is told, are placed in Pygmalion's Athenian studio, and the music throughout these portions is of the lightest, brightest, and most trivial description, the orchestration being especially pretty, flowing, and characterless. On the other hand, the second, or interpolated act, which is played in the groves of the Temple of Venus, is much heavier, has far more light and shade and distinct character, and is interesting from an orchestral, as well as a vocal, or rather a choral, point of view. The solo numbers, outside one or two florid and essentially suitable arias for Galatea, are not such as are likely to arouse much enthusiasm, but the choral and concerted pieces are exceedingly ingenious, and are full of pleasing variety and delicate fancies. The story has been done into English by Messrs. W. Grist and Frank Wyatt, and thoughout the whole range of lyric poetry, a branch of the divine art which, while capable of the highest and noblest treatment, has always been grossly abused in this country, it would be difficult to find a worse *libretto*, or one in which every canon of literary style has been so neglected. Not only is the humour of the piece of a class usually associated with that of a transpontine theatre farce, but every vestige of poetic fancy which the work may have possessed in the original French, has been rendered more than commonplace, and rhyme, rhythm, and accent have been tortured in a manner which must treble the difficulties of the singers. The climatic influences had so serious an effect upon one of the principal performers, Mr. F. H. Celli, as Pygmalion, that anything like a criticism of the performers as a whole would be unjust, but so far as the other principal character is concerned, it may at once be contended that nothing in the *repertoire* of Madame Marie Roze is more suitable to her vocal abilities, and herein, probably, appears Mr. Rosa's reason for the production of a work which we scarcely think he ever expected would become a lastingly prominent feature in his programme. The acting, moreover, of this lady was another striking feature in a performance by no means too full of interest. Anything more delightful, more picturesque, or more purely artistic than her awakening into life could scarcely be imagined. It is like the crystalization of a poet's dream, but the whole of the subtle inspiration of the moment is spoiled by the immediately following discovery by the vivified statue that she has an aching void, which is not want of love, but want of food. The other principal parts are filled by Mr. Payne Clarke, who, as Midas, sings acceptably, but spoils his impersonation by assuming the make-up of a Gorgon, and by Mr. John Child, who is quite satisfying as Ganymede. The mounting, save for one or two incongruities in the shape of a modern roof and modern curtains in the studio scene, was very charming, as was the dressing, while the strengthened orchestra did capitally under Mr. Goossens's tactical and essentially artistic guidance. The production, on a scale of considerable spectacular splendour, of "Masaniello" is the next important item in the programme for the season, and of this more may be said next week. The second half of the Philharmonic Society's season commenced on Tuesday last, the chief feature of this, the seventh concert, being Svendsen's Grand Symphony No. 2 in B flat, played for the first time here, and excellently, too, and a series of admirably executed piano soli by Mdlle. Janotha, whose performance created some enthusiasm. Miss Hope Glenn was the vocalist, and the chorus sang one or two minor items in an average manner. At the next concert, on the 29th inst., Mdlle Lablache will sing, and Herr Ondricek will play Beethoven's violin concerto in D, op. 61, while the symphony will be Spohr's "Power of Sound."—F.W.P.

LEEDS, Jan. 17.—After the period of stagnation in musical doings, which always occurs during Christmastide, the concert season was resumed on the 11th, by the fifth of Mr. Ford's "Popular Concerts," at which an interesting programme of chamber music, chiefly for combinations of wind instruments with pianoforte and strings, was performed by a company of capital artists. Beethoven's early, and not very characteristic quintet in E flat (op. 16), for pianoforte and wind, was finely played by Messrs. Franz Rummel, Dubrucq, C. Fawcett, T. E. Mann, and D. Lalande; whilst Hummel's favourite septet in D minor (op. 74) received a somewhat rough, but spirited, rendering at the hands of the same pianist, oboist, and horn-player, in conjunction with Messrs. Radcliff, Eckener, Giessing, and H. Dearlove. Mr. Rummel's very fine playing in these works deserves, however, especial notice, as does his masterly interpretation of Chopin's B flat minor Sonata, waltz. (op. 42) and Berceuse, (op. 57) and the second of Liszt's piquant and brilliant "Rhapsodies Hongroises." Mr. Radcliffe contributed a flute solo, and Mdlle. Antoinette Trebelli, several songs, which her pleasing and fresh voice, excellent style of vocalisation, and refreshing freedom from affectation, combined to render highly acceptable. In Handel's amusingly naïve air from "L'Allegro," "Sweet Bird," Mr. Radcliffe played the flute *obbligato*.

BATH, Jan. 18.—On Saturday evening the first of the English Popular Ballad Concerts, organised by Mr. Albert Visetti, took place at the Assembly Rooms. The programme opened with a grand duo for two pianofortes on "Bellisario," by Goria, capitally rendered by Miss Charlotte Davies and Mr. Visetti. Miss Davies was recalled for her pianoforte solo, (*a*) barcarolle, by Kendel, (*b*) valse in A flat, Chopin. She was associated with Herr Van Praag in Schubert's "Rondo Brillante" for piano and violin. Herr Van Praag's interpretation of Vieuxtemps's "Ballade and Polonaise" was appreciated, and he was obliged to return and bow his acknowledgment of the applause. Mr. S. Page—a pupil of Mr. Visetti's, possessing a tenor voice of both sweetness and power—gained hearty applause for his first song, "The Death of Nelson"; in the second part he sang a ballad by Allen, "Return and Stay," and in response to an encore substituted "Come into the Garden, Maud." Miss Lillian Egerton, soprano, also a pupil of Mr. Visetti's, delighted the audience by her rendering of Balfe's "I'm a merry Zingara," her verve and gaiety winning a deserved encore. She also sang Louis Diehl's pretty ballad, "Going to Market," in pleasing style. Miss Florence Hoskins, contralto, a student of the Royal College of Music, gave "Waiting," by Millward, with much expression. Her second song, "Sunshine and Rain," Blumenthal being encored, she gave instead the old ballad "Come, lasses and lads." The great attraction of the evening was Mr. Santley, who was heartily welcomed on ascending the platform. He sang the following ballads:—Tosti's "For Ever and Ever"; as an encore, "To Anthea"; "Christmas comes but once a year," by Ralph Betterton; encore, "Time was when love and I were well acquainted"; "The Vicar of Bray," with "Here's a health unto His Majesty." A most enjoyable concert was brought to a close by the Coronation March, Meyerbeer, played on two pianofortes by Miss Charlotte Davies and Mr. Albert Visetti. There was a fairly good room, and Mr. Visetti, who so ably accompanied the vocal items, is to be congratulated on the success of the first concert of the series. The next is announced for Feb. 18, with Madame Rose Hersee.

ENNISKILLEN.—Mr. Arnold's Fourth Matinée Musicale of classical music was given on January 13, in the Protestant Hall. The programme was as follows:—Trio, Pianoforte, Violin, and Viola, No. 2, Hatton (Lieut. Dundas, Mr. C. H. Arnold and Mr. M. Arnold); Solo Pianoforte March Funèbre, Chopin (Lieut. Dundas); Sonata, Violin and Pianoforte, (op. 21), Gade (Mr. Arnold and Son); Solo Pianoforte (*a*) Largo, op. 7, Beethoven, (*b*) Andante and Rondo, op. 14, Mendelssohn (Mr. Arnold); Trio, Pianoforte, Violin, and Viola, op. 97, Beethoven, Scherzo and Andante, (Mrs. and Miss Eunice Evens, and Mr. Arnold); Solo Pianoforte (*a*) Rondo, op. 24, Weber, (*b*) Sonata, op. 13, Beethoven, (Mr. C. Haydn Arnold); Sonata, Violin and Pianoforte, No. 5, Mozart, (Mr. Arnold and son); Duett Pianoforte, Nicolai, (Lieut. Dundas and Mr. Arnold).

AMERICAN.

NEW YORK, Jan. 7.—Weber's "Euryanthe" has attracted large audiences to the Metropolitan Opera House. Fräuleins Lehmann and Brandt were excellent as Euryanthe and Eglantine. Herr Alvary was Adolar, and made great efforts to do justice to the trying music, and Herr Fischer was even more successful in his part. "Siegfried" was repeated last week; Spontini's "Ferdinand Cortez" has followed, and next week, we are to have "Aida," with Fräulein Lehmann, and Herr Alvary, and Robinson. "The presentation of a silver table set, of the value of 2,500 dols., made by the stockholders of the Metropolitan Opera House to Mr. Edward C. Stanton," says *Freund's Music and Drama*" is a most appropriate recognition of the distinguished services which this gentleman has rendered since he took charge of that establishment, more than three years ago, The big building in which Mr. Abbey, with his disastrous Italian opera season, had just dropped something like 200,000 dollars, was then a very big white elephant, with which the owners did not know what to do. Thanks to Dr. Damrosch's enthusiastic efforts on behalf of musical art, and, even more, thanks to Mr. Stanton's admirable business tact and intelligence, the Metropolitan, under the latter's management, has become the greatest operatic establishment which this country has ever seen, and one worthy, in every respect, to hold its place by the side of the richly endowed organisations of the Old World. Not only the stockholders, but the New York public owe Mr. Stanton a debt of gratitude which can never be undervalued." While Madame Gerster is, for a time, withdrawn from public life, in the hope of recovering her voice, it is confidently expected by some very good authorities on the voice that a spell of rest will once again restore its tone and strength. Madame Gerster has always deliberately avoided singing Wagner, and has confined her vocal and dramatic powers to the stage of Italian opera, so that here, at least, the exploded prejudice in favour of Italian against German art, "for the sake of the singers," gains no support. In the meantime, Madame Ilma de Murzka has been induced to appear in the place of Madame Gerster, and with little success. There evidently is an evil genius that rules the destinies of the National Opera Company. Mr. Charles E. Locke, who accomplished a miracle in resuscitating the company after its disastrous failure last June, and made about six weeks ago a new start under most favourable conditions, has again come to grief. His two principal artists, Madame Fursch-Madi and Eloi Sylva, the tenor, have left him and arrived here last week, both with a claim of a couple of thousand dollars against the manager. Madame Fursch-Madi is very indignant and bitter in her denunciation of Mr. Locke According to her statement, the company started with 280 people, no money, but plenty of debts. The infuriated *prima-donna* declares that, notwithstanding the excellent business done in Philadelphia and Baltimore, salaries were only partly paid after the second week of the season.

OBITUARY.—During the last two months the deaths have been announced of W. J. Strugnell, double-bass player, and George Venables, of the South London Institute of Music.—At Berlin, Frau von Voggenhuber, an admired *prima donna*, member since 1868 of the Berlin Royal Opera, and the exponent of many important Wagnerian and other *rôles*.—At Paris, aged 73, Stephen Heller.

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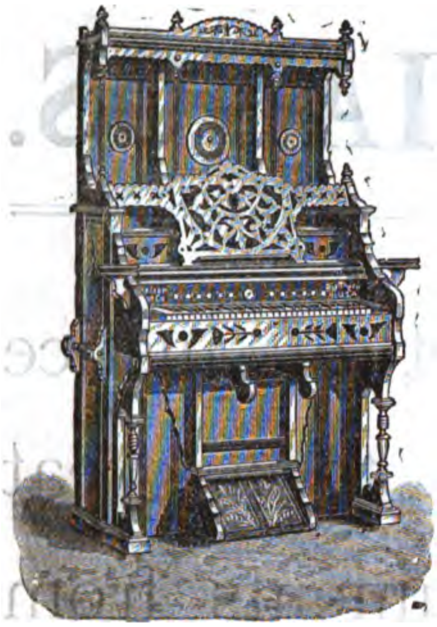

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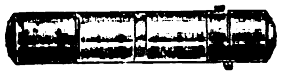

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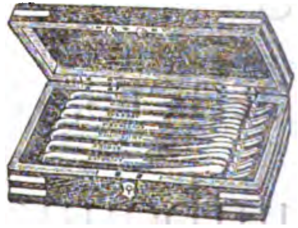

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MADAME DE PACHMANN will give a PIANOFORTE RECITAL at Prince's Hall, Picadilly, on Monday afternoon next, Feb. 6, at 3 o'clock. Programme:—Sonata in F minor, op. 5 (Brahms); Impromptu Elégiaque, op. 90, No. 3 (Schubert); Rondo a' bapriccio, op. 129 (Beethoven); "Thème et Variation" and "Rêverie du Lac" (Margaret de Pachmann); two Etudes, and Andante Spianato and Grande Polonaise, op. 22 (Chopin); "Tarantelle" (J. F. Barnett); "Pensez un pen á moi" and "Si oiseau Jétais (Henselt); "Au bord d'une Source" (Liszt); "Etude en forme de Valse" (Saint-Saëns). Stalls, 7s. 6d.; balcony, 3s.; admission, 1s., at Austin's office, St. James's Hall, and usual agents.—N. Vert, 6, Cork Street, W.

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Facts and Comments.

By the death of Mr. Henry John Parry, late a member of the well-known firm of Messrs. Ashdown and Parry, the music-publishing trade loses one of its best-known members. The house was first established by Wessell, more than sixty years ago, who won renown as the introducer of much of the music of Stephen Heller, Liszt, and Chopin. The original founder retired in 1860, transferring his business to Messrs. Edwin Ashdown and H. J. Parry, who had long been his managers. Mr. Parry retired from the business six years ago, leaving Mr. Edwin Ashdown as the sole representative of the firm.

A paragraph, originally copied, we believe, from the *Athenæum*, has gone the round of the papers, according to which the English version of the "Correspondence between Wagner and Liszt," to be published by Messrs. Grevil and Co., of King Street, Covent Garden, will be "edited" by Dr. Francis Hueffer. The information is in the main correct, but it will not be a case of editing, but merely of literal translation, without the omission or change of a single comma. The translator will, however, contribute a preface to the volumes.

The plans for the Victoria Concert Hall, Regent Street, have been approved by the Metropolitan Board of Works, and it is expected that the hall will be opened early next autumn. The great hall is calculated to seat 3,500, with an orchestra for 700 performers, and there will also be a minor hall capable of seating 1,000 persons. The building will be lighted throughout by electricity, and there will be no less than five separate exits into the street. The architects are Messrs. T. E. Knightley and Phipps. We understand that Mr. A. Bevan will be appointed managing director.

This is Mr. Haweis's cock that crowed in the morn,
And woke Mrs. Helen Ratcliff all forlorn.

Such should have been the device of the interesting legal battle fought before Mr. D'Eyncourt at the Westminster Police Court last week. The defendant, the Rev. H. R. Haweis, it should be known, inhabits 16, Cheyne Walk, formerly the residence of Rossetti, the painter; and Mrs. Ratcliffe, the widow of Colonel Ratcliffe, abides close by, at No. 3, Cheyne Gardens. Mr. Haweis, it appears, keeps an obstreperous fowl which, as lately as Jan. 23, greeted the rising sun no less than 28 times between six and half-past.

Mr. Haweis, in his predilection for crowing cocks, is evidently influenced by the local traditions of the place. Everyone knows the story of poor Carlyle, in his historic house in Cheyne Row, having his morning slumber disturbed by similar causes, and how he replied to the fowl-owner—a female in his case—who said that the singing of her bird was both melodious and intermittent: "Ah, madam, but you don't know what it is to be waiting for the crowing of that cock!"

Mrs. Ratcliff proved less pliable than the irate philosopher. To Mr. Haweis's polite suggestion that he would allow her gardener to construct a fowl coop in any part of his garden, she replied by a lawyer's letter. The witnesses called on both sides differed, as witnesses and doctors are apt to differ. Some neighbours complained, others—ladies—who one would like to think "sit under" Mr. Haweis, declared that "they rather liked it," a remark which was received with great laughter in court.

The legal pleading which ensued showed, although in a negative way, how useful a certain acquaintance with polite literature may be to the advocate. Mr. Elliott, Mrs. Ratcliffe's representative, appealed to the feelings of Mr. Haweis as a clergyman. He would have had a much stronger argument if he had been aware that that gentleman is the author of "Music and Morals." He might have pointed out that to keep one's neighbours from their natural rest was distinctly immoral, and that the crow of a cock was the reverse of musical; which latter statement Mr. Haweis, in his turn, might have controverted by citing so illustrious a precedent as Bach's Passion music. All this never struck the lawyer, and a splendid chance was lost.

On Tuesday, February 28 next, Dr. Bradford's oratorio "Judith" is to be performed at St. James's Hall, Piccadilly, under the direction of the composer, for the first time in London, with a band and chorus of three hundred performers, Miss Anna Williams, Miss Hope Glenn, Mr. C. Banks, Mr.

Lawrence Fryer, Mr. Frederic King, and Mr. Brereton taking the principal solo parts, with Mr. Stedman's choir-boys for the Angels' Chorus, Mr. E. H. Turpin presiding at the organ. We understand that the proceeds are to be devoted to the organ fund of the Royal Naval School, and that the performance is under the patronage of the Duke of Edinburgh, the Earl of Clanwilliam, Lord Lewisham, the Rev. Sir Frederick A. Gore-Ouseley, Sir Arthur Sullivan, Sir George Elvey, and others.

A new "Singing Manual" is announced, founded on the systems of Crevelli, Novello, Garcia, Lablache and Ferrari of the older Italian school, and Schira and Negri of the more modern, from the two latter of whom the author has received instruction on the cultivation of the voice. The author, Mr. Fearnside, was a chorister in Norwich Cathedral in 1848, and afterwards articled to Dr. Buck, the organist, who in his time was justly considered one of the best teachers in the kingdom.

The Academical Board of Trinity College, London, has just elected James Shaw-Ford to an Organ Exhibition, Herbert Goom to a Violin Exhibition, and awarded the Maybrick Prize for Ballad Singing, to Maria Arabella Bowley, and the Pianoforte Accompaniment Prize to Edith Amy Sullivan.

At an ordinary meeting of the Birmingham and Midland Municipal Guild, which will be held this evening, Mr. Thos. Casson, of Denbigh, delivers a lecture on his organ-building reform. The synopsis of the lecture includes the discussion of the mistake made in bringing forward mere details, while leaving untouched serious defects of principle: the organ basses; the advantages and defects of the long manuals; the advantages and defects of the C C manual; the theory of the pedal organ; the C C organ abroad; manual organs; the unnecessary multiplication of claviers and consequent enormous complication of couplers, and other matters for interest to the organ world.

M. Saint-Saëns has left Paris for Algiers to finish his score of "Benvenuto Cellini," which he has promised the Grand Opéra for the end of August. He must be a bold man to touch a subject adorned by Berlioz—not Berlioz at his best, it is true. Ambroise Thomas, also, has left the noise and the madding crowd of Paris for the quietude of his little villa at Hyères. He is bent upon a ballet on the subject of "The Tempest," also destined for the Grand Opéra, without losing sight of a new opera "Circe," which M. Paravey has commissioned for the Opéra Comique.

We regret to hear of the death of M. Charles Schœnmehl. Born in Paris 15th March, 1855, he showed in his childhood strong musical faculties. He received musical instruction from MM. Pasdeloup, Deslandes, and Ch. Vervoitte (the General Inspector of Musical Instruction in France). His fine soprano voice created a sensation in Paris; and when at Monseigneur de Segur's house, young Schœnmehl made the acquaintance of Charles Gounod, whose melodious style of composing had great influence on the development of M. Schœnmehl's talent. Napoleon III. having heard of Charles Schœnmehl, bade him to the Tuileries, where he sang to the Emperor, and was thenceforward attached to the Imperial House. He came to England, and wrote compositions which have been much appreciated at concerts and in drawing-rooms. Madame Adelina Patti was especially delighted with an Ave Maria which Schœnmehl composed for her. One day, after having conducted his "A la France," performed by the orchestra of the Alexandra Palace, he caught cold in hurrying to another concert engagement, and, neglecting this cold, it reached his lungs. He was advised by his doctor to go to Australia, where he died, at Heidelberg, a country seat near Melbourne.

M. Gounod started last Saturday for Nantes, where he will conduct the last rehearsals of a concert which was to take place on the 3rd of this month. A grand banquet will be given in honour of the occasion, and the representatives of the local press are already invited.

Madame Kastner, the widow of the well-known musical savant, has bequeathed to the Académie Française the sum of 55,000 francs for the foundation of various prizes.

The following new works were performed for the first time at the Paris classical concerts last Sunday. "Viviane," poème symphonique by E. Chausson (at Lamoureux's concert); "Didon," scène dramatique, by G. Charpentier (at Colonne's concert), and E. Lalo's Rapsodie Norvégienne (at the Conservatoire).

English audiences are said to be omnivorous in the matter of music, but what are they compared with the public of Milan? where, the other night, Goldmark's "Queen of Sheba' without cuts, was followed by the ballet "Excelsior," the entertainment lasting from eight o'clock one evening until half-past two next morning.

Little Miss Nikita is doing wonders in Germany, and, remembering her performances at the Promenade Concerts, one reads with a smile the raptures with which the grave German critics record her earnestness, her artistic spirit, and the like. Even more enthusiastic than the critics are the bards, foremost amongst them Bodenstedt, the author of the "Songs of Mirza Shaffy," set to delightful music by Rubinstein, who by this time must have reached the reflective age of three score or thereabouts. Fancy Tennyson writing to a little chit of a girl,

> Where poetry joins with the vocal art,
> There must my heart make concord with thy heart.

But the Germans have no more sense of humour than the Scotch are supposed to have.

The creation, by an Imperial ukase, of M. Anton Rubinstein a member of the Council of State, with the title of "Excellency," is only another sign of the honour in which the distinguished pianist and composer is held, unlike most prophets, in his own country. Already M. Rubinstein holds a patent of nobility, and has been decorated with the famous order of Vladimir. The new dignity is, however, probably unique, for, although it is far from unusual to recognise distinction in music by the award of the Legion of Honour in France at least, the high dignity conferred on the Bessarabian pianist is without a parallel. The honour is tantamount to electing a great English musician a member of the Privy Council.

Two new fires have to be added to the incendiary record of recent times. Madrid, on Jan. 30, narrowly escaped a disaster which would in all probability have involved a very serious loss of life. An old theatre in one of the most populous quarters was entirely destroyed by fire after the conclusion of the performance on Friday night. The Variedades Theatre was one of the numerous low-priced houses in Madrid, and was always densely crowded. It was built more than 50 years ago, and a large amount of wood having been used in the construction, it burned like tinder. Though much has been done lately to improve the theatres of Madrid, in deference to the universal demand for greater safety in places of entertainment, little or nothing had been done to this, and, considering the extreme narrowness of the passages and the long distance to be traversed from the auditorium to the street, it is not difficult to perceive that a frightful catastrophe must almost certainly have occurred had the fire broken out while the audience was in the house. Several of the surrounding houses have been wholly or partially destroyed.

The American papers report the destruction of Cain's

Winter Garden Variety Theatre, in Steubenville, Ohio, and the burning to death of Miss Annie Devoe, a variety actress. The fire broke out about five o'clock on the afternoon of the 16th ult., just after rehearsal. It originated on the stage, and the scenery was soon in a blaze. Cain's Hotel was situated immediately in front of the theatre, and to this the flames soon spread. The performers, who were to appear that night, were quartered in the hotel, and it was with the greatest difficulty that they succeeded in making their escape from the latter building. The theatre was almost completely destroyed, but the hotel was only partially burned. Miss Annie Devoe, one of the leading actresses, could not escape from the hotel, in one of the rooms of which her charred remains were found after the fire had been put out.

It is stated that Messrs. Abbey and Schoefel lost £50,000 by their Italian Opera season at the Metropolitan Opera House, New York, during 1883-4. It is further stated that, by a turn of the wheel of fortune, they have wiped out the whole of this crushing loss. Mr. Abbey has long been envied in this country as the theatrical godfather of Miss Mary Anderson, and from out of the enormous profits made upon the tours of "Our Mary," Mrs. Langtry, Madame Bernhardt, and Madame Patti, the enterprising managers have succeeded in recouping their losses in connection with Italian Opera.

BERLIOZ'S "LES TROYENS."

(*Continued from Page* 68.)

"The President of the Council," Berlioz writes, "and Count de Morny, both members of the Committee of the Opéra, have read and heard my *libretto*, have pronounced it to be good, and spoken in my favour at the last meeting; and because the Opéra is managed by a semi-literary man, *who does not believe in musical expression*, and is of opinion that words of the *Marseillaise* go as well to the air of *La Grâce de Dieu*, as to that composed by Rouget de Lisle, I am to be kept at arm's length, very possibly for seven or eight years."*

Berlioz's subsequent letters contain many references to his attempts at hearing something definite with regard to the "Troyens," and these replies seem to have been so unsatisfactory, that he was seriously thinking of making overtures to the director of the Théâtre-Lyrique, then about to be newly re-established. This is what he says in another letter to Humbert Ferrand :—

"Speaking of that great canoe which Robinson Crusoe cannot float, I must tell you that the theatre wherein my work is to be performed is approaching completion; but shall I find the people I need to sing it? That is the question. One of my friends has been to the Director of the Théâtre-Lyrique, who, we suppose, will be at the head of that administration next year, also to tell him that he will place fifty thousand francs at his disposal to assist him in producing the 'Troyens' in a suitable manner. It is a great deal, but it is not all. So many things are needed for such a musical *epopée*."

However, soon after, Berlioz thought he saw still a chance of having it accepted at the Opéra, and of course the negotiations with the third-rate lyrical theatre were closed—at least, as will be seen—for a time. The following is Berlioz's next important step :—

"One evening, at the Tuileries, I managed to have a moment's conversation with the Emperor, who authorised me to bring him the *libretto*, promising to read it if he could find an hour's leisure. But what leisure has the Emperor of the French? I sent my manuscript to his Majesty, who did not read it, and despatched it to the theatrical Head Office. There my work was slandered and treated as absurd; a rumour was circulated that it would take eight hours, and required two companies, each as large as that of the Opéra, and three hundred extra singers, &c. A year later, however, they seemed disposed to have something to say to it. One day Alphonse Royer told me, from the Minister, that he was going to make them begin upon it at the Opéra, and wished to give me entire satisfaction.

"This spontaneous promise was no better kept than all the rest, and from that time forth," &c.

It was owing to this circumstance that Berlioz at last consented to hand over the "Troyens" for production to M. Carvalho, then the director of the Théâtre Lyrique, and in a subsequent letter to Humbert Ferrand, he says :—"I have broken with the Opéra once and for all in regard to 'Les Troyens,' and I have accepted the proposals of the director of the Théâtre Lyrique. He is now hard at work getting the company, orchestra, and chorus together. The rehearsals will begin next May, so that we may be able to produce the work in December."

Very soon after M. Carvalho had received the score he found that the limited resources of his theatre would not permit the engagement of two expensive *primadonnas* on the same evening, so Berlioz, to oblige him, divided and arranged his work into two portions, as we now have it, viz., "La Prise de Troie," and "Les Troyens à Carthage," the last mentioned to be produced, and the other later on. All this was of course heart-rending to a man of nervous temperament like Berlioz, and he cried, "Ah, my noble Cassandra, my heroic virgin, I must need resign myself to never hearing thee." But this was not all. When the "Troyens à Carthage" was in course of preparation, Berlioz was nearly worried to death at the rehearsals. The following episode is Berlioz's own description of one of them :—

"Your rhapsodist with his four-stringed lyre is intended, I know, to account for the four notes struck by the harp in the orchestra. You wanted to show off a little archæology.

"Well?"

"That is dangerous. People will laugh."

"It certainly is a great *matter* for laughter. Ha! ha! ha! a tetrachord! An antique lyre, striking only four notes. Ha! ha! ha!"

"There is one word in your prologue that alarms me."

"What is that?"

"The word *triomphaux*."

"And why should that alarm you? Is it not the plural of *triomphal*, as *chevaux* is of *cheval*, *originaux* of *original*, *madrigaux* of *madrigal*, *municipaux* of *municipal*?"

"Yes, but it is not a word in common use."

"By Jove! if I am only to employ words in use at the music-halls and vaudeville theatres for an epic subject, there will be a great many forbidden expressions, and the style of the work will be remarkably poor."

"People will laugh at it, you will see."

"Ha! ha! ha! *Triomphaux*, that is funny. *Triomphaux*, it is very nearly as ludicrous as *tarte à la crème* in Molière. Ha! ha! ha!"

"Æneas must not appear on the stage in a helmet."

"Why not?"

"Because Mangin, who sells pencils in the street, also wears a helmet; a helmet of the middle ages, certainly, but still a helmet, and the gods in the top gallery will begin to laugh and call out Mangin."

"Oh, of course; a Trojan hero must not wear a helmet, because people will laugh. Ha! ha! ha! a helmet; ha! ha! Mangin!"

"Look here, will you do me a favour?"

"Well, what now?"

"Suppress Mercury; the wings to his heels and head will make people laugh. No one has seen wings except on the shoulders."

"Oh! human beings have been seen with wings on their shoulders; I did not know that. But, however, I can understand that wings on the heels, and still more on the head, will make people laugh. Ha! ha! ha! And so, as Mercury is not often to be found in the streets of Paris, let him be suppressed."

Though Berlioz describes the rehearsals with considerable humour, they were by no means pleasant to his sensitive nature, and M. Daniel Bernard, the well-known writer on music, tells us that at the conclusion of the last rehearsal, he called upon Madame d'Ortigue, the wife of one of his oldest friends. He looked like a ghost, so pale, thin, and gaunt was he. "What has happened?" she exclaimed, in alarm. "Has the rehearsal gone badly?" "On the contrary," said he, as he sank into a chair, "it is splendid, sublime," and he burst into tears.

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* The extracts from the Memoirs are from R. and E. Holmes's English translation, and those from the published letters from Mr. Mainwaring Dunstan's.

However, at last the long-expected first performance took place on the 4th November, 1868. But what a performance! "The work," as Berlioz says, "still required three or four serious additional rehearsals, and nothing went with certainty, particularly on the stage." Berlioz's own description is by no means exaggerated, since many who were present on that memorable evening give even a worse account of it.

"The *mise en scène* of the hunting interlude was wretched. Instead of a real waterfall, there was a painted one; the dancing satyrs were represented by little girls of twelve, and the blazing branches which they ought to have waved were forbidden for fear of fire; so were the nymphs who were to rush through the forest with dishevelled hair, crying "Italy!" The female singers were placed in the side-scenes, and could not be heard in the theatre; the thunderbolt was scarcely audible, notwithstanding the weakness of the orchestra. After this contemptible parody, the scene-shifter took at least forty minutes to change the scenes. I myself, therefore, requested that the interlude might be suppressed. In spite of my furious resistence, Carvalho insisted on cutting out the scene between Narbal and Anna; and also the *air de ballet*, and the sentinels' duet, which seemed to him too familiar for the epic style. The verses of Iopas were omitted by my own advice, as the singer was incapable of doing them justice. In the duet between Æneas and Dido, I soon discovered that Madame Charton's voice was unequal to so violent a scene, and it fatigued her so much that she had not strength enough left to sing the terrible recitative in the fifth act, *Dieux immortels! il part*, and her last song and the scene of the funeral pile. Lastly, the song of Hylas, which took at the first performances, and was very well sung by young Cabel, disappeared whilst I was absent with an attack of bronchitis. As Cabel was required for the piece played the day after 'Les Troyens,' and his engagement only bound him to sing fifteen times in the month, they had to pay him 200 francs for each extra night. Carvalho therefore suppressed the song for the sake of economy, without giving me notice."

Berlioz's troubles with his manager did not end here, for he tells us that "Carvalho was at his wits' end to keep up his *répertoire*, the house was empty every night, and he wanted to extricate himself from this unfortunate position as quickly as possible. Everybody knows that in such cases managers are ferocious. My friends and I expected a stormy evening and all sorts of hostile demonstrations, but nothing happened. My enemies dared not show themselves; a solitary hiss was heard at the end when I was called for, and that was all. The individual who had hissed was evidently determined to continue his insults, for he returned with a comrade, and hissed exactly at the same place at the third, fifth, seventh, and tenth performances. Others held forth in the lobbies with comical vehemence, saying that such music could not and ought not to be allowed. Five papers insulted me in terms expressly chosen to wound my feelings as an artist. But, on the other hand, more than fifty articles appeared during the fortnight, in a tone of appreciative criticism, by Messrs. Gasperini, Fioretitino, d'Ortigue, Leon Kreutzer, Damcke, Joannes Weber, and many others, written with an enthusiasm and ability that filled me with delight such as I had not felt for a long time past. Besides this, I received a great many letters, some eloquent, others *naif*, but all in earnest, and all touching me deeply. I saw people in tears at several of the performances, and during the two months following the first performance of the piece I was often stopped in the street by strangers asking permission to shake hands with me, and thanking me for having produced it. This was surely ample compensation for the insults of people whose enmity was due less to my criticisms than to my musical tendencies, and whose hatred, indeed, was such as to honour me. . ."

(*To be continued.*)

THE CORRESPONDENCE OF WAGNER AND LISZT.

The series of important and interesting letters* between these two great men which has lately been published by Messrs. Breitkopf and Härtel, and will appear before long in an English dress, is not a subject for criticism properly so called, any more than is Shakespeare or the "Waldstein" sonata. As we have already announced, we propose shortly to lay before our readers a translation of those passages which have reference to Wagner's stay in London during 1855, and are therefore of special interest to Englishmen. In the meantime we reprint a notice of the volumes which appeared in the "St. James's Gazette," and gives a comprehensive summary of their contents.

The familiar saying that a man's nature is most faithfully shown in his letters has seldom been more strikingly illustrated than by the correspondence of Wagner and Liszt, which has just been published at Leipzig. It should have been pointed out, however, that these letters although extending over twenty years, by no means cover the life-long friendship of the two great musicians. One would like to know why the year 1861 has been made the terminus of these interesting communications, although the relations of the correspondents became even more intimate at a later period by the marriage of Wagner with Liszt's daughter, Cosima, the wife of Hans von Bülow. The views of the father-in-law, who had in the meantime become an abbé, as to this somewhat irregular union are not of course to be looked for, at any rate during the lifetime of two of the parties most nearly concerned; but it would have been pleasant to see Liszt take part in Wagner's subsequent triumphs, even as he had been the sympathetic and helpful sharer of his early struggles. Of all this a further instalment of the correspondence, if ever it should be given to the light, will probably bear record; in the meantime we must be thankful for such materials as the executrix of Liszt's will on the one side and Wagner's widow on the other have vouchsafed.

The first of the letters here published—a mere formal request for an interview addressed by Wagner to Liszt—is dated as far back as March, 1841, and throws a curious light on the beginning of this remarkable friendship. That beginning was the reverse of promising. Liszt at the time was at Paris, in the zenith of his fame; while Wagner lived in the same city in absolute obscurity, drudging for the music-publishers, and by that means narrowly escaping starvation. Being casually introduced to Liszt, he was received with ordinary politeness but admitted to no kind of intimacy by the famous pianist, whose well known kindliness of nature and almost exaggerated generosity subjected him to appeals for help from every needy German artist in Paris. That amongst so many competitors Wagner's special claim should have been overlooked was only too natural, as he himself was fain to acknowledge later on. But at the time he held another and a less fair view. He mistook indifference for hostility; and of that he complained bitterly whenever a mutual friend would lend a willing ear. Liszt, when told of these charges, became anxious to remove a misconception; and at the same time eager to know something of the work of a man whom he had so unwittingly offended, he went to Dresden, where in the meantime "Rienzi" had been brought out with considerable *éclat*. The opera pleased him; and in its two immediate successors—"The Flying Dutchman" and "Tannhäuser"—he discovered signs of a genius which, as he foresaw, would revolutionise the operatic stage. Thereupon he took it upon himself to proclaim that genius to the world, and at the same time to minister to the comfort of its possessor. How true he remained to Wagner every one knows; but of the incidents of the struggle, continued through many years, these letters give the first complete and authentic record. The two things which most impeded the success of Wagner's works were, first, their novel and in many ways startling nature; and, second, the composer's enforced absence from Germany, which severed him from all connection with his friends and his artistic interpreters. Wagner, it will be remembered had taken an active part in the revolutionary rising of 1849; and the King of Saxony, not unjustly incensed at the conduct of his eccentric Capellmeister, refused for many years to cancel the sentence of banishment pronounced against the fugitive rebel. The manner in which Liszt endeavoured to assist his friend in these two important points does almost more credit to him even than the pecuniary assistance afforded him out of limited means. Not only did he produce "Lohengrin" and mount "Tannhäuser" with great splendour at Weimar, but he also made propaganda for these and other of Wagner's operas in every quarter where his influence was of weight. In doing so, he had no consideration for his own interests. Liszt himself was a composer, admired, not to say worshipped, by exactly the same class of young musicians whom he exhorted to take up the cause of Wagner. By claiming for that master the first place he voluntarily retired to the second. But Liszt did more than this. Although he had earned large sums, his unbounded generosity had left him a poor man; and at the time we are speaking of his only settled income was the salary of about £170 which he received from the Weimar Court Theatre. Yet his desire, repeated again and again in these letters, was to have Wagner appointed to the post of conductor at that theatre, and to enable him to return to Germany in an official capacity. No wonder that Wagner's gratitude is unbounded, that he calls Liszt his benefactor, his patron, without whose encouragement and ever-ready help his best work would have remained undone.

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* "Briefwechsel zwischen Wagner und Liszt." Two vols. (Leipzig: Breitkopf und Härtel. London: Trübner and Co.)

To return these benefits in a more substantial manner was out of Wagner's power. During the twenty years over which these letters extend he was a homeless wanderer, and would have been a beggar but for the assistance of a few friends. Everything he undertook led only to fresh disappointments. In Germany his operas, which now draw larger houses than those of any other composer, made their way slowly and intermittently, and abroad his chances were even more doubtful. More than once he went to Paris in the vain hope of gaining access to the Grand Opéra, but always in vain. It was not till several years later that, through the influence of the Princess Metternich and by command of the Emperor, "Tannhäuser" was mounted at the great French theatre, with the disastrous result generally known. One of the curious schemes mentioned in these letters was to accept an offer from the Emperor of Brazil and write an opera for Rio Janeiro. Another favourite idea of Wagner's was an English performance of "Lohengrin." Here also Liszt is ready with counsel and help; but "Lohengrin" in English was not produced till more than twenty-five years after the scheme is first mentioned in these letters. Another English plan led to more immediate results. In a letter without date, but belonging evidently to the last month of 1854, Wagner writes:—"To-day I have been asked by the Philharmonic Society of London, whether I should be inclined to conduct their concerts next season. I have before everything else inquired—(1) Have they got a second conductor for the stupid stuff? (2) Will the orchestra have as many rehearsals as I shall find necessary? If they satisfy me in all this, shall I then accept? If I could earn a little money without disgrace, I should be well enough satisfied. Write to me quickly what you think of it." The further stages of this important transaction may be distinctly traced in these letters. Mr. Anderson, the treasurer of the Philharmonic Society, and Mr. Cusins's predecessor as master of the Queen's music, called on Wagner at Zurich, and the terms were settled at the rate of £200 for the eight concerts. Wagner at first was very hopeful as to the possible results, and the cheering voice of Liszt is again heard. "The chief thing," he says, "is to get a firm position in London; and first of all to impress upon the public and the orchestra your idea of Beethoven, Gluck, &c." The results of the memorable Philharmonic season of 1855 are still in the memory of many living men. From the first rehearsal almost, Wagner gained the sympathy of his orchestra, although he was unable to address them in anything but very barbarous French; and the performance of Beethoven's Ninth Symphony under his leadership is still spoken of by those who were present as one of the finest ever heard in London. The public also were delighted; but soon it turned out that in the inner circle of musicians there were strong antagonistic currents against the new conductor, whose manner, it must be owned, was at no time conciliatory, and who was in the habit of expressing his opinions in a very emphatic manner. He was known not to like Italian music; and the Italians, with the all-powerful Signor Costa at their head, hated him accordingly, as did also the worshippers of Mendelssohn, at that time the idol of English amateurs. Nevertheless, the concerts were well attended, and we are assured on good authority that the season was, from a financial point of view, extremely successful. So strong, however, was the opposition, that the directors did not venture to renew the engagement; and Wagner did not again visit our shores till 1877, when he conducted some concerts at the Albert Hall. In his letters to Liszt he says comparatively little about his London troubles. He was at the time finishing the score of his "Walküre," and also studying Buddhism; and over such more engrossing topics he was apt to forget the events of the day. In English society he does not seem to have mixed at all, and almost the only English person of whom he speaks with gratitude, and even affection, is the Queen. "You have heard already," he writes, "how very charmingly Queen Victoria has behaved towards me. She visited the seventh concert, together with Prince Albert, and, as they wished to hear something of mine, I had the 'Tannhäuser' overture repeated. I really seem to have pleased the Queen. In a conversation I had with her after the first part of the concert she behaved so cordially, so kindly, that I was really quite touched. These two were the first people in England who dared to speak up for me openly and boldly; and if you consider that they had to deal with a political outcast accused of high treason, and with the police at his heels, you will think me justified in being cordially grateful to both of them."

We recommend these interesting volumes to the attention of our musical readers. They are full of important biographical and artistic material, and the characters of the two men stand forth as boldly as in a silhouette. If that of Liszt appears upon the whole the more amiable of the two, it should be remembered that he was placed in the favourable position of conferring benefits, while Wagner had to receive them.

Reviews.

INSTRUMENTAL.

The evident signs of musicianly sincerity noticeable in various songs and smaller pieces which have already come under our notice, by Mr. Erskine Allon, caused us to turn with some curiosity to a Sonata for the pianoforte in C major, bearing the same name (London Music Publishing Company), and it is satisfactory to find former impressions of this composer's capacity and sound acquirements now confirmed in a more sustained and ambitious effort. Imagination of a high order cannot be claimed for it, but the work, showing in some parts the influence of both Schubert and Mendelssohn, gives indication throughout of a pleasant fluency of ideas both melodic and harmonic, of careful study of good models, and of genuine gifts, which work well, and are likely in time to work still better in the time-honoured classical forms. There is a freshness and "go" about the opening subject, attacked without preamble, which proves at once that the composer has something to say, but the second subject, on the other hand, is not so spontaneous. If in this movement, and elsewhere, transitional passages are somewhat needlessly excursive and overcrowded, this only means that, like many other composers of more established pretensions, Mr. Allon has yet to fully master the secret of subordinating ideas and preserving the perfect proportion and balance of design found only in the highest examples. There is not much display of ingenuity in the second part, that crucial test of a composer's power of treatment or contrast, but it is unaffected and agreeable throughout. Similar interest, and within similar limits, will be found in the "poco andante quasi allegretto" in A flat major, commencing with a melody of undeniable charm, which again, has its companion subject in the dominant, the whole being worked out rather lengthily, in regular sonata form; in the graceful scherzo and trio in C minor and C major respectively, and in the final movement, which has for its principal a firmly marked theme, with octaves, of a more declamatory character.

Two really valuable books of studies come from Mr. Alfred Mapleson; "Difficult Passages for the Violin," by J. T. Carrodus, in which extracts from the principal overtures of the great masters have been used for technical purposes; and "Solo and Important Passages for the Flute," by William L. Barrett, constructed on the same lines, for the benefit of flute players. Orchestral performers and students of the instruments generally will not be slow to appreciate the practical usefulness of these volumes, in which an excellent plan has been ably carried out by acknowledged authorities in the respective instruments.

The Organ World.

THE GENIUS OF THE ORGAN.

II.

From the time the organ, in its most primitive condition, passed from the lips of the player to be supplied with wind by mechanical means, its destiny as a wind instrument was changed, and the course of its development was placed upon new and original lines. The position was so unique in the story of the art, and fraught with such great results regarding the future genius of the instrument, as to be worthy of the present consideration of the player. There was a time in the early history of the organ when its development might have taken a different course, as a single note instrument, and a position secured for it in the ranks of the then limited and imperfect orchestral mediums. But even in its earliest form, as a small collection of single-tone pipes, the organ contained the germ of its own future in the possibility of having more than one pipe sounding at once, a possibility which primarily opened the way for the gradual building up of the greatest exponent of harmony and counterpoint ever to be placed within the grasp of one performer. The application of a mechanical wind supply to the organ was a natural result of the inevitable multiplication of its pipes, and a form of development calling for centuries of slow and patiently conducted growth. Looking back through the long ages which have passed since the mechanical wind supply fixed the course of the future of the organ, one might wonder what the early organ makers could expect from their simple attempts to secure musical speech by a wind supply outside the player's control. Certainly, it was no more within the vision of these workmen to foresee the wonders of the modern organ, than it was possible for the original experimentalists in steam to anticipate the stupendous applications of steam power of our days. The adoption of mechanical organ-blowing doubtless had become a necessity from the multiplication of pipes; thenceforward a gradual pipe multiplication necessarily followed the adoption of mechanical organ-blowing; for these two conditions of organ building acted and re-acted upon each other, and the fiat, which decreed organ development must proceed through the process of mechanical complication, was recognised as one of no "uncertain sound." Whether the development of the organ had philosophically "taken a wrong turning" or not, had become a question no longer to be considered. Certain it is, that the growth of the instrument was continued under conditions undeniably artistic. An increase of tone-power called for variety in tone-quality; the still unsatisfied desire for power and variety in turn compelled the study of artificial harmonic resonance; this, again, demanded depth of tone, in order that a better foundation might be secured; and variety of tone led to the introduction of the imitative faculty, whereby instruments of single notes and special tone-qualities could find representation, however imperfect, within the scheme of huge, absorbing, pervading, and dictatorial musical mechanism we call the organ. Mechanically, the demand for power and variety of tone not only compelled the multiplication of pipes and stops, but ultimately called for such organic divisions as distinct organs with separate manuals and pedals, and, in the end, different wind pressures. Then another necessary branch of the art of organ-building was the work of bringing all these multiform sources of power and effect within the mental comprehension and physical grasp of one performer. Now, granting that this has been done with a success truly wonderful, it cannot be denied that no one mind, no single manipulator, can be expected to obtain a command over detail which results from such concentration and singleness of purpose we find at once diffused through, and conglomerated in, the resources of the modern orchestra. Berlioz has spoken of the orchestra and organ as musical monarchs, as an emperor and king, unable to tolerate each other's pre-eminence; perhaps they may be better described as the sun and moon of the musical firmament. The orchestra, as the sun, is a vast aggregation of minds concentrated in the production of musical light and life, through direct, individual, and simple musical mediums. The organ as the moon of the musical system, shines with a paler and a borrowed light, by reason of being the expression of one mind only, and that mind being to no small extent removed from absolutely direct contact with the listener, in consequence of the intervention of a complication of artificial machinery. The orchestra in its power represents a maximum of life; while the organ may be said to be governed by a minimum of life, as represented by its one performer. Thus the genius of the instrument is far less active, varied, and assertive than is the genius of the orchestra; while it is more passive, reflective, and of a calmer type than its great rival. The effect of the distinctive gifts of the instrument upon its musical position and duties will claim further consideration presently.

E. H. Turpin.

A SERVICE OF ANTHEMS AT ST. MARGARET'S, WESTMINSTER.

The Family Churchman gives a special report, from which the following passages are extracted:—

Lately St. Margaret's Church, Westminster, was crowded to hear a lecture on the foreign composers of Church anthems, illustrated by the members of the choir of the Abbey, under the direction of Dr. Bridge. Organ accompaniments were played by Mr. Winter, deputy organist at the Abbey. Several collects and prayers preceded the lecture. Archdeacon Farrar said that last year he had endeavoured to give a short history of the English anthem, illustrated by specimens of the Church music of the greatest of our English composers from the sixteenth century to the present day, with the object of deepening their interest in the anthem. They would hear that night specimens of the Church music of some of the great foreign composers. One great line of demarcation divided the composers of the fourteenth, fifteenth, and sixteenth centuries from those which followed. The former were polyphonic, they wrote for voices alone; whereas the great composers of the eighteenth century composed for instruments alone, or for voices accompanied by instruments. The style existed in Flanders at the latter part of the fourteenth century. That style was represented by two composers, Arcadelt and Palestrina. Of Jacob Arcadelt but little was known, except that he was one of the most prominent of a distinguished band of Netherland musicians, who taught in Italy in the sixteenth century. In 1539 he was master of the boys in St. Peter's at Rome. His works were chiefly madrigals and masses. His style was lofty and natural. He (the archdeacon) believed that his authorship of the *Ave Maria* associated with his name was uncertain. Giovanni Pier-Luigi da Palestrina was born in Palestrina in 1524, and died in 1594. As a boy of thirteen he went to Rome, and, being heard singing in the street, was introduced into a choir, and from that he rose to be chapel master of the Julian Chapel in the Vatician at the age of 27. His earliest masses were dedicated to Pope Julius III., who appointed him singer in the Papal chapel. Marcellus succeeded Julius. Pope Paul IV., who followed, dismissed Palestrina, partly because he was married, and partly because his voice was no longer good. He received a small pension, but the disappointment made him seriously ill. But his great triumph was yet to come. Music had fallen into a state of pedantry and the divine and natural was sacrificed to the hard subtleties of science, which utterly dominated over the meaning of the words. It had almost ceased to be religious or suitable to the sacredness of public worship; it was largely founded on secular melodies, sometimes even of a degrading character, of which the evil words were sometimes sung in church by the subordinate singers. So flagrant were these delinquencies that the Pope in his indignation by an edict nearly stopped Church music altogether, which would have been disastrous. The great Council of Trent was sitting and the prelates were agreed as to the necessity of some great reform. In 1563 Pope Pius issued a commission of eight cardinals to examine the matter, and Palestrina was commissioned to write a mass as the type of what the solemn office should be. He was so impressed by the importance of the occasion, that he wrote three, and it was the third of these, known as the "Mass of Pope Marcellus," which saved Church music from entire proscription. It was felt that by that mass the future destiny of the sacred art was determined. It was so transcendentally excellent that, at the close of the service, the enraptured Pontiff said, "It must have been some such music that the Apostle of the Apocalypse heard sung by the Angels in the Jerusalem." Palestrina was rewarded by the post of composer to the Papal choir, and was confirmed in that post by seven successive Popes. His pay was small and his life passed in chronic penury and domestic affliction. In 1575 fifteen hundred singers from his native town entered Rome with Palestrina at their head chanting his beloved music. He left an unworthy son whom he bade on his death-bed get his remaining music published to the glory of God. Thus was he true to the end with that sympathy, piety, and purity which during half a century had drawn him to turn all the beauties of his fancy and resources of his love to the glory of his Maker. He died in the arms of his dear friend and confessor. He subjected art to the service of nature; it was not the beauty of the construction of his music which made it immortal, but the soul in it. His grave and earnest mind rescued the music of worship from being the vehicle for the conveyance of popular melodies. His genius guided him on sound principles and introduced a new epoch, placed him on the loftiest pinnacle of fame, and enshrined him in the hearts of all true lovers of the art.

The next two anthems marked a new epoch. As was often the case after great masters, the period of Palestrina was followed by one of great but not complete decadence, until the polyphonic school died out in 1561. Of the great English composers of the 17th century he spoke last May, but the next marked epoch in foreign Church music was marked in 1733. Bach and Handel threw a flood of colour over the 18th century. Johann Sebastian Bach was born at Eisenach, in Saxony, in 1685, and Handel was born at Halle in the same year. But though Bach was twice at Halle they did not seem to have met. They united in their own persons all the influences and tendencies of modern thought which brought about the revolution from the art of Palestrina to that of the present day. Handel founded no school, he exhausted all that art could do in the direction of oratorio. The two composers were not alike: Bach lived in retirement, Handel lived in a blaze of publicity; Bach appealed to the most serious, Handel to all. Handel met with recognition even in his own lifetime, but Bach had affected as deeply the minds of modern composers, though his music did not make a marked impression till 50 years after his death. It was said that music owed to both almost as much as religion to its founder. Left, as a young boy, under the tyranny of an elder brother, Bach showed intense earnestness in pursuit of music, getting hold of a manuscript book of music and copying it all by stealth in the moonlight. Having a beautiful soprano voice, he became a chorister at Luneberg, and during his whole uneventful life, till he became blind, he devoted his powers to musical composition. His music was inspired by a deeply religious feeling. Endowed with a spirit of almost patriarchal simplicity, he was content with humble circumstances; his art and his family were the two great blessings of his life. Outwardly, his life was modest and insignificant; inwardly, it was luxuriant in growth and production. Starting with instrumental music, he developed it in a new manner, and created a new style. His character was full of quiet nobleness, modest, yet conscious of genius, he thought genius was patience. The establishment of his fame was due to two later masters. Mozart, hearing one of his motetts, said, "Thank God, here is something, and I can learn something new." In Handel the music of the oratorio reached its highest point; he had been rightly called the Milton of music and one of the greatest composers the world had ever known. Discouraged by his father, his indomitable heart asserted itself, and he taught himself to play on a dumb spinet in a garret until his genius was discovered. Fourteen years after the death of Purcell, Handel came to London, and though we could not claim the glory of his birth, his grave was in Westminster Abbey, and England rewarded the genuis it had no small part in evoking. He became chapel master to the Duke of Chandos, but his series of great works only began at 55. "Saul" and "Israel in Egypt" were first performed in 1740, the "Messiah" was performed at Dublin in 1742. It was devoted first to the cause of charity and the service of the lowly, and brought in £10,000 to the Foundling Hospital, and had since brought in many thousands of pounds to many a holy cause. Thus, Handel consecrated his greatest work to the help of the unfortunate little ones, and perhaps it was that thought from which the "Messiah" caught one more tone of his best inspiration and joy. In 1749 the whole audience rose to its feet, the King also in tears, when the "Hallelujah Chorus" was begun, and that was why the people always rose at the performance of that chorus. In the "Messiah" he united the finest of all themes to the noblest of all music. Well might it be so, for he said he seemed to see the heavens open and an innumerable host of angels singing round the throne of God. In later years he became blind, but he rose indomitably above the affliction and would still play for his oratorios, and he was led out very pale to receive the reward of his genius. His whole mind showed some of the best features of the English character—stubborn, independent, fearless, true, generous feeling, horror of all pretence and false sentiment hiding itself under a blunt address. He developed ideas out of facts, not facts out of ideas. Something he learnt from Purcell, but in clearness of ideas and directness of means stood supreme, as also industry. He regarded his life as a kind of priesthood and devoted it to his art. He prayed that he might meet his Saviour on the day of His crucifixion, and on Good Friday he died.

The next two composers, Haydn and Mozart, had been called the school of Vienna. Since Handel no new principle was discovered, no new types, no new forms of expression, except that of romanticism. The work of the 19th century had been, however, a setting forth of the truths of the 18th, and Haydn might be regarded as the father of modern music and symphony. Joseph Haydn was born of humble parentage in 1732 and died in 1809. At 10 he became a chorister in the church of St. Stephen in Vienna. When his voice broke, he was thrown on the world friendless and with an empty purse. He was taken into the house of an old chorister, where he studied music for 16 or sometimes 18 hours a day, and made such a good impression on an old Italian master that he gave him some instruction. He was, however, mainly self-taught, and copied out the whole of one book of musical instruction. Hence the originality of his inspiration. He was very fond of England, and in 1790 he was living in Holborn, and was present at the great Handel Festival, where he had a good place near George III. He was impressed by the mighty choruses, and while listening to the Hallelujah Chorus he wept like a child, and said of Handel, "He is the master of us all." The "Creation," of which they would hear a selection, his great work, was the ripe fruit of an old age full of Christian serenity. He said he was never so pious as when composing the "Creation," and he prayed every day to God to give him inspiration and bless his work. He was present at the performance of it in 1808, and Beethoven, who was there, kissed his hand. Unable to sit out the remainder of the performance he was carried from the hall, and at the door he paused and lifted up his hand as though blessing in God's name the vast assembled multitude. He was of a singularly pious mind, and at the top of each score wrote the words, "In nomine Domini," and at the end "In laus Deo." He said, "I know God has bestowed a talent upon me, and I thank Him for it; I think I have done my duty." There was a lucidity, a charm, and freshness of melody about Haydn's work which were always supported without being overpowered by brilliant orchestration. It might be said that he revolutionised instrumental music, and he had been called one of the greatest musical reformers of any age. Mozart recognised no laws but those of nature, and at an early age he showed his genius. His father said of him, "God daily works new miracles in this child," and at the age of six he attracted the attention of the Imperial family at Vienna, especially of Marie Antoinette. He did not create a school, he was a school; he did not invent a style, it came to him. The dry formalities engendered by musical learning vanished in his presence like mist before the sun. He wrote from the heart and not from the head, and produced the happiest effects by means never before tried, He died in 1791. The piece they would hear was said to be his last composition.

Mendelssohn might stand as the most prominent representative of the modern school of foreign composers. He was born at Berlin in 1809, and died in 1847, not yet forty years old. He retained throughout his life his strong, masterful individuality, but he drew from the accumulations of the genius of his predecessors—from Handel the perfection of power, from Mozart and Haydn form, and from Bach part-writing. At eight he would play music at sight. He came to England in 1832, and lived in Great Portland-street. Like the other great composers, he was a good man. His father, the undistinguished son of a great father, and the undistinguished father of a great son, said of him, "I cannot express what he has been to me, what a treasure of love, patience, endurance, thoughtfulness, and tender care he has lavished upon me." His was the character truly musical, full of childlike simplicity and thoughtful deference to age, and ready to lend his genius to the pleasure of the poor and needy. His whole life was happy and prosperous. He was never tried by the stress of poverty, ill-health, neglect, disappointment, or blindness, which tried Bach, Handel, Beethoven, Schumann, and others. The happiness of his life and the noble refinement of his surroundings expressed themselves in his compositions. His "Elijah" was performed at Birmingham in 1847. The Prince Consort was present, and afterwards handed the composer his copy of the oratorio with words of high praise written on it. Mendelssohn died early, but he lived long.

Of the last three composers—Spohr, Gounod, and Dvorak—the first two were well known. Dvorak was but little known, and he might mention that he was born in a small village in Bohemia, the son of a butcher and innkeeper, and was destined to follow his father's trade. His musical genius showed itself early and he composed at fourteen. He went to Prague, where he lived for sixteen years in an almost penniless struggle. In 1877 his genius was recognised, and since then he had been uniformly successful. His wonderfully thoughtful and original setting of the "Stabat Mater" made his fame, and he obtained recognition far and wide, and especially in England, where the most important of his later works were produced.

SPECIFICATIONS.

West Brighton.—The following is the specification of the organ built for the Church of the Sacred Heart, Norton-road, by Messrs. Bevington and Sons, of Soho, London :—

Great Organ. CC to G. 56 Notes.

Double gamba	16 ft.	Harmonic flute	4 ft.
Open diapason	8 ,,	Principal	4 ,,
Echo dulciana	8 ,,	Super octave	2 ,,
Claribel	8 ,,	Full mixture	various
Röhr flote	8 ,,	Trumpet	8 ft.

Swell Organ. CC to G. 56 Notes.

Double diapason	16 ft.	Piccolo	2 ft.
Open diapason	8 ,,	Octave piccolo	1 ,,
Leiblich gedact	8 ,,	Full mixture	various
Viol d'amour	8 ,,	Cornepean	8 ft.
Voix célestes	8 ,,	Oboe	8 ,,
Principal	4 ,,	Vox Humana	8 ,,

Choir Organ. CC to C. 61 Notes.
(Prepared for.)

Viol da gamba	8 ft.	Echo flute	4 ft.
Salcional	8 ,,	Flageolette	2 ,,
Höhl flute	8 ,,	Clarinet et bassoon	8 ,,

Pedal Organ. CCC to F. 30 Notes.

Open diapason	16 ft.	Violoncello	8 ft.
Bourdon	16 ,,	Flute bass	8 ,,

Couplers.

Swell to great	Swell to sub-octave
Swell to pedals	Great to pedals
Swell to choir	Choir to pedals
Swell to super-octave	

Four composition pedals to great organ, and three ditto to swell. Tremulant to swell, by pneumatic pistons under swell keys. Tubular pneumatic action to pedal organ. Pedal clavier, parallel and concave with radial sharps. Position and scale as suggested by the College of Organists, London.

When the choir organ is completed, the echo dulciana, great organ, will be replaced by a large scale bell diapason, 8 feet. Casework pitch-pine, and varnished.

RECITAL NEWS.

Edgworth Congregational Church.—At the opening of the new organ, organ recitals were given by Mr. S. W. Pilling, of Mirfield, on Jan. 21st. The vocalists for the evening concert were Miss Effie Thomas, of Huddersfield; Miss Louie Turner, of Manchester; Mr. Henry Taylor, of Bolton; and Mr. Howard, of Manchester.

Afternoon Recital.

Slow Movement	Hesse.
Prelude and Fugue	Bach.
Meditation	Grison.
Theme (With variations for the organ by E. H. Turpin)	Weber.
(a) Andante Cantabile (b) Allegro Pomposo	Smart.
Portuguese Hymn "Adeste Fideles"	Adams.
(a) Idylle "Evening Rest" (b) March, C major	Merkel.

Evening Recital.

The organ solos were :—

Overture	Morandi.
Concert Fantasia on "Pleyel's German Hymn"	Lemare.
Sonata in F major	Van den Bogaert.
Andante and Grand Chœur	Lemaigre.

DESCRIPTION OF THE ORGAN.

(Built by Mr. J. J. Binns, of Bramley, near Leeds, to a specification prepared by Mr. Pilling.)

Pedal Organ. CCC to F. 30 Notes.

Contre bass	16 ft.	Sub-bass	(tone) 16 ft.

Great Organ. CC to A. 58 Notes.

Lieblich bourdon (tone)	16 ft.	Violoncello	8 ft.
Open diapason	8 ,,	Octave diapason	4 ,,
Lieblich gedact	8 ,,	Doublette	2 ,,
Dolce	8 ,,		

Swell Organ. CC to A. 58 Notes.

Violin diapason	8 ft.	Geigen principal	4 ft.
Hohl Flôte	8 ,,	Mixture of three ranks	—
Echo gamba	8 ,,	Cornopean	8 ,,
Voix celestes	8 ,,		

Couplers.

Swell to great. Swell to pedal. Great to pedal.

Two composition pedals to the swell organ stops.
Three composition pedals to the great organ stops.
One double-acting pedal to work coupler swell to great.

Bow and Bromley Institute.—The Saturday recitals were resumed last week, by Mr. A. R. Gaul, of Birmingham, who played selections and arrangements of a popular kind. Mr. Balfour will play to-night.

The organ is erected in the choir gallery, behind the pulpit. The case, designed to harmonise with the architecture of the church, is made of figured pitch pine, stained and varnished, with dark, diapered pipes. A special feature of the scheme is the proportionately large number of 16 feet and 8 feet stops in the organ, which produce a sufficiency of foundation and true organ tone seldom obtained in an instrument of this size.

Ashby-de-la-Zouch.—A highly successful organ recital was given on January the 20th at Holy Trinity Church in this town by Mr. G. F. McCleary, A.C.O., the organist and choirmaster of the church. The programme was as follows :— Overture, "Occasional Oratorio," Handel; Allegretto, in B minor, Guilmant; Toccata and Fugue, in D minor, Bach; Melody, in F, Gladstone; Cantilène, in A, Grand Chœur in A, Salomé. Vocal solos were contributed by Messrs. Tomblin and Stimson.

St. Paul's Cathedral.—On January the 25th, the annual rendering of Mendelssohn's "St. Paul" in commemoration of the Festival of the "Conversion of St. Paul" took place. The ordinary evening service was repeated, the Bishop and the Archdeacon of London, Canons Gregory, Liddon, and Holland, and several minor canons and others being among the clergy who took part. The Psalms were sung to chants by Crotch, Lamb, and Stainer; Tallis's responses were of course used, and the "Magnificat" and "Nunc dimittis" were by Dr. Stainer. The overture to the oratorio was played before the service, and after the collects, Dr. Stainer, mounted to the desk behind the lectern, and customary selections from "St. Paul" began. There was a full orchestra, and Dr. Martin was at the organ, the choir boys and men being reinforced by drafts from the abbey and other churches, and the solos being entrusted to the leading vocalists of the choir. The effect was impressive; indeed it may be questioned whether Mendelssohn's great work is ever heard under more impressive conditions.

Oratory, Brompton.—On Sunday, the 29th of January, a selection from Macfarren's works was given in the afternoon, at one of those quiet services characterised by offerings both devotional and artistic, which are given here from time to time. Portions of the trio in E were excellently given by that accomplished young pianist, Mr. Ernest Kiver (pianoforte), Messrs. S. Szczepanowski and Whitehouse (violin and violoncello). To organists, the most interesting item was the

Andante and Rondo in E, for violin and organ, admirably given by M. Szczepanowski and Mr. E. d'Evry, one of our rising and talented young organ-players. Vocal selections were given by Master Hawkins, Messrs. Russon, Pearson, and Musgrove Tufnail, from Macfarren's sacred works, and Mr. d'Evry played the same composer's March for organ in E flat as a voluntary. The music was under the very able direction of Mr. Thomas Wingham.

SHELTON PARISH CHURCH.—The inauguration of free seats in this church formed a suitable occasion for an excellent organ recital given on January 16th, by Mr. W. Edwards, A.C.O., organist of St. Luke's Church (Wellington), Hanley. Programme:—

Andante "Morning Prayer"	E. W. Taylor.
Larghetto and Allegro	J. Varley Roberts.
Larghetto (op. 108)	Mozart.
Prelude and Fugue in C	Bach.
Andante "Hymn of Nuns"	Wely.
"Quis est homo" Stabat Mater	Rossini.
Trumpet March	Jude.

The local press favourably noticed the performance.

CARDIFF.—Probably the most successful of the enjoyable series of organ recitals at the Park Hall, was given on Jan. 25. The instrumentalist for the evening was Mr. E. H. Lemare, F.C.O., formerly organist at the hall and St. Andrew's Church, and now organist at the Parish Church, Sheffield. Mr. Lemare, who is considered one of the most promising young musicians of the day, is well-known in Cardiff, and on this occasion was the recipient of a welcome, the spontaneous heartiness of which must have convinced him that he is in no danger of being forgotten by his numerous friends and admirers there. His selections included the overture to Rossini's "Semiramide," Gounod's "Funeral March of a Marionette," the Fugue in D major of Bach, a fantasia of his own on Pleyel's German Hymn, the overture to "Der Freischütz," and Rossini's duo, "Quis est homo." This last piece was followed by such an encore, successfully resisted in the case of other items on the programme, as could not be denied. Madame Annie Williams, of London, was the vocalist. Mr. A. W. Thomas accompanied.

Notes.

A COMBINED PIPE AND REED ORGAN AND PIPE ORGANETTE.—It may not generally be known that a Pittsburgh (U.S.) inventor, Mr. Arthur Wales, is engaged in bringing to a success a beautiful invention in home musical instruments, a combined pipe and reed organ and pipe organette, constructed on principles of which he is the inventor and patentee. The principle upon which this invention works is an organ working in a manner just the reverse of the well-known pipe-organ, and consists mainly in inclosing the pipes within an air-tight box connected to an exhaust bellows, which draws the air in through the pipes into the box, thus sounding them. As all drawing-room organs use the exhaust bellows and system of action only, it is thus seen that by the means described the organ pipes may be combined with the reeds in the organ with entire success, and a new combination organ produced having new possibilities.

BRISTOL CATHEDRAL.—In 1543 the value attached to the several offices in the Cathedral of Bristol were as follows:—

The Dean	£100	0	0	per annum
The six Prebends, each	20	0	0	"
The first six Minor Canons, each	10	0	0	"
The Gospeller and Epistoler, each	6	13	4	"
The Organist (John Senny)	10	0	0	"

Compiled from Willis' Cathedrals, II., 760.

From the above it will be seen that the organist received the same salary as higher divisions of minor canons, and half the salary of a prebend.

A prize recently offered by the Royal Musical Institute of Florence for the best prelude and fugue for the organ was divided between Giovanni Battista Polleri and Guiseppe Cerquetelli. Honourable mention was made of two other competitors.

Mr. F. Dean, the organist of Lancaster Church, where the organ is said to contain some fine old diapason work by Green, has composed a comic opera "Magna Charta, or a Romance of Runymede," which, it is stated, has been successfully produced in Lancaster.

The *Newark Call*, N.J., shows that Mr. E. Bowman, A.C.O., the well-known American organist, is doing good work in his new sphere of action, where he has an important appointment as organist, and is conductor of the local harmonic society.

The *Oswestry Advertiser* notes that an extraordinary state of affairs exists at Llangollen parish church. Owing to a dispute as to the musical character of the services, they have been conducted for several recent Sundays with an entire absence of music, either vocal or instrumental.

Norton Canes Church, near Cannock, was lately destroyed by fire, caused by the explosion of a lamp which was left burning in the organ loft to air it. The tower alone remains. The church was recently restored by the Lady of the Manor at a cost of £1,500.

FINSBURY CHORAL ASSOCIATION.—This excellent and spirited young society gave "Elijah" on January 26th at the Holloway Hall. The principal singers, who executed their parts with artistic power, were Mrs. Hutchinson, Miss Hope Glenn, Messrs. J. Probert, and Bantock Pierpoint. The orchestra was complete and effective; and the chorus was telling, and evidently singing with the enthusiasm which has done much to make the Association a power in the art world. Mr. C. J. Dale, the society's greatly esteemed conductor, directed the performance with his usual zeal and judgment, and Mendelssohn's masterpiece was greatly enjoyed by the large audience present.

The assertion that organist-composers generally handle the science of orchestration with marked dignity and effect, finds a further confirmation in the musicianly score of Dr. J. F. Bridge's fine overture produced at concerts at Birmingham and Bristol, and heard the other day with gratifying success at the London Symphony Concerts under the composer's direction.

SYRACUSE, U.S.—In St Paul's cathedral, on Sunday, January 8, Mr. Henry R. Fuller, precentor of the surpliced choir and organist, was ordained deacon. The services were peculiarly impressive. The sermon was preached by Bishop Huntingdon, who, in his affectionate address to the candidate, alluded tenderly to the father, the Rev. S. G. Fuller, former rector of the parish, to the grandfather, Dr. Fuller of the Berkeley Divinity School, and to the great-grandfather, the eminent jurist, Simon Greenleaf, who was Professor of Law in Harvard University. Afterwards the bishop announced to the congregation that henceforth the daily worship of Morning and Evening Prayer was appointed to be held regularly in the cathedral, the church being kept "open" at all hours of week days as well as Sundays. There are a few English organists now in Holy Orders, and there are earnest advocates for a return to the closer union of our organists with the Church by ordination, as in the days of old. To such persons the above account will be a matter of interest.

KELVINSIDE FREE CHURCH.—Mr Herbert S. Lewis, Mus. Bac., continued his interesting Historical Organ Recitals. Jan. 7. French school, Rameau—"Allegro in D," L. Wely; "Offertoire, D minor, Hymn of Nuns, and March in E flat," E. Batiste; Communion, Offertoire in D, J. Lemmens; Storm Fantasia, and Triumphal March. Jan. 21, Gounod—March Romaine, "O Salutaris"; Saint-Saëns, Communion; Salomé, Grand Chœur, Andante; A. Guilmant, Grand Chœur in D; Priere et Berceuse, Allegretto and Triumphal March.

RADSTOCK.—A sacred concert was recently given at the Wells Hill Chapel. The vocalists were Miss Kate Spary, Miss Bird, Miss Chivers, Miss Maude Gullick, Miss L. A. Thompson, Mr. James A. Taylor. There was an efficient choir. The instrumentalists were Dr. C. W. Pearce, organ; Mr. Percy Victor Sharman, violin; Mrs. C. W. Pearce and Miss L. A. Thompson, pianoforte. The programme contained the following organ pieces:—

"Grand March" (Tannhaüser)	Wagner.
Trio "Largo" (violin, piano, and organ)	Handel.
Mr. P. V. Sharman, Mrs. C. W. Pearce, Dr. Pearce.	
Duo "Marche Triomphale" (organ and piano) ...	Alex. Guilmant.
Dr. Pearce and Miss Thompson.	
"Barcarolle"	Sir W. S. Bennett.
New Quartetto "The Life Everlasting" (voice, violin, piano, and organ)	C. W. Pearce.
(Composed expressly for this Concert.)	
Miss Bird, Mr. Sharman, Miss Thompson, and the Composer.	
Quartett "Ave Maria" (voice, violin, piano, and organ)	Gounod.
Miss Bird, Mr. Sharman, Miss Thompson, and Dr. Pearce.	

The *World* mentions a "Choir Guild" which has been formed for the city of Brooklyn, U.S., and diocese of Long Island, of which Bishop Littlejohn as president, and some thirty rectors form the committee. It appears that the object of the guild is to promote the use of Plainsong, and encourage the vesting, or surplicing, of choirs. The *World* is puzzled, as well it might be, at Rule VII., which provides that "Cushing's Manual of Parliamentary Law shall govern the proceedings of the guild."

Mr. Essex, of the firm of Hodge and Essex, the London agents of the Estey organ, has composed a new oratorio on the subject of "King David." At one time it was thought likely that the work would be performed at one of the festivals, but other arrangements have been made. The oratorio is highly spoken of.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next, February 7th, the library will be open from 7 till 10; February 28, Lecture; April 9th, Annual College Dinner; April 24th, Lecture; May 22nd, Lecture; June 26th, Lecture; July 17th, 18th, and 19th, Examination for F.C.O. Diploma; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

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The Musical World.

LONDON: SATURDAY, FEBRUARY 4, 1888.

A CRŒSUS OF THE RIGHT SORT.

The splendid gift with which Mr. Samson Fox has endowed the Royal College of Music is by this time known to all our readers. It appears that the munificent offer of £30,000 was made to the Prince of Wales at Marlborough House, a few days ago, that his Royal Highness was naturally much gratified by so remarkable an instance of public spirit from a private individual, and it is hardly necessary to say, that he accepted it on the spot. Sir George Grove states that the new building which Mr. Fox's generous gift is intended to supply, will relieve the College of a serious amount of inconvenience, caused by the inadequate nature of the present house, and he expresses a hope that it may be of a collegiate character, such as to be remembered by the pupils in after life with interesting and elevating associations. With regard to the generous donor, the following facts have been supplied to us from an authentic source, and we publish them with pleasure; for the more the world knows of so good a man, the better it will be for the world.

Mr. Samson Fox, of Harrogate and Leeds, who has bestowed—quite spontaneously—the above munificent gift on the Royal College of Music, is one of those active, ingenious, and noble men of whom our country has produced so many. He is a civil engineer, and is well known in naval and commercial circles as the inventor and manufacturer of the celebrated "corrugated flues" for steamship boilers, the increased efficiency of which has powerfully contributed to the diminution which has recently taken place in the length of the voyage to New York, Australia, etc. Mr. Fox is a keen amateur of music, and his natural gifts are so great that he was originally very nearly being educated for the musical profession. Music is much practised in the house, and his eldest son, who is to be a civil engineer, like his father, is a violin player of no mean pretensions. Mr. Fox is connected with music in another way, being the constructor, and, we believe, also largely the designer, of the Leeds Colosseum, a concert hall which, notwithstanding its great size—it holds 6,000 people—is truly admirable for sound. Its somewhat unusual proportions were calculated by Mr. Fox, and the result is one of which any city might be proud. It is pretty certain that in the rooms of the new College, not only proportion, but ventilation, warmth, and all other similar necessities will be carefully attended to.

The question of the site of the building is probably not yet fixed, but we can only trust that either on the estate of the Royal Commissioners of 1851 or elsewhere, a piece of ground may be found which will not only admit of a spacious and well-arranged college being built, with all adjuncts of theatre, concert-room, lecture-rooms, libraries, offices, organs, etc., but with sufficient room for extension in future years as the college grows. The college should (as Sir G. Grove says) be such as in some degree to make a collegiate impression on the recollection of the pupils. They ought in after life to love the memory of their college as an Oxford or Cambridge man loves the memory of his. There should certainly be a quadrangle, and such other surroundings as may conduce to the good effect just mentioned. For this purpose profuse applied ornament is not necessary; more may be done by form and proportion than by that lavish display of decoration which is occasionally so much out of place. With the old-fashioned device "vivat sequens!" we leave for the present Mr. Fox and his generous gift.

"A CRESCENDO."

A whisper rose throughout the land,
As of some wak'ning strain;
Half vague and of confusèd theme,
It rose and fell again;
And Nature sympathetic heard,
To strange delicious feeling stirr'd.

Till now the whisper grew to be
Of full and certain sound,
As if some weird musician's mind
Its clear intent had found;
And Nature, with perception fine,
Its perfect meaning could divine.

And now upon the fragrant air,
In soft and sweet control,
The warbling of a fresh young voice
In joyous music stole;
And irresistible, began
To rouse the slower sense of Man,

Who, list'ning with attention rapt,
Was filled with wonder long,
From whence this voice that sang, it seem'd
In half-familiar song?
'Till memory recalling came,
And gently breath'd the singer's name.

And now the voice to treble realms
Did soar on tuneful speech,
So that its free, exulting strains
Earth's uttermost might reach;
And never falt'ring, never shrill,
Rose sweeter, higher, gladder, till—

On loud expanding note it paus'd,
And then with instinct grand,
A rich sustained, deep harmony,
Responded from the land;
And Nature, Man, and everything,
Combined to swell the song—of Spring.

GERTRUDE HARRADEN.

LONDON SYMPHONY CONCERTS.

The London Symphony of last week contained one or two pieces which, if not absolutely new, had, at least, never been heard in the metropolis. One of these, placed at the commencement of the programme, was Dr. F. Bridge's overture "Morte d'Arthur," originally composed for, and first performed at, one of Mr. Stockley's concerts in the Town-hall, Birmingham, three years ago. Its subject-matter has been supplied by Tennyson's poem, and detached lines of that poem are quoted to account for the various sections of the overture. Thus, the opening *andante maestoso* stands for the battle in which King Arthur's fate is decided, and in its mournful accents foreshadows the tragic issue of that fate rather than it describes the actual turmoil of the struggle. Later on, the dialogue between the wounded King and bold Sir Bedivere supplies the keynote of the music, and other incidents of the poem are also referred to. At the same time, Dr. Bridge does not forget "absolute" form over poetic or pictorial motive. He has written a well-developed and well-sounding piece of music, which the audience received with much favour, recalling the composer, who conducted his own work, to the platform twice. Another piece of "programme" music concluded the concert. This was Bizet's orchestral suite, "Roma," written in 1866, and only once performed during the composer's lifetime, at one of M. Pasdeloup's concerts. If a justification were needed of the rules which require the gainers of the "Prix de Rome" to spend some time in the Eternal City, this piece would supply it. Rome, though no longer a musical centre, still is, or was at least twenty years ago, full of Southern life, and a musician may find there much inspiration, if not much actual knowledge, for his art. Bizet's suite is impregnated with the colour and brilliancy of that life vibrating in the melancholy *andante tranquillo*, no less than in the buoyant *scherzo*, and reaching its climax in the final *allegro vivacissimo*, surnamed "Carnaval," the themes of which palpably foreshadow "Carmen" in more than one instance. Admirably played by the orchestra, the beautiful work did not fail to rouse the enthusiasm of the audience, albeit placed at the end of the concert. The programme further included Mozart's so-called "Haffner" serenade, the violin solo in which was admirably played by Madame Norman-Neruda, and a song set to words from Goethe's "Claudine von Villabella" by Beethoven. This has been recently discovered and, like most "posthumous" pieces of the great masters, is chiefly of antiquarian interest. It was admirably declaimed by Mr. Henschel. The concert of last Thursday was given too late for notice in this week's issue.

POPULAR CONCERTS

Last Saturday's programme calls for no special comment. Mozart and Beethoven were the sources from which the principal items were taken, the former being represented by the quintet in C major, and the latter by the pianoforte trio in G major. The quintet was well played by Madame Neruda and MM. Ries, Hollander, Gibson, and Piatti, the first and last named artists being associated with Miss Fanny Davies in an excellent rendering of the trio. Signor Piatti introduced some pieces of the old Italian school, for which he exhibits a particular predilection, from the pen of Ariosti, a contemporary of Handel; the trifles are sufficiently harmless, but of no importance. Miss Fanny Davies was heard to advantage in Schumann's "Davidsbündler," and Mrs. Hutchinson sang in her well-known refined and artistic manner.

Monday's concert opened with Mendelssohn's quintet in B flat (op. 87), one of the composer's best contributions to the repertory of chamber music. The *adagio* in this quintet is perhaps the finest movement of its kind that Mendelssohn ever wrote, and, in common with the rest of the work, received an exceptionally good rendering at the hands of Madame Neruda and MM. Ries, Hollander, and Piatti, the approving demonstrations of the audience at the conclusion of the *adagio* being of unusual warmth. Miss Fanny Davies gave a very correct and spirited rendering of Bach's difficult Fugue in A minor, but the gifted young artist did not seem to be in sympathy with Brahms's rhapsody in G minor, and her rendering of the fine work was cold and formal. Signor Piatti obtained a determined encore for the playing of his own "Ossian's Song," a work full of pleasing melody if of no great depth, and with Miss Fanny Davies rendered Beethoven's poetic sonata in A major (op. 69) in a manner eminently worthy of its great beauties. That charming singer, Miss Liza Lehmann, again showed her taste in the selection of songs, and was heard to great advantage in Schubert's "Who is Sylvia?" Godard's "Fleur du Vallon," and Paladilhe's "J'ai dit aux étoiles."

MR. AND MRS. HENSCHEL'S RECITAL.

The recital of this gifted couple, notice of which was for reasons of space deferred last week, was, as usual, a model of what such entertainments should be, the programme being as varied as it was well carried out. The past was represented by a duet from Handel's "Giulio Cesare," Purcell's "Nymphs and Shepherds," and specimens of Pergolesi and Haydn; and Beethoven and Schubert marked the transitition to the present, embodied in songs by Brahms, Saint-Saëns, and Mr. Henschel. As usual, the last-named artist performed the pianoforte accompaniments with remarkable finish and délicacy, thus proving once more his talent in at least three branches of the art.

MISS FANNY DAVIES'S RECITAL.

Miss Fanny Davies gave a pianoforte recital at Princes' Hall on Wednesday afternoon, when she once more established her reputation as an earnest and accomplished worshipper of the divine art. Showing more modesty than is common with pianists in our days, she called to her aid a vocalist, whose contributions to the programme gave considerable relief to what might otherwise have proved to be a monotonous entertainment; as so many concerts are, when the pianoforte is alone relied upon for a two hours' concert. Miss Hedwig Sicca is a singer new to London audiences, and she made an excellent impression in songs by Schubert, Schumann, Franz, and others. She possesses a good voice, and, what is less common in a German singer, produces it well; while her intelligence and earnestness are such as belong to the German school. Miss Fanny Davies played the Waldstein Sonata with true dignity of style, but was heard to, perhaps, even greater advantage in Schumann's "Etudes Symphoniques," a work for which her natural idiosyncracy and her training under the great composer's widow qualify her in a special manner. The audience was as appreciative as it was large.

CITY SCHOOL OF MUSIC CONCERT.

A crowded audience, composed chiefly of the working classes, assembled at the St. Alban's Hall, Holborn, when a concert was given under the auspices of the City School of Music, and Franz Abt's cantata, "A Silver Cloud," formed the principal item. The solo parts were well rendered by Miss Maude Heywood (a pupil of Mr. Glover, who conducted), Miss Cubitt, and Miss Murdoch, who were well supported by the Ladies' Choir of the City School of Music. Mr. Arthur Walenn, with his sister, Miss Dorothea Walenn, gave a very effective rendering of Dundas's "Duo Concertante," and were repeatedly recalled. Miss Cubitt, Miss Evans, and Mr. Geo. F. Glover also contributed to a capital programme, which was thoroughly appreciated by all present. The City School of Music makes an especial feature of giving these frequent concerts for the people in all parts of London, and is well known in the East-end. At the same time, the School endeavours to provide a sound musical training for the masses at the lowest possible cost, its head-quarters being in Knightrider-street, St. Paul's.

MR. RICHARDS'S CONCERT.

Mr. H. W. Richards gave a very interesting Orchestral Concert on Saturday afternoon last, at the Paddington Baths Hall, with a programme considerably above the average order of merit. A carefully-selected and well-balanced band of thirty instrumentalists, containing some well-known names, and under the direction of Mr. Alfred Laubach, performed in a highly efficient manner, Lachner's Suite No. 1; Weber's Overture to "Oberon;" Saint-Saëns's Concerto in G minor for pianoforte and orchestra; and Polonaise brillante in E (Weber-Liszt), also for pianoforte and orchestra. The young pianist, in the two latter works, as well as in three studies for piano by Chopin, proved himself an artist of considerable ability and technique, and showed his power as well as control over the instrument, by the dashing style in which he played Saint-Saëns's Concerto, a work requiring great execution and judgment. In the Weber-Liszt "Polonaise," and Chopin's "3 Etudes," Mr. Richards also shone with great brilliancy, so much so that the audience, which must have numbered quite a thousand, would not be satisfied until they had obtained a repetition. Mr. Henry Pope's fine bass voice was heard to great advantage in the air, "Non piu andrai," from "Le Nozze di Figaro" (Mozart); he also sang the recit. and air from "Irene," "She alone charmeth my sadness" (Gounod), his deep notes in the concluding passage telling out with great purity and resonance. The other vocalist was Mr. S. Jaronski, who sang Schumann's "Widmung," and Mendelssohn's "Frühlingslied."

MISCELLANEOUS CONCERTS.

The Society for the Encouragement of the Fine Arts held their first Conversazione on January 19th, at the galleries of the Royal Institute of Painters in Oil Colours, Piccadilly. A short programme of music was given, and was much enjoyed by the guests, Madame Isabel George in "Rose softly blooming" and "Orpheus and his lute," and Mr. Herbert Thorndike in Somervell's "Once at the Angelus," and Hervey's "I care not," being particularly successful. Miss Marianne Eissler played some violin pieces, and Miss Eissler and Mr. Albert Gilbert presided ably at the pianoforte.

The usual students' fortnightly recital was held at the London Organ School and International College of Music, on the 28th of January. These recitals are of great service in showing the progress made by the pupils, and in affording a means of comparison between the work done at this and other musical institutions.

The members of the Lyric Club gave their first soirée of the present series on Thursday, 26th January, at the Galleries of the Royal Institute, Piccadilly, when they entertained upwards of five hundred guests. A most enjoyable evening was spent, and amongst those who contributed to the success of the same were Madame Osborne Williams, Miss Lucille Saunders, Madame Schluter, Miss Cloeté Brown, Mrs. Carlisle, Mr. Hayden Coffin, Mr. Thorndike, Mr. Luther Munday, and Mr. Lawrence Kellie as vocalists; Miss Millward, Mr. William Terriss, Mr. George Giddens, Mr. F. Upton, and Mr. H. Boucicault gave recitations; M. Theo. Liebe played the 'cello, and Mr. Percy Woodgate the violin; while Miss Hope Temple, Signor Ducci, Signor Denza, and Mr. Wilfred Bendall did good service at the piano. The next soirée is fixed for Thursday, the 16th, and will also be given at the Royal Institute.

Miss Helen Killik gave a successful concert last Tuesday evening, at the Vestry Hall, Turnham Green, in aid of the West London Hospital. The programme was well chosen, and the numerous items executed in an artistic manner. The giver of the concert, Miss Killik won great applause by her rendering of "Come Back," in which she was accompanied by the composer, Mr. H. M. Van Lennep. Mr. Templar Saxe, Madame Wilson Osman, Mr. Bernard Lane, Miss Ruthven and Mdlle. Dinelli also won golden opinions.

PRINCE OF WALES'S THEATRE.

L'ARLESIENNE.

The twofold interest attaching to the production, last Thursday week, of an English adaptation of Daudet's three-act-play "L'Arlésienne," with the overture and incidental music, composed by Bizet, received recognition in (for a matinée) unusually careful staging and considerable increase in the strength of the orchestra, to which were added the services of the chorus, belonging to the "Dorothy" Company. "The Love that Kills" is the title chosen for the English version presented by Mr. Jocelyn Brandon. The original text has in the main been adhered to; the adaptor having displayed his dramatic feeling more in the way he has remodelled the endings of certain scenes with decided advantage to their effect, than in the style of his dialogue, which abounds in passages of a formal and literary kind, instead of being, as it should be, colloquial and spontaneous. In a play almost destitute of anything humorous—except in one part, where that quality is unconsciously approached—and pitched throughout in so sorrowful a key, the absence of even such relief as is afforded by really natural, unaffected talk, becomes specially noticeable. "L'Arlésienne" is essentially a novelist's play. It deals in great measure with feelings, inward conflicts, and moral perturbations, better suited for exposition in the pages of a writer addicted to psychological analysis, than for indication by the more rapid method appropriate to a stage play. In any case, it may, perhaps, be questioned whether all the skill of novelist and essayist combined would succeed in defending, as consonant with life as we find it, the theory of love which is employed as the basis of many a romance in this country and of many more in France.

John Stuart Mill has somewhere remarked upon the exaggerated prominence accorded to this passion by some writers of fiction, who, not satisfied with regarding it as an immensely powerful motor in the conduct of human affairs, such as it undoubtedly is, seem inclined to treat it as the all in all and sole ambition of life, as the one irresistible influence under whose sway men and women are rendered utterly helpless in their battle with destiny. Whether or not "The Love that Kills" is to be ranked among the stern realities of life, or to be relegated to the realm of the poet's fancies, and to such conceptions as Alfred de Musset's charming "On ne badine pas avec l'amour," is a discussion which scarcely arises in the present case; for the fact that the victim of this incurable passion well knows the worthlessness of its object certainly serves to detract materially from our sympathy and belief. Nor is the experiment of omitting the title-*rôle* from the play altogether a happy one. The beautiful, heartless "Arlésienne" who, by her treachery, wrecks the happiness of a home, is heard of, but never seen. Thus attention is confined to the anguish, delineated with considerable force and feeling by Miss Sophie Eyre, of a doting mother condemned to watch the progress of a fatal love-sickness that slowly undermines the mental and bodily health of her son, and finally drives him to suicide. With the difficulties of the latter very trying part, Mr. Laurence Cautley coped always bravely and sometimes successfully. But there is another victim to the dreadful malady, in the person of Baltazar, a shepherd (Mr. Julian Cross), who, however, manages to attain to a good, but doleful old age, in spite of his disappointment; and it is during his meeting, after many years of separation, with the now aged idol of his heart, that what we have ventured to call a touch of unconscious humour occurs. It will be taken for granted that Miss Norreys, as a pretty, artless village maiden, lent considerable charm to the scene. She acted, moreover, with genuine feeling, and proved her capacity for parts of a more emotional kind than have hitherto been allotted to her. That Patron Marc, the ostensibly comic character, is not very mirth-inspiring, and has really nothing to do with the action, is not the fault of Mr. Arthur Roberts, who does all that is possible to relieve the gloomier episodes. Without Bizet's beautiful incidental music, the piece would at times certainly flag, and the manner in which portions that would be otherwise ineffective have been idealised by the composer's aid, should supply a hint to both musicians and managers. Of this music, much has already been made familiar in the concert-room. The strains, purely incidental to the action, are appropriately pastoral in character, and include rustic choruses, one of which is written in canon, village dances, and a particularly charming slow melody, full of pathos and sad expectation, which is played *sotto voce* by the orchestra before the opening of the final tragic act. The performance of both chorus and orchestra, the latter under the direction of Mr. Ivan Caryll was, throughout, excellent.

TARES.

There is so much good stuff in Mr. Oscar Beringer's new play "Tares," performed for the first time at the Prince of Wales's Theatre last Tuesday afternoon, that the old question arises, how is it that the many experienced persons associated with the production should have failed to urge the necessity of compression and of some other changes, while yet there was time, instead of leaving it to critics to point out after the event? Had this been done, there is no reason why the interest aroused in the story and in the many excellent bits of characterisation which occur in its development, should not have been maintained to the end, instead of receiving a check from time to time by the needlessly-long explanations and over-written speeches. Let us hasten to add that the strong sympathy enlisted at first in the principal personages of the piece, though it may have fluctuated was never wholly lost. The first act was charmingly conceived, and, ending with an effective situation, raised high expectations; the second, which ought to have been the strongest, was the weakest; while the last contained some excellent ideas which would have created even a deeper impression but for the defects hinted at, and, alas, it must be added, were it not for a certain unpleasantness in the leading motive. Things, for instance, are not fully explained in the first act, and we think it a mistake that the audience should be permitted even for a moment to surmise that the infant found seven years before in the rectory garden, and since then adopted in the rector's family, may possibly turn, out to be the illegitimate child of the loveable daughter of the house, Margaret Gyde. The cross purposes and cross suspicions having reference to this awkward problem, by means of which she and her former lover, each suspecting the other, are kept apart throughout the play, seem, however unintentionally, to somewhat hurt our conception of the noble-minded, guileless girl, otherwise so charmingly presented. Nor is it easy to believe that however intense Margaret Gyde's affection for the lad she had reared with more than motherly care, it would have been sufficient, unless it amounted to an actual monomania, to induce her at one time to make a false accusation against herself, rather than part with him. There were also some bewildering features in the unexpected introduction of strangulation for the final tragic *dénoûment*. To sum up, there are, in this piece, some drawbacks, but, on the other hand, much cleverness and promise of future good work; and it is pleasant to be able to record the very encouraging reception given by the audience, last Tuesday, to a play written by a lady bearing a name so intimately associated with music. We cannot offer her a better wish than that in all her future efforts she may be as fortunate in her interpreters as on the present occasion. It would, indeed, be difficult to imagine better work than that contributed by all concerned, from the heroine down to the nurse and gardener.

Of Miss Janet Achurch we have already expressed our opinion, when noticing her *début* in "Devil's Carefoot," that she is likely to make her mark on the English stage. Miss Sophie Eyre represented the erring, scornful, and finally repentant governess with admirable art. Mr. Forbes-Robertson as Nigel Chester, Mr. Lewis Waller as the villainous cousin, Mr. Allen Beaumont, Mr. Harry Eversfield, Miss Annie Hughes, Mrs. Gaston Murray, all did excellent work, and the valuable services of Mr. R. Pateman were clearly perceptible in the superior manner in which the piece was staged. Special applause was accorded to Miss Vera Beringer's Jack, and it is fair to say that she would have obtained this even had her relationship to the authoress been concealed.

Next Week's Music.

This Day (Saturday).		
Madame de Pachmann	Princes' Hall.	3
Popular Concert	St. James's Hall.	3
"Elijah"	Albert Hall.	3
Charity Concert	Ladbroke Hall.	8
Monday, 6.		
Popular Concert	St. James's Hall.	8 30
Tuesday, 7.		
M. Pradeau	Princes' Hall.	3
London Symphony Concert	St. James's Hall.	8.30
Chamber Concert	Grosvenor Gallery.	8.30
Trinity College	Mandeville Place.	8
Wednesday, 8.		
Mr. and Mrs. Henschel	Princes' Hall.	3
Miss Esther Barnett	St. James's Hall.	3
London Ballad Concert	St. James's Hall.	8
Thursday, 9.		
Miss Grace Woodward	Highbury Athenæum.	8

Music Publishers' Weekly List.

SONGS.		
By another way (sacred song) (C to F)	G. Gilbert, F.C.O.	Novello.
Marriage Song (D to G)	... ...	J. Williams.
Six Songs to Browning's words (One way of loving, Misconception, Nay, but you who do not love her. Apparitions, James Lee's wife, A Lover's quarrel)	E. C. Gregory	Novello.
CANTATA, ANTHEMS.		
Give ear to my prayer	C. Darnton	Curwen.
Rejoice the soul of Thy servant	,,	,,
Soul's Pilgrimage	W. H. Hadow	,,
The Lord is my Shepherd	R. E. Bryson	Smith, Liverpool.
Te Deum	J. Macmeikan	Hart & Co.
PIANOFORTE.		
Tarantella	W. Dawson	Dawson, Liverpool.

PROVINCIAL.

Birmingham, Jan. 31.—The distinct advance which Mr. Stocklev's orchestra has made was clearly defined on the occasion when Mr. F. H. Cowen consented to come among us to conduct his latest orchestral work, his fifth Symphony in F. That a provincial orchestra composed, with one or two exceptions, of local men, could do justice to and fully interpret a work of such magnitude, bristling with untold difficulties, was manifested here to the great satisfaction of the composer himself and of the critical audience then assembled on the occasion of Mr. Stockley's second orchestral concert of the current series. Mr. Cowen's Symphony was fully reviewed in these columns in June last; and the deep impression it created in the minds of all earnest musicians at the time, was in a high degree corroborated here, and the general verdict spoke in favour of the gifted English composer. The Symphony does not appeal to the multitude. Musicians only can appreciate the wondrous orchestration, clever tone-painting, and musicianly scholarship; and although the Symphony No 5 may be counted as Mr. Cowen's greatest work, yet the Scandinavian and Cambrian will find more favour with the general public. The various movements were played with great care, and the performers were evidently on their mettle. The horns, trombones, and bassoons were superb, and the strings, lead by Messrs. Abbott and Ward, deserve a word of high commendation. Mr. Cowen at the close was most heartily applauded, and had to re-appear in the orchestra to receive the acclamation he fully merited. The other orchestral items were Berlioz's Hungarian March and Danse des Sylphes from "Faust," Flotow's Stradella Overture, Weber's Invitation à la Valse, and a trivial piece called "Forget me Not," by Allan Macbeth, quite unworthy of such an orchestra, and which would have found a worthier resting place in the "Wood of Birnam." Mr. Stockley, as usual, conducted with musicianly skill and judgment. The vocalists were Miss Eleanor Rees and Mr. Orlando Harley. Both artists were in excellent voice, and created a much better impression than when last we heard them in the Town-hall. The audience greeted them with genuine enthusiasm and vociferous applause. Messrs. Harrison's third popular concert on Monday last may be truly styled popular, the programme consisting of items which a fashionable audience at a fashionable concert can appreciate. The hall was again crowded, and all the world and his wife were present. Messrs. Harrison well know how to cater for all tastes, and therein lies the secret of their great success. The artists who appeared were Mdlle. Antoinette Trebelli, Miss Alice Whitacre, Madame Trebelli, Mr. Henry Piercy, Mr. Barrington Foote, and Mr. Edward Lloyd; solo violoncello, Mr. Joseph Hollman; solo organ, Mr. Halliley; solo pianoforte and conductor, Signor Bisaccia. Miss Alice Whitacre, who made her *début* here, at once established her reputation as an artist, possessing a pure soprano of high range, and whose vocalisation shows most careful training and high finish. THE MUSICAL WORLD of November 27th, 1886, brought out an excellent likeness of Miss Whitacre, and at the time predicted a successful future for the American singer, which since then has been realised to a degree. The reception accorded to her by an immense assembly must have been highly gratifying to the charming young artist. Madame and Mdlle. Trebelli earned enthusiastic applause and encores. *Cela va sans dire.* Madame Trebelli sang the gavotte from "Mignon" for the encore, and Mdlle. Trebelli gave Auber's "Laughing Song," and "Within a Mile." The latter we think was not suitable. Mr. Edward Lloyd showed no signs of his recent illness, and sang to perfection. We cannot sufficiently express the delight which Mr. Barrington Foote gave by his impressive singing. His voice has gained immensely, his enunciation is perfect, and we consider that he will rank as the foremost baritone in this country. Mr. Henry Piercy, who only lately sang in the "Messiah" here made a most favourable impression. The encores were too many to be enumerated, and in conclusion we must not omit saying that Monsieur Joseph Hollman, as violoncellist, and Signor Bisaccia, as accompanist and solo pianist, won golden laurels at one of the most enjoyable concerts Messrs. Harrison ever gave. Major Thomas Casson from Denbigh will deliver a lecture on his "Organ Building Reform," on Saturday next, before the members of the Birmingham and Midland Musical Guild. The Birmingham Festival Choral Society will produce next week, for the first time here, Dr. Villiers Stanford's cantata "The Revenge," also Dvorak's "Spectre's Bride," the principals being Madame Dotti (instead of Madame Henschel, who is unable to fulfil her engagement), Mr. Orlando Harley, and Mr. Robert Grice.—O.P.

BATH, Jan. 31.—On Tuesday evening last a concert in aid of a charity was held at the Assembly Rooms, Bath, under the patronage of Lord Arthur Hervey, the Bishop of the Diocese, and under the direction of Mr. Albert Visetti, the conductor of the Bath Philarmonic Society. The programme was a good one, in which the following artists took part:—Madame Pinto Leite, Miss Ellen Shackell, Miss Thorndike, Miss Davidson, Miss Hilda Benson, Mr. Albert Reakes, Mr. Pinto Leite, Mr. Harris, and Mr. Visetti, who also accompanied. The concert was an excellent one, and ought to have been better supported. The daily concerts at the Pump Room continue to draw a great number of visitors. Many new pieces have been added to the repertory, while old favourites and standard works are not neglected. Several "special" concerts have been held already this season, when additional attractions have been offered.

BRISTOL, Feb. 2nd.—On the 28th ult., Mrs. Viner-Pomeroy, a local pianist and teacher of great ability, commenced a series of musical *matinées* at the Alexandra. With her were associated as instrumentalists Mr. Theo. Carrington (violin), and Mr. Pomeroy ('cello). These three artists gave very fine renderings of Rubinstein's Trio in B flat, and of the andante and finale from Reissiger's F sharp minor trio. Besides this they were heard in solos for their respective instruments. The vocalists on this occasion were Mrs. Wilson-Osman and Mr. Dyved Lewis. The lady, a great favourite here, sang, with much much refinement and expression, Rubinstein's lovely setting of "Keines," "Du bist wie eine Blume," and Hartog's "The year's at the spring, and the day's at the morn." The gentleman who has not been heard here before, showed that whilst he had a tenor voice of good compass and sympathetic quality, he had still much to learn in the art of vocalisation, his pronunciation of certain vowels being also particularly unhappy. The accompaniments to the vocal items were most ably supplied by the youthful daughter of Mr. Carrington. Judging from the attendance at the first *matinée* the success of the series would seem to be assured. On the 31st ult., another highly-esteemed local professor, Miss Farler, gave her annual concert at the Victoria Rooms. The artists announced to appear besides the concert giver, were Mdlle. Dotti, Mdlle. Medori, Mdlle. Decca, Signori Ravelli and Padilla, as vocalists, with Miss Pauline Ellice (piano), and Mr. van Biene ('cello). Of these Mdlle. Decca and Signor Ravelli, having caught cold, were unable to appear, and it was also feared that the youthful pianist would not be able to put in an appearance, but, happily, she arrived, though somewhat late, and fulfilled her engagement. The concert was not as well attended as it should have been, but the audience were very enthusiastic, encoring nearly every single item in a long programme, of which it is useless to speak in detail. It will suffice to say that all the artists, vocal and instrumental, fully sustained the high reputations they individually enjoy. M. de Pachmann is announced to give a recital here on the 1st March.

MANCHESTER, Jan. 31.—Stephen Heller passed the later years of his life in such seclusion as to cause himself to be largely forgotten, save in his works, and it is probable that there were few in England whom his death affected with anything like a sense of personal loss. Amongst these few must be reckoned Mr. Hallé, whose friendship with the composer was of long standing, dating from their early days together in Paris. Hence one felt it to be a motive both natural and commendable that induced our pianist to replace the programme for his recital in connection with the gentlemen's concerts—Jan 23—by one consisting entirely of Heller's works. The selection was an admirably representative one, comprising two of his sonatas (B minor and C major), Serenade in C sharp minor, Tarantelle in E minor, Wanderstunden, Caprice Brilliant sur "La Truite," and pieces from the "Promenades d'un Solitaire" and "Nuits Blanches." On the whole, the recital seemed to us to confirm the general opinion that Heller's claims to remembrance rest chiefly upon such of his work as he has thrown into smaller forms, for it is in these that his genius finds its truest and most unembarassed expression. It is true that the sonatas contain much that is beautiful, and that ought to preserve them from obscurity; but, taken as a whole, they give the same impression of a want of coherence and unity that we find in the sonatas of Chopin. Those parts of them in which the composer essays a more ambitious flight than is his wont are not always free from bombast, while individual numbers, informed with his perfect charm and grace, would be more favourably heard if they were detached from the chains that bind them, and were played as separate pieces. His minor compositions, on the other hand, are, so far as they go, without a flaw, and are stamped with an individuality as complete as that which marks the works of Chopin; and although they are very far indeed from penetrating to the depths reached by the "gifted Pole," they are certainly free from the somewhat morbid tendencies of the latter. Heller's best work is thoroughly healthy and fresh, and from its artistic and technical value can hardly fail to live. Of Mr. Hallé's performance little need be said. He did not play quite as well as he usually does, though, of course, large allowance should be made for the very short time available for preparation.—At Mr. Hallé's fourteenth concert, Berlioz's "Symphonie Fantastique" was repeated "by general desire." It was evident that this expression involved no exaggeration, for none of Mr. Hallé's orchestral concerts during the present season have succeeded in attracting so large an audience. Having noticed the work so recently, we need only say that further acquaintance with it reveals new beauties, and makes more clear how profoundly interesting it is as a psychological study. Madame Neruda appeared as the solo violinist, and played with the perfect purity of tone which makes her so delightful to listen to. Her elections were Spohr's "Twelfth concerto in A major," and, in the second part, the andante from the "Kreutzer" Sonata, and Raff's "Ungarisches." If this last work had been replaced by the rest of the Kreutzer, we think few would have grumbled. Mr. Santley, the vocalist of the evening, was most successful in Gounod's "Au bruit des lourds marteaux." The grand scene from "Die Walküre" ("Wotan's Abschied" and "Feuerzauber") was finely declaimed, but he hardly succeeded in filling the magnificent orchestral setting which Wagner has supplied to the voice part. He achieved a hearty encore for his rendering of "Christmas comes but once a year," by "Ralph Betterton"—a song seasonable at Christmas time, but otherwise demanding no special comment.

FOREIGN.

BRUSSELS, Jan. 26.—After the triumph of "Die Walküre" another true success has been scored at La Monnaie by Thomas's "Le Caid," with Madame Landouzy, M. Gandubert, and M. Ishardon. The management has secured the engagement for two years of Madame Melba, and the statement made in Paris journals that this successful singer had signed a contract with MM. Ritt and Gailhard, and would appear shortly in Paris, is false.

RATISBON.—Mr. Oberthür, the famous London harpist, has been giving concerts here, astonishing the natives to a considerable extent. The concert he gave at our Stadt Theatre was crowded in every part of the house, and the audience was not chary in its applause. A Fantasie Brilliante for the harp, Mr. Oberthür's own composition, was followed by a "Berceuse" for harp and violin, in which the composer represented his own instrument, while Herr Hans Beer sustained the violin part with considerable success. A Concertino for harp and orchestra brought the concert to a brilliant close. Prince Carnival has been holding his Court at our old Ratisbon, as elsewhere, and one of the musical events of this merry time was an excellent performance of the Operetta, "The King is Coming," by our vocal and orchestral union. The performers were, of course, amateurs, but they acted and sang better than most artists in this part of the world.

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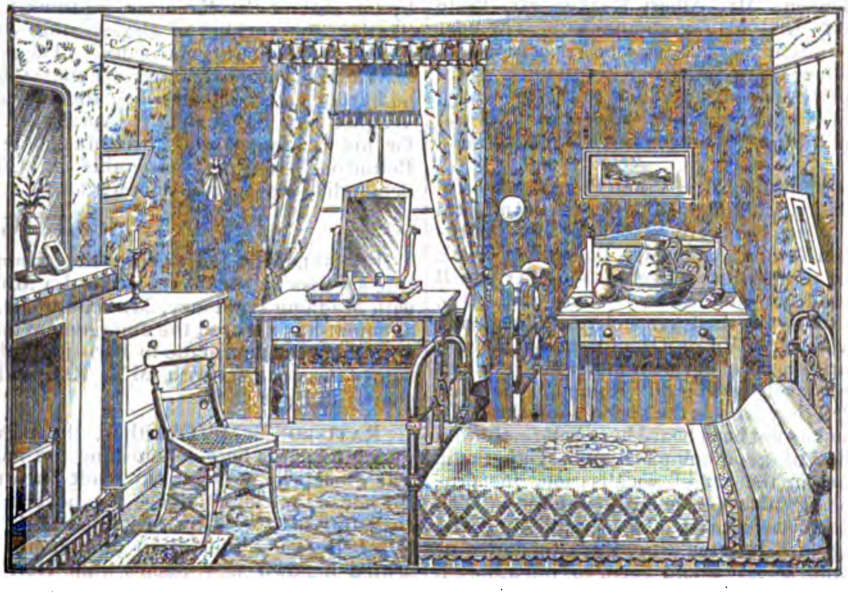

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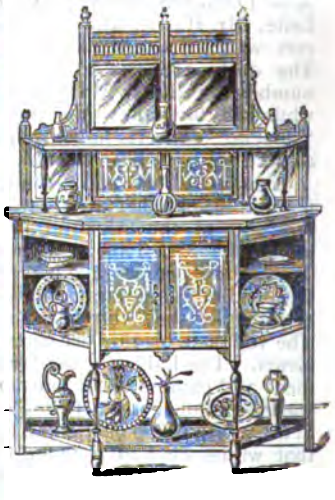

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We understand that at the recent competition for the Mendelssohn Scholarship only four candidates presented themselves, none of whom was found worthy of the prize.

According to an advertisement in the *Tablet*, it was intended to perform at the memorial service for the Young Pretender, Cherubini's Mass in X flat. What a pity that the loyal feeling of Cardinal Manning for the reigning dynasty has prevented the production of so remarkable a work, not mentioned either in Cherubini's detailed catalogue, or in any of his biographies.

The election of the new Principal of the Royal Academy will take place in a few days, and expectation as to who the chosen favourite will be runs mountain high. If musicians were at all a betting race, the odds on the favourite would vary from hour to hour.

Mr. Barnby, Mr. Cowen, and Mr. A. C. Mackenzie are the principal competitors, and it will be seen that if the Academy does not choose a good man it will be its own fault. Every one will be glad to learn that Mr. Walter Macfarren has retired from the competition, his interest and that of his party having been transferred to that of Mr. Mackenzie. The salary is £500; and it must be cited as a remarkable instance of disinterestedness, that Mr. Barnby is prepared to forego three times that income at Eton, in order to devote his time to an institution which is sadly in need of a strong, though gentle, hand to free it from the rank growths of mediocrity and old fogeydom.

Mr. Thomas Threlfall has been selected chairman, and his appointment, a purely honorary one, we understand, will relieve the Principal from the care of business transactions. This seems a step in the right direction.

The terms for Mr. Harris's season at Covent Garden are settled, and the engagements of Mesdames Nordica and Albani, the two de Reszkes, Signor Ravelli, and probably Mdlle. Arnoldson and M. Lassalle are announced. There is also some hope of Madame Valleria once more being heard on the Italian stage, where she gained her early triumphs. Signor Mancinelli and Mr. Randegger will once more be the conductors.

All this promises well. But how about the repertoire? We have more than once pointed out that an operatic season to have any chance of success should include at least one important novelty, and everything in this instance points to Verdi's "Otello" as that novelty. It would be a great pity if the publishers and the impresario should fail once more to come to terms; and if England should thus be deprived of a work which draws its primary inspiration from an English poet.

"Mr. Charles Wade begs to announce that, owing to unforeseen circumstances, over which he has no control, the Grosvenor Gallery is no longer available for his concerts. They will, consequently, take place in Princes' Hall on the dates already announced, with the exception of that advertised for the 7th February, which is transferred to the 28th February." This curious announcement requires some explanation. Messrs. Hallé and Comyns Carr, it is well known, have given in their resignation, for the reason, amongst others, that they consider the giving of concerts and other frivolous entertainments a degradation of the sacred precincts of a picture gallery. But why should the prohibition continue now that these vigorous purists have departed for another and, let us hope, a better place?

Mr. William West, who died last week, at the age of 98, is better known in the theatrical than in the musical world. He was, however, in conjunction with Elliston, greatly instrumental in the first production of Weber's "Der Freischütz" in London. In 1820 Mr. West was lessee of Drury Lane Theatre. Among the songs of his composing were "Bold Robin Hood," and the hymn "Simply to Thy Cross I cling."

Sir Arthur Sullivan's "Golden Legend," has been given for the first time in Cork with the greatest possible success, under the direction of Dr. J. C. Marks.

The prospectus of the Philharmonic Society for the coming season has been issued. Seven concerts in all will be given, commencing on March 15th, and ending June 16th with a morning performance. The principal new works announced are a suite by Edward Grieg, who will also play his pianoforte concerto in A minor, and two orchestral pieces, respectively by Widor and Tschaikowsky, who will conduct their own music. Mr. G. J. Bennett, the young English composer, will contribute a new concert overture, and Mr. Silas, an orchestral work, as yet nondescript. Perhaps the most important feature of the prospectus is the announcement that Madame Schumann will at the first concert play Chopin's pianoforte concerto in F minor. Mr. F. H. Cowen will conduct all the concerts.

Every musician should buy a copy of this month's *Scribner's Magazine*, which contains the first instalment of a series of letters addressed by Mendelssohn to his old friend, Moscheles. The charm of Mendelssohn's epistolary style is sufficiently known to make quotation almost unnecessary. We may extract however, the following passage referring to Henri Herz, the recently deceased pianist, and showing the estimation in which that virtuoso was held by the better musicians of his time.

> And what do you sad to their hissing little Herz? Why, that testifies to a high degree of culture! Has he consoled himself with guineas and Misses, or was it too crushing? You are particularly silent on the subject, and yet it is true, and Moritz Schlesinger will not be slow to triumph. Well, if he will only abstain from writing variations for two performers, or, if that is too much to ask, if he will only avoid winding up with those rondos that are so frightfully vulgar that I am ashamed to play them to decent people, then, for aught I care, let him be made King of the Belgians, or rather Semiquaver-king, just as one says Fire-king. After all, I like him; he certainly is a characteristic figure of these times, of the year 1834, and as art should be a mirror reflecting the character of the times, as Hegel or someone else probably says somewhere, he certainly does reflect most truly all salons and vanities and a little yearning and a deal of yawning and kid gloves and musk scent which I abhor.
>
> If, in his latter days, he should take to the Romantic, and write melancholy music, or to the Classical, and give us fugues —and I should not be surprised if he did—Berlioz can compose a new symphony on him: "De la vie d'un Artiste," which I am sure will be better than the first.

The sneering reference to Berlioz at the end of the letter is further developed in some remarks made about the same symphony in a subsequent letter *de dato* Berlin, August 13th, 1835:—

> What you say about Berlioz's symphony is literally true, I am sure; only I must add that the whole thing seems to me so dreadfully slow, and what could be worse? A piece of music may be a piece of uncouth, crazy, barefaced impudence, and, with all that, have some go about it, and be amusing; but this is simply insipid, and altogether without life.

It will be seen that Berlioz's instinct was only too just when he felt that, in spite of the memorable exchange of bâtons—tomahawks Berlioz calls them—Mendelssohn was profoundly antagonistic to himself. The two men's natures were, in fact, opposed. One could not understand the other, no more than Schumann could understand Wagner or Wagner Schumann. To explain these antipathies from mere professional jealousy would be altogether amiss. The cause lies much deeper, and is, indeed, connected with the very essence of original genius. A great creative artist is very rarely a good critic.

The letters, a second instalment of which will be published in the March number of *Scribner*, are introduced and commented upon by Mr. William F. Abthorpe, a musical critic of repute, who is, however, quite wrong in saying in his first sentence that "few notable musicians have shown any decided literary gift." Wagner, Berlioz, Schumann, Mendelssohn, and Liszt are sufficient to prove the contrary. And if the earlier masters did not write well, the reason was not want of literary gift, but want of education. The rough and ready sentences of Beethoven's letters, especially of his love letters, show a remarkable power of literary utterance. They are like a block of unhewn marble, formless but colossal.

As to the collection of which these letters form part, Mr. Felix Moscheles writes so us:—

Feb. 6th, 1888.

Dear Sir,

The letters of Mendelssohn to Moscheles, which Messrs. Scribner publish in their February number, and announce for March, are selected from a manuscript shortly to appear in London, Leipsic, and Boston as a volume. These letters I have translated from the originals in my possession, and have connected them with a running commentary, embodying the substances of my father's answers to Mendelssohn, and such extracts from his diaries as had bearing on the correspondence. Should the magazine article come under your notice, you would sincerely oblige me by mentioning the volume now in the press, and my share in the work.

I am, dear sir, yours truly,
Felix Moscheles.

Nothing, perhaps, is more characteristic of the the English Church than the indecent haste which is too often shown at the conclusion of the service. This is the more remarkable, inasmuch as an effective ending in the case of a musical service is as valuable as in the case of any other artistic effort. The use of the Triune Amen after the Benediction is slowly gaining ground, and wherever it is adopted, as at All Saints, Margaret-street, and Marylebone Parish Church, for instance, it never fails to add a devotional grandeur to the close of the service. A more extended form is the concluding evening hymn which is used in some churches, particularly in the neighbourhood of Manchester. This consists of a short setting of "I will lay me down in peace," some twelve bars in length, which, when sung slowly and softly, with a gradual diminuendo and pianissimo to the end, makes a very effective close. One much used and quite suitable to its purpose has been composed by Mr. F. W. Blacow, and is published in London by Messrs. Novello, and in Manchester by Messrs. Hime and Addison.

As the Lenten season approaches, arrangements are being made in certain leading churches to hold special musical services. The enterprising organist of Canon Barker's church in Marylebone will not be behindhand in this matter this season, and rehearsals are already in full swing at St. Anne's, Soho, for the performance of Bach's Passion music. This will be given every Friday evening during Lent, and admission may be obtained as heretofore upon application to the churchwardens, or to Canon Wade, the applicant enclosing a stamped addressed envelope. Mr. Charles Wade will again sing the solo tenor music.

At this season of the year, when routs and parties are the order of the day, and at those assemblies which do not entirely taboo "square" dances, various attempts are from time to time made to vary the monotony of pianoforte music. "Singing quadrilles" are generally a failure, owing chiefly to the unwillingness of the company to exhibit their vocal powers, or the unsuitability of the music chosen. Nothing, however, could be more pleasant than Mr. J. Farmer's quadrilles set to such nursery rhymes as Jack and Jill, Little Bo-peep, and Ride a Cock Horse. Even if the company is not sufficiently acquainted with the music to sing the vocal parts, the music alone is sufficiently good and attractive to form an agreeable change from the everlasting "fantasia on popular airs," which is generally the order of the day.

The last resting-place of the Tyrtaeus of the British Navy is threatened, for the St. Martin's burial-ground in the uncongenial neighbourhood of Pratt-street, Camden Town, after lying waste for many years, is to be opened as a recreation ground. All record of Charles Dibdin, except that which remains in the immortal "Tom Bowling," "The Waterman," "Poor Jack," and a few more of his works, will pass away unless something is done, and it should be, to perpetuate his fame in some place not likely to be disturbed. As the all but obliterated quotation on his tomb says,

> His form was of the manliest beauty,
> His heart was kind and soft;
> Faithful below he did his duty,
> And now he's gone aloft.

Apart from his merit as a musician, "grand old Dibdin" deserves more than the passing tribute of a sigh for the real influence the sea songs he wrote had on the spirits and hearts of our seamen during the most glorious period of our naval history. The versatile and hard-working son of the Southampton silversmith never received so much praise and reward in his life-time as to warrant a grateful nation in ignoring his claims to a proper memorial now. Political reasons, which deprived the author of "The Waterman" of his well-earned pension when he most needed it, and restored it to him when it was almost too late to be of any real service, need no longer influence the national mind, and the present is a fitting time to erect a memorial to one of the most versatile musicians of the eighteenth century.

The members of the Lyric Club will shortly leave their old quarters in Bond Street, having taken what is known as the Prince's Hotel, in Coventry Street. This building, which adjoins the Prince of Wales's Theatre, will, when the necessary alterations are completed, be one of the finest club houses in London. There is to be a concert hall to seat upwards of 700, a ball room, and, perhaps, even a small theatre, besides dining, reading, and smoking rooms, and about forty bed-rooms for the use of members. In addition to the usual soirées and smoking concerts, now so well known, dramatic performances and dances will be given by the members; so, to judge from what report says, an attraction of the coming season will be the Lyric Club entertainments. It is more than probable that Royalty will be present at the opening of the new premises, which is expected to take place in April next.

We hear that Madame Enriquez has been engaged as principal contralto for the forthcoming Hereford Musical Festival.

In the small hours of Friday morning, when we are going to press, Mr. Henry J. Leslie is celebrating the five-hundredth performance of "Dorothy" by a ball at the Marlborough Rooms.

A select company is invited to a gathering at the Hôtel Métropole on the afternoon of next Saturday, when the presentation of the address, signed by the past and present pupils of Mr. Pollitzer, will be handed to him on their behalf by Mr. Joseph Barnby.

On February 3rd, at Gothic Lodge, Lordship-lane, Dulwich, S.E., the wife of J. Dalgety Henderson of a son.

Madame Patti was warmly welcomed at Madrid, her native city, on her appearance at the Royal Opera House on Saturday night. She appeared in "Linda di Chamouni" and gave "Il Bacio" as a *bonne bouche*. The stalls were six dollars to twenty dollars. Standing room in the top gallery cost a dollar. All the leading members of Madrid society were present. Madame Patti receives £3,000 sterling for six performances. She will afterwards go to South America, viâ Lisbon, with Signor Nicolini, starring through the Spanish-American Republics until the autumn. Madame Patti was born in Madrid forty-five years ago.

They do some things better in Madrid than nearer home. At a recent meeting of the Municipal Council of that city it was decided that all theatres not provided with the electric light should forthwith be closed. When will our wretched Board of Works take a step in a similar direction?

Charles Reade, who saw "Lohengrin" at Dresden, said: "Two or three of us had taken a front seat in a proscenium box. Suddenly a stranger took a seat behind us, and expressed himself in such sentences as 'Ach Himmel! Sehr gut! Ach schlecht, sehr schlecht!' and many other gutturals of the same sort, clapping his hands meanwhile and stamping like a demented creature, until he became absolutely intolerable. As soon as the first act was over I sought the usher, requesting him to have the apparent lunatic removed. But I can never hope to give you the gestures or expression with which he replied, 'Ach, das ist Herr Wagner.'"

Madame Joachim, who, since her marriage, had foresworn the theatre altogether, will shortly appear at the Kroll Opera in Berlin, and will be heard as Orpheus, Fides in the "Prophète," and Asuczena.

The appointment of Josef Sucher, the excellent conductor of Hamburg in the same capacity at the Royal Opera of Berlin has received the signature of the Emperor, and Herr Sucher will enter upon his duties July 1.

"The production of books in Germany," says the "Frankfurter Journal," "is attaining enormous dimensions, but it is being hard run by the competition of musical publications." During the last three months of 1887 the novelties and new editions of "Musikalien" reached the prodigious number of 1,700 works, 1,035 of which were exclusively for instrumental performance. This was an increase of 20 per cent. over the number published in the corresponding quarter of 1886. The pianoforte literature dominates the market, and has increased at the rate of nearly 60 per cent. during the year. The export of musical works from Leipzig to North America during the three months, it is said, brought the Saxon city of books the handsome sum of 78,000 dollars.

Heinrich Heine, who has supplied more, and more beautiful, "words for music" than any other poet, dead or alive, is to receive monumental honours in his native city of Düsseldorf. Subscriptions are briskly coming in from all parts of Germany, and the Vienna Männergesangverein announces a concert for the same excellent purpose. But the largest contributor to the fund is the Empress of Austria, who has already sent £2,500, and promises to send more, much to the horror of some of her bigoted subjects. England, and musical England especially, should not be behindhand in doing honour to the poet to whom the art owes so much.

London amateurs who remember hearing the pianist Alfred Reisenauer some years ago will regret to learn that this artist has broken his left arm. The accident befell him at Tiflis before he had completed his tour, a triumphal one, through Russia.

Herr Hanslick of Vienna, whose name and opinions are familiar to the critics of our country, has been giving a course of lectures in Vienna upon Beethoven. The lecturer asserted that the small failings of a great composer's character and little details of his life were worthy of contemplation; and he gave to his hearers several lively examples of Beethoven's so-called "indelicacy" with regard to money matters. In the course of the lectures, Herr Hanslick played three dances by the great master, said to belong to the period of the Choral Symphony. Be that as it may, Beethoven would probably have wished to consign these unpublished trifles, together with the record of his little imperfections of character, to a kindly oblivion.

Il Trovatore, of Milan, has announced the transformation of the Lonigo theatre into a convent, a body of nuns having bought it for use as an oratory.

The American Society for the Protection of Children and other bodies and persons, have taken up the cause of poor young Hofmann, declaring that he was suffering from nervous prostration, that frequently he cried when he left the platform, and was, in short, being worked to death by those who derived profit from his talent. On Wednesday, last week, the infant phenomenon was examined by three medical men in the presence of the Mayor of New York. The conclusion was that the boy's physical powers were in good order, but that he was a child of highly-organised nervous temperament, and must not be judged like other children. He had sustained no injury from his public performances, but ought not to give more than four a week, and, as far as possible, there should be an interval of a day after each. The father and manager were told by the Mayor that they must limit the performances to four a week or he would revoke their licence, and they promised to do so henceforth. It was announced to the father at the examination that a well-known gentleman in this city had offered to give immediately 50,000 dollars for the boy's education, provided he were at once withdrawn from exhibition. The father said he ought to have at least 100,000 dollars. He said also that the boy's health had greatly improved since he began to appear in public.

The interest which has cumulated around the organ loft at St. Paul's Cathedral is becoming greater. The question concerning the successor to Dr. Stainer may be expected to be settled in the course of the coming week, for it is said that the Dean and Chapter only await the return of Dr. Stainer from Ventnor, where he at present is staying, to announce their decision. In the meantime it seems entirely to have been lost sight of by outside commentators that it is the business of the Dean and Chapter, and them alone, to decide on the merits of the various competitors for the post. An anonymous writer in the *Guardian*, for instance, has thought fit to attack Dr. Martin's candidature, on the ground that the present Deputy plays pieces by the "Modern French School." So far from there being any truth in this statement, Dr. Martin is well known to hold the "Modern French School" of organ composers in very low esteem.

Signor Abramoff, whatever his merits as a singer may happen to be, does not please the critical and exacting audience of Piacenza. The *Gazzetta Musicale* tell a story of the first performance here of "Mignon." The theatre was full, and the audience demonstrative as usual. Several members were received with great favour, and the Signore Haussmann and Vera-Domelli, as Mignon and Philine roused great enthusiasm. As the opera proceeded, however, the hisses predominated over the applause, until the final trio was almost drowned in the disapprobation of the public. Signor Abramoff, greatly incensed at the treatment he and some of his fellow artists received, gave vent to his feelings by stepping forward and denouncing the occupants of the upper galleries as "Idiots, all of you!" The scene of confusion that followed was indescribable.

The curtain was dropped, but poor Signor Abramoff was not allowed to leave the theatre until a very late hour, for the doors were beset by an indignant crowd. At last he was able to reach his hotel under a strong escort of Carbiniers. Public feeling in Piacenza (like that at Muggleton on the schoolboys' half-holidays) still runs so high that the magistrate (an Italian Mr. Nupkins) has forbidden a second performance of "Mignon."

Among newly-completed Italian operas is one founded upon a poem of Thomas Moore, composed by Angelo Balladori, and entitled "Gli Adorati del Sole."

A great misfortune has befallen Messrs. Gorgo, of Rome, whose pianoforte and music establishment has been burnt to the ground, none of the instruments escaping the flames.

A Music Festival is to be held this summer in Copenhagen, and will bring to light compositions by many promising Scandinavian musicians, as well as works by Gade and others, whose reputation is already great. The scheme comprises works by Kuhlau, Selmer, Hartmann, Berwald, Heise, Horneman, Svensden, the Danish Bendix, Weyse, Lange Müller, Rung, Rosenfeld, Winding, Malling, Barnekow; the Swedish Norman, Lindbad, Josephson, Sjögren, Södermann, Hallén, Rubenson, and Berwald; and the Norwegian Sinding, Kjerulf, Grieg, Elling, and Svendsen.

GERMAN OPERA IN AMERICA.

Freund's Music and Drama says:—"There was no novelty performed at the Metropolitan last week, yet it was one of greatest enjoyment and interest. The production of Wagner's great music drama, 'Siegfried,' on Friday last, which, on this occasion, was given for the eighth time this season, was not only the best performance of that great work which has ever been given here, but it was one which would do the highest credit to the opera houses at Vienna, Berlin, Munich, or any of the large musical cities of Germany, and would be an honour even to Bayreuth. On no previous occasion has Herr Alvari proved so distinctly that he is on the high road of becoming one of the great Wagner singers of the world as on this. He was in splendid voice, and not only his rendering of the difficult and exacting music, but his dramatic impersonation of the character of the young hero were worthy of the highest praise. Lilli Lehmann, too, seemed to surpass all her previous performances. She was in superb form, and made us feel all the more keenly the regret that in this opera she appears only in one, though intensely powerful and impressive scene. Herr Fischer, as Wotan, has seldom been in better voice and more dramatic and interesting than on this occasion. But it was not the individual excellence of the artists that made this particular evening one of the most interesting that has ever occurred at the Metropolitan; it was the general ensemble, the tone, which pervaded the entire production that will not be easily forgotten by those who witnessed it. The house was crowded to excess and the enthusiasm of the audience was unbounded; five and six recalls of the principal artists took place after every act. On Wednesday the 'Walküre' was produced for the first time this season; and Spontini's noisy spectacular opera, 'Ferdinand Cortez' was given for the last time this season."

In sad contrast with this glowing account is a telegram which appeared in the *Daily News* of the 6th, and according to which the German Opera at New York has ceased to exist. "After losing 10,000*l.* a year for many seasons, the capitalists who supported the enterprise have relinquished the undertaking, and the Metropolitan Opera House has been closed, to the great regret of the large German-American population of the city."

BERLIOZ'S "LES TROYENS."

(Continued from page 87.)

Notwithstanding what Berlioz says, it must be confessed that he became the laughing stock of the whole of Paris, for the following six months, not only in the press, both serious and comic, which never tired of trying to kill him by its poisonous darts, which it eventually did, but also on the burlesque stage. The poetasters and pamphleters, too, were not behind in trying to obtain a passing notoriety by their effusions. This is a specimen of one of the epigrams:—

La race des Troyens aux Hectors est funeste,
L'un périt en héros sans pouvoir les sauver,
L'autre tombe étouffé dans les plis d'une veste
En voulant les ressusciter.

and the following is the title of one of the pamphlets:—"L'Opéra les Troyens au Père-Lachaise, lettre de feu Nantho ex-timbalier soliste, ex-membre de la sociéte des Buccinophiles et autres sociétés savantes." There are many more in the same style, but these are for future historians to unearth, because, at the present time, it would be a rather delicate matter, especially as the authors of some of these productions are still in the land of the living, and not a few occupy positions of eminence in the musical world. But they have since swallowed their own former opinions, and now look as infallible as ever.

With further regard to the "Troyens à Carthage," Berlioz says:—

"In spite, however, of all Carvalho's corrections and cuts, the 'Troyens à Carthage' only ran twenty-one nights. As the receipts did not come up to his expectations, he consented to cancel the engagement of Madame Charton. She accordingly left for Madrid, and the work disappeared from the bills, to my great relief. My fees from these twenty-one representations were considerable, owing to my having written both words and music; and as I had disposed of the pianoforte arrangement, both in Paris and London, I found, to my intense delight, that the interest of the sum total was about equal to my annual salary from the *Journal des Débats.* I therefore at once resigned my post as critic. At last, after thirty years' bondage, I am free! No more *feuilletons* to write, no more commonplaces to excuse, no more mediocrities to praise, no more indignation to suppress, no more lies, no more comedies, no more mean compromises—I am free! I need never again set foot in an operatic theatre, nor speak of, nor listen to, nor even laugh at the queer medley of music produced there. *Gloria in excelsis Deo, et in terra pax hominibus bonæ voluntatis.*"

"LA PRISE DE TROIE."

The first part consists of three short acts, and the principal *rôles* are as follows:—Cassandra, a Trojan prophetess (mezzo-soprano); Hecuba, the wife of Priam (mezzo-soprano); Helen, the daughter of Priam (soprano); Ascanius, the son of Æneas (strange to say, soprano); Æneas, a Trojan hero (tenor); Chorebe, the betrothed of Cassandra (baritone); Priam, a Grecian chief (bass); the Ghost of Hector (bass); and Panthée, a Trojan priest (bass). There is no overture or prelude, and after a few bars of introduction, the curtain opens on a scene representing the deserted camp on the plains of Troy, which the Greeks have just abandoned, after a siege of ten years. The Trojan people assemble, and sing praises in commemoration of the happy event in a spirited chorus.

Soon after, the people make a rush towards the sea-shore, to view the wooden horse which the Greeks have left behind. While they are admiring it, Cassandra enters, and says to them:—

Les Grecs ont disparu! mais quel dessein fatal
Cache de ce départ l'étrange promptitude?
Tout vient justifier ma sombre inquiétude!
J'ai vu l'ombre d'Hector parcourir nos remparts
Comme un vielleur de nuit; j'ai vu ses noirs regards
Interroger au loin le détroit de Sigeè . . .
Malheur! . . . dans la folie et l'ivresse plongée
La foule sort des murs; et Priam la conduit!

This leads to a languishing yet passionate air.

A second theme is then soon heard, in which Cassandra dwells upon her lover's want of perception.

Cassandra falls into tender reverie, and softly says:—

Chorebe! Il faut qu'il parte et quitte la Troade.

As soon as this is said, Chorebe enters, Cassandra recognises him at once, and cries, "C'est lui!" A long and passionate scene follows, and Chorebe opens it by saying:—

Quand Troie éclate en transports jusqu'aux cieux
Vous fuyer les palais joyeux
Pour les bois et les champs, pensive Hamadriade
De vous on s'inquiète. . . .

Cassandra answers:—

Ah! je cache à vos yeux
Le trouble affreux dont mon âme est remplie!
Quitte moi. Pars je t'en supplie!

To which Chorebe replies:—

Moi! partir! te quitter quand le plus saint des nœuds. . .

But Cassandra tells him that:—

C'est le temps de mourir et non pas d'être heureux.

Chorebe, who believes that his betrothed's mind is wandering, then tries to console her, and breaks forth into a strain of rapturous fervour.

This, however, fails to have any effect on Cassandra, who still grieves to see that not even her lover will believe in her prophecy.

She then falls into a frenzy of despair and rage, and in a wild and terrible speech, cries:—

Il va tomber sur Troie
A sa fureur en proie
Le peuple va rugir
Et de son sang rougir
Le pavé de nos rues.

* * * * * *

Chorebe once again tries to console her, and repeats, "Reviens à toi, Vierge adorée," but in vain.

This leads to a duet. Berlioz then, by a happy instinct, makes use of the *idée fixe*, or love theme, which plays so conspicuous a part in the Symphonie Fantastique, "Episode de la Vie d'un Artiste," and the monologue "Lelio,"* of which he himself is the hero, and his first wife, the unfortunate Irish actress, Henrietta Smithson, the heroine. The first example of the *idée fixe* appears in a somewhat modified but unmistakable form, first sung by Cassandra and afterwards taken up by Chorebe; and the lovers then unite their voices. Cassandra now becomes more loveable, and in an admirable recitative, tenderly clings to her lover.

The second act takes place in a shady part on the plains near the city wall. On one side of the stage a throne is erected, and on the other an altar. It opens with a sacred march and chorus of much beauty, sung by the people and priests.

This is succeeded by a dance of wrestlers, which has often been played at concerts during the last few years, and therefore need not detain us. The people now bring presents to offer to the gods, and Astyanax, led by his mother, Andromache, places a wreath of flowers on the altar. Priam and Hecuba bless the child, who shortly after, with his mother, retires from the scene. Æneas, in great excitement, enters, and tells the populace that Laocoon, the high priest, who had thrust his spear into the side of the wooden horse, has been suddenly devoured by two serpents, which the offended goddess, Pallas, had sent out of the sea. This gives rise to an elaborate concerted piece, "Châtiment effroyable." Æneas and Priam, to abate the wrath of the goddess Pallas, then agree to bring the wooden horse into the city. As soon as the people hear this, they rush off without a moment's hesitation. Cassandra, who has remained apart from the crowd, all this while, now comes forward. She weeps to see her country going to ruin and that no one will believe in her predictions.

(To be continued.)

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* Wagner also adapted the same device of introducing themes from his previous works, in the "Mastersingers" and in "Parsifal."

The Organ World.

THE CHURCH ORGAN RECITAL.

A recent decision on the part of the Bishop of Rochester, prohibiting an organ recital at an important suburban church, on the ground that admission was by sale of tickets, seems to bring to the front the question, What is to be the future position of the organ recital in our churches? In justice to the Bishop, and as registering a thoughtful suggestion, it must be added he is said to have proposed a preliminary short service and an offertory as the best conditions accompanying the church organ recital. At the same time, it is, perhaps, well to add that the Bishop does not seem to view music in church with a friendliness which can be called more than neutral.

Dealing with the incident itself, though without knowledge of the surrounding circumstances, it may be felt that the incumbent of the church in question might have done well to meet the scruples of his Bishop, though it is possible, on the other hand, that the arrangements had become too fixed for any convenient departure to be made; and in this case it would, perhaps, have been considerate and graceful on the part of the Diocesan to waive judgment for once. There is, anyway, the satisfaction of knowing that the organ recital has certainly a place in church under conditions of due regard for ecclesiastical propriety, even according to the ideas of an authority whose views on Church music are presumably not of an enthusiastic character.

As it has been shown in these columns that the organ voluntary outside the services of the Church is an institution beyond the control of the Incumbent, it might be a matter of curiosity to know what legal and ecclesiastical authorities have to say regarding the position of the organ recital. However, the organ recital has become an acknowledged and useful institution, and is in no danger of being ousted out of Church, even by those who are obtuse enough to regard sacred oratory as the only art justifying the exercise of personal gifts and training in Church; and music "the ordained means of praise" is once more fixed in her best home, that devoted to public worship. At the same time, thoughtful persons, both laymen and clerical officers of the Church, are much exercised regarding the conditions under which special musical services and even special sermons are being held and given. It may be said advisedly that the manner in which such occasions are announced is perhaps the initial difficulty of the whole position. Is it not true, indeed, that Church duties are liable in these days of publicity-seeking, eagerly competitive professional life to become advertising opportunities? Is it not true that no place seems too sacred and no calling is too high to secure a decent repression of the keen professional instincts of the modern practitioner? A worthy clergyman lately protested against the often marked want of self-abnegation which covers our church walls and doors with flaming announcements that the Right Reverend, or the Very Reverend, or the Venerable or Reverend, Bishop, Dean, Archdeacon, or Vicar will preach, &c.; and to all this display of ecclesiastical authority and prestige is added the constantly paraded letters denoting academical distinctions of worldly stamp and origin. "Why cannot clergymen do their work," observed this excellent, though behind-the-times, clergyman, "without a parade their sacred profession emphatically calls upon them to resign?" But we organists are not in the position to "cast the first stone," for it must be feared that we are consenting to a somewhat needless amount of professional demonstration in our Church work, and more especially in connection with organ recitals in church. Of course, a certain amount of announcement has become, and indeed always has been, necessary, in this mundane state; even church bells are a form of announcement, and it would be unreasonable to ask for too much self-forgetfulness, as it would be unadvisable to deprive the public of the means of knowing what is to be done, and who is to be the doer. Still, it would be well to keep in mind a clearly defined line of demarcation regarding Church and concert room publicity, remembering that such proper prudence will do much to reconcile objectors and to fully establish the Organ Recital as an institution, with certain modifications, quite as well adapted for church as concert room. Then we organ-players are, perhaps, just a little too prone to use music in church carrying outside and secular associations. This may be said, even granting that music is an absolutely pure language, and even bearing in mind that quotations other than scriptural are, when made with judgment, not out of place, even in a pulpit oration. There would seem to be a parallel distinction between sermons and lectures and organ recitals in and out of church. And this natural and not-to-be-thoughtlessly-violated distinction seems to be based upon the doctrine of a sufficient professional self-abnegation, and this self-sacrifice is practically demonstrated in the two directions—an absence of needless announcement parade, and a like care in avoiding an excess of artistic display, or in bringing into church unnecessarily art forms which give rise to associations and memories specially connected with more worldly and freer forms of intellectual delight. There are timely reasons for these imperfect words, which are written in no prudish spirit, and there are reasons specially affecting the *diplomés* and members of the College of Organists. These artists, as representing the only incorporated and recognised institution devoted exclusively to the organ-playing art, are called upon by public opinion to justify their responsibilities in connection with the one musical foundation able to speak authoritatively upon organic questions and to bestow distinctions indicating the possession of complete qualifications and commanding universal respect, and they are pledged to set examples good to follow in matters of routine appertaining to the organist's duties, and to support only the highest standards of the organ-playing art. Then an appeal is to be presently made by the committee of the Organists' Benevolent Society to all clergymen and organists to aid in building up the funds of a free and much-needed charity by offertories gained, it may be, at organ recitals given chiefly in church and at special musical services. Such efforts will be calculated to bring the organ recital as a useful Church institution still more before the public; and to aid so noble a charity is a truly religious work, well worthy of being done in a truly Christian spirit. The College of Organists, through its now large army of members and *diplomés*, is pledged not only to greatly help on a good and useful charity, but to largely assist in a complete and dignified solution of the question, What is to be the future position of the organ recital in our churches?

E. H. TURPIN.

ST. PAUL'S: ITS ORGAN AND ORGANIST.

Under the title of "In the Organ-Loft at St. Paul's," the *Daily News* has an article from which the following is extracted:—

"Ten minutes to seven o'clock in the evening. Already the vast area under the dome of St. Paul's is a sea of faces. The great building is flooded with abundant light shed down from the gas-jets high up overhead, and reflected from the gleaming white and gold reredos. But the enormous spaces of the interior of St. Paul's render the light hazy and dreamy, and it falls all ineffectual on the sombre clothing of the throng, and glints but feebly on their faces, which have a curiously spectral, unfamiliar aspect. Looking from the front across the hazily-illuminated dome, and away down the nave to the western door, the people constituting the rapidly-growing crowd seem to have lost their individualism and to be merged in one silent, thoughtful, expectant personality. Passing in by the handsome iron gates at the north-east corner of the dome, white-robed choirmen and sable-clad vergers are seen grouped in the 'dim, mysterious aisle,' as Samuel Prout was fond of seeing them; and in the glamour of the light flashed down upon them by that gorgeous white and shining reredos they are strikingly picturesque, with broad masses of soft shadows and vaguely discernible architecture all around them.

"On the right hand is a little spiral iron staircase, winding up through a forest of pipes to a small landing, on which are bookshelves laden with scarlet-bound music books; and thence up to the organ-loft, from which, through little apertures in the oak carving, and between the gilded pipes, the organist can look down into the misty void. Aided by cunningly-adjusted mirrors he can be seated here and watch the movements of the celebrant at the Communion table yonder at the eastern end of the church, or the preacher in the pulpit, or the great congregation, by this time stretching away in an almost unbroken mass to the western doors. What a body of people it is gathered here when St. Paul's is full, and when one comes to look down upon them from this elevation! They are surging all round the pillars, away right and left and down yonder, fading off into the mist till one can see only the faintest indications of upturned faces. No wonder that so many of the preachers of St. Paul's experience a nervous trepidation as they step up into that pulpit yonder and face this vast critical throng. The church looks now to be full to overflowing. Down the centre is left a narrow strip of space, and on the left-hand side of this avenue, as seen from the organ, is a straight black band running the entire length of the church, from the reading desk to the western entrance. It is the black coats and black cloaks of the people seated in their chairs at the ends of the rows, and it is the only space all over the Cathedral floor undotted by human faces.

"Seven o'clock, and a sharp 'whir-r-r' is heard somewhere down from behind the great organ. It is an electric signal flashed across the cathedral from the Dean's vestry, intimating that service time has arrived. Electricity plays an important part here. Already a signal has gone down to the engine-room in the crypt, where an Otto silent gas engine has been started, and the swelling bellows have automatically telegraphed back 'Wind on.' It has begun to blow a small hurricane through two trunk pipes leading out of 'Willis's patent cylindrical feeders.' These feeders are four cylinders, each provided with a double set of valves; two cylinders supplying a high-pressure reservoir and two the low pressure. 'Wind on' has been signalled up from the engine-room, and now is heard the 'whir-r-r' from the Dean's vestry to the minor canons and the choir. If the organist is not on the alert, another subdued racket will be immediately set up on an electric apparatus just over his head. But he has caught the other signal, and in a moment an overture by Mendelssohn is swelling and soaring gloriously out into the great dome, and a long, white-robed procession is moving slowly through the crowd towards the chancel steps. As far as the eye can distinguish the people, there is a general stir; but it would be difficult to say positively whether or not they are standing up, if it were not for that black band stretching down the church. That suddenly expands to double its width as the choir and clergy appear, and when they have taken their places it shrinks again. The overture is finished now, and if the organist has anything to say to his choir down in the stalls below, he can communicate by telegraphic wire and speaking tube. There is another apparatus here also. On great days, when an orchestra of fifty performers, and a special choir of more than three hundred take part in the service, an electric communication is maintained between the left foot of the conductor down in the body of the church and a moveable arm which beats time close to the music-book of the player.

The organ-loft of St. Paul's Cathedral is a nook into which, of course, only privileged persons can be admitted, and probably not one in a thousand of the worshippers at St. Paul's has any very definite idea whereabouts in the great maze of keyboards and stops and pipes and pedals sits the sensitive and accomplished musician who has it all in such absolute command. So delicately and completely is he in touch with the clergy, choir, and congregation that Dr. Stainer, to one who sits beside him, seems not so much the organist as the very impersonation of the music that goes out into the dim space. One can hardly think of the organ —now, at least, that he is about sorrowfully to part from it—but only of the man who, when seven years old, sang down yonder in the surpliced choir, and who now, at middle age, has become so identified with the music here and so marvellously familiar with the splendid great instrument he has long manipulated, that it seems to have become absolutely a part of himself. Dr. Stainer is said to have been no mean performer on the organ even when he became a chorister at seven years old. Since then he has had forty years and more of incessant study and training and practice. He became a choir-boy in 1847, and he remained at the Cathedral in this capacity till 1856, during the intervening period very often taking the organ. In 1854, however, he was appointed organist and choirmaster of St. Benedict, Paul's Wharf, and in 1856 his connection with St. Paul's as a chorister was terminated by his being selected by Sir. F. Ouseley as the organist of his then newly-founded college at Tenbury. Previous to this, however, he had studied harmony under Mr. Bayley, master of St. Paul's boys, and counterpoint under Dr. Steggall, and he had taken a course of instruction on the organ from George Cooper, of St. Sepulchre's. In 1859 he matriculated at Christ Church, Oxford, and took his degree as Bachelor of Music, and shortly after he entered on a six months' trial for the post of organist at Magdalen College, Oxford, and was eventually appointed to succeed Mr. Blythe there. He became a resident undergraduate at Oxford, having entered at St. Edmund's Hall, and he took his B.A. degree in 1863. On the death of Dr. Elvey Mr. Stainer was appointed organist to the University of Oxford a post which he was able to hold simultaneously with that at Magdalen, where he will long be remembered for the masterly efficiency of his organ performances and the high degree of training attained by his choir. In 1865 he took his degree of Doctor of Music, and the next year proceeded to his M.A., and was appointed one of the University examiners for musical degrees. He was still quite a young man—only six-and-twenty years of age—and even thus far his career must be allowed to have been a remarkable one, and in 1872 this was recognised by his being selected to succeed to the post of organist to St. Paul's Cathedral. He had been appointed to that post at the time the Queen went to the Thanksgiving Service, but Mr. Goss was still the actual holder of it, and upon him was conferred the honour of knighthood.

"Dr. Stainer came to the post of organist with consummate skill and knowledge, a great amount of experience, and an enthusiasm stimulated with life-long associations. It so happened, too, that the organ at the time of his appointment was undergoing complete re-construction, so that with his assumption of control there was an entirely fresh start, and very soon St. Paul's became as conspicuous for the high character and attractiveness of its musical services as it had formerly been for its dulness and slovenliness. The music of St. Paul's has been part of a great renaissance in all things pertaining to public worship, and here in the heart of the metropolis it has exerted an influence that has been felt throughout the kingdom. It is interesting to notice how great has been the change in all sorts of ways at St. Paul's during the past few years. Dr. Stainer says he remembers standing as a choir-boy by the graveside of Turner, the great painter, at a time when the crypt was without windows and the floor was all in puddles. Everybody remembers when the Cathedral was without the splendid ring of bells it now possesses —largely, by the way, owing to the interest and energy of its organist; and Mr. Green, the highly respected Dean's verger, who has been connected with the Cathedral for thirty-six years, tells an amusing story of his having been one Sunday evening, at seven or eight o'clock, called out by a policeman, who was convinced there was 'something up in the Cathedral as didn't ought to be.' There was actually a light in the church!

"The service Dr. Stainer has rendered to English music everybody knows has not been confined to St. Paul's. As an organist, he has few equals, and in some respects he is acknowledged by the highest authorities to be quite unrivalled; but in innumerable other ways he has worked with all the enthusiasm of genius for the promotion and diffusion of the art he has loved from childhood, and there are few men whose influence on the music of this country has been so great, and so entirely and absolutely wholesome. Such honours as are at the disposal of his brother musicians have been freely showered upon him, for he is universally esteemed and beloved, but his presidency of this, and his professorship of that, and his membership of the other thing, have all involved responsibility and incessant hard work, and a high-strung nervous system appears to have been seriously impaired by it. He is out of health, and as he pathetically expresses it, he is going to retire from his post of organist in time he hopes to save what little bit of eyesight is left to him. He is a man of undoubted genius, and he has impaired his health and all but lost his eyesight in the public service. Now that he is retiring after sixteen years in the Metropolitan Cathedral, it would be a graceful thing if the Government were to acknowledge his talent and his service by recommending her Majesty to bestow upon him the honour with which his predecessor retired. Dr. Stainer is about to settle in Oxford, where, as the founder of the Philharmonic and practically the re-founder of the Choral Society, he will be sure to have a cordial reception, and where it is to be hoped he may regain such a measure of health as may enable him to add to the distinction he has already acquired as a composer. He will not, however, be relinquishing his duty at the Cathedral just at present, and he hopes to take up residence at Oxford some time during May."

DENVER, U.S.

There is more about the new great instrument in the *Denver Republican*. Great interest is felt among musical people in the magnificent new organ, which will cost 30,000 dols., and which, through the generosity of Mr. I. E. Blake, will be placed in the new Trinity Methodist Episcopal Church. Mr. Walter E. Hall, Fellow of the College of Organists, London, has been engaged to take charge of this magnificent instrument.

The following is a brief description of what the organ will be :—

The entire organ is supplied with Roosevelt patent wind-chests, which are tubular pneumatic in principle and action, affording a separate pallet for every pipe, a light and sensitive touch, and a marvellous rapidity of repetition. The Roosevelt patent automatic adjustable combination action is a recently invented device, simple and durable in construction, whereby the organist may change the effect of each piston or pedal at any moment by drawing the desired selection of stops, and then "setting" or "locking" the same by a single touch to such piston or pedal as he may desire, after which the latter, on being pressed, will instantly cause the knobs to revert to the positions occupied when "set." As this mechanism moves the knobs themselves and releases itself at the close of action, the knobs can be operated by hand in conjunction with the combination action, which is not the case with that form which fails to move the knobs.

Crescendos and diminuendos, of remarkable intensity, and of peculiar and novel effect, are rendered possible by the extensive recourse had to the use of swell boxes, of which there are three, together enclosing every stop in the instrument except the pedal organ and the first four of the great organ.

The most complete crescendo by registration is accomplished by the novel Roosevelt pneumatic crescendo pedal, which acts upon the entire organ by means of an ordinary balanced swell pedal, through the medium of pneumatic power, and which also moves the stop-knobs without, however, locking them or preventing their simultaneous operation by hand.

Though the Roosevelt wind chests, even in organs larger than the average, obviate the necessity of pneumatic action, the latter, in an improved form, has been introduced for the great organ and its couplers as a precaution against a possible heavy touch which might result from the unprecedended number of couplers which appear in the instrument.

The wind for the entire organ is supplied by three hydraulic motors with independent feeders for each, from which it is carried to the main reservoirs in the organ under two pressures, viz: seven inches and four inches. From thence it is distributed under various pressures to the different departments, each of which is supplied with an auxilliary reservoir or "regulator," which insures absolute steadiness under all conditions.

The organ will have a rich case, of dignified and tasteful design, which will measure about forty-six feet wide by thirty-six feet high. The instrument will occupy a floor space of forty-six feet by sixteen feet, in front of the congregation, with every acoustic condition designed to secure the most perfect results.

RECITAL NEWS.

St. Nicholas Cole-Abbey, E.C.—Mr. H. W. Weston, F.C.O. (organist and choirmaster, Balham Parish Church), gave a recital on January 21st. The programme was as follows :—

Organ Sonata in D	Bridge.
March de Rois Mages	Dubois.
Prelude and Fugue in G (with pedal solo)	Bach.
Barcarole in F sharp minor	St. Saëns.
Grand Concerto in G (No. 8)	Corelli.
Pastorale in F	Lemmens.
Fest Overture, "Gutenburg"	Carl Loewe.

Caistor, Lincolnshire.—Mr. Arthur H. Cross, organist of Sandringham Church, gave two recitals in the parish church, on January 19th ; the programmes as follows :—

AFTERNOON.

Grand Sonata tn A, No. 3	Mendelssohn.
Cautilene in A minor	Salomè.
Minuet and Trio (G minor symphony)	Sterndale Bennett.
Fugue in D major, No. 6	Bach.
Allegretto in B minor	Guilmant.
Chorus, "The night is departing" (Lobgesang)	Mendelssohn.
Andante con Moto in A	Smart.
Triumphal March	Guilmant.

EVENING.

Chorus, "Fix'd in his everlasting seat" (Samson)	Handel.
Offertoire on Two Christmas Themes	Guilmant.
Jubilant March in A flat, No. 13	Frost.
Minuet and Trio (G minor symphony)	Sterndale Bennett.
Crand Chœur	Salomè.
Romance sans Paroles	Gounod.
Grand Offertoire in G, No. 4	L. Wely.

Godalming Parish Church.—An organ recital was given on January 26th, by Mr. F. de G. English, B.A., A.C.O. Programme :—

Offertoire in C	Lefébure Wély.
Adagio in E	G. Merkel.
Choral ("Jesu, Lover of my Soul") (with variations)	H. Smart.
Minuet and Trio (Symphony)	Sterndale Bennett.
Funeral March	Chopin.
Evening Prayer	Smart.
Fugue in G minor	J. S. Bach.
"There is a green hill"	Gounod.
Sonata I. in F minor	Mendelssohn.

Westerham, Kent.—Mr. Ernest H. Smith, A.C.O., gave an organ recital in the parish church on Sunday, 29th ult., after the evening service, which was thoroughly appreciated by a number of the congregation. The following is a list of pieces selected :—

Sonata II	Mendelssohn.
Adante Sostenuto	Ernest H. Smith.
Postlude in B flat	
Adagio Cantabile	Beethoven.
Offertoire in G	Batiste.
Andante in F	Smart.
The Chorister	Sullivan.
Marche Religieuse	Guilmant.

Melbourne, Australia.—At Christmas time, two excellent performances of the "Messiah" were given. The choir mustered in force and fairly well balanced condition ; the desks of the instrumentalists were as well attended as could be hoped. Mr. George Peake was at the organ, and the whole work was produced under the bâton of Mr. David Lee, the hon. conductor to the Philharmonic Society. This musical organisation has an honourable record, in that its members can show a succession of 35 annual performances of the oratorio.

St. Andrew, Undershaft, St. Mary Axe, E.C.—A recital was recently given in the above church by Mr. W. M. Wait (organist and choirmaster), with sacred vocal solos by Mr. George Ward. The programme was as follows :—

Prelude and Fugue in B flat on the name Bach	Rink.
Tenor solo, "Be thou faithful"	Mendelssohn.
Hommage à Mozart	J. B. Calkin.
Andante in F	H. Smart.
Tenor solo, "Then shall the righteous"	Mendelssohn.
Postlude in B flat	L. Wély.

Brentford.—Mr. John H. Marsh lately gave an organ recital at St. Paul's Church. The programme was as follows :—

Fugue in G minor	Bach.
Melody in F	Rubinstein.
Concerto in A	Corelli.
Offertoire in A	Wély.
Finale in E flat	Guilmant.

Christ Church, Hendon.—On Sunday, Feb. 5, at the close of evening service, a short recital was given by the organist, Mr. H. A. Wheeldon, F.C.O. The programme included :—

Fantasia in C	B. Tours.
"The Lost Chord"	Sullivan.
Serenade	Gounod.
March Triumphale	R. de Vilbac.

This admirably played selection gave much pleasure to the listeners.

Notes.

In connection with the Birmingham and Midland Musical Guild, Grand Hotel, Colmore-row, Mr. Thomas Casson, gave a lecture on his organ building reform proposals on February 4th.

Readers will regret to hear of the illness of Mr. Thomas Helmore, the veteran champion of Gregorian music, whose services to the Church of England have been many and important. He is suffering from disease of the heart, and there is, unhappily, little prospect of recovery. Mr. Helmore is seventy years of age.

The orchestra employed at the festivals in St. Agnes' Church, Kennington, is usually seated in the spacious rood-loft. The other week some capital music was rendered in connection with the dedication festival.

A contemporary observes two facts will always operate against the revival of Plainsong. In the first place the world (both clerical and musical) has learned a good deal about the possibilities of harmony since Plainsong was the uniform music of the Church; and secondly, choristers with good voices are seldom content with unison singing. On the other hand, in country parishes we can conceive nothing more advantageous than the adoption of Plainsong. Undeniably reverent, it has a way of fixing words in the memory, and bringing home truths to the soul which only the very best modern Church music can attain to.

No one will be surprised, though all will regret, to hear that the Rev. Charles Mackeson is at last stricken down by over-work. During the last eight years he has had only one holiday, and his multifarious employments include the charge of the Church of the Good Shepherd, Kentish-town, with its numerous services, bible classes, and Sunday-schools, parochial visitation, and extensive literary and editoral work. Mr. Mackeson is an excellent Church musician and writer on music, and he has given excellent lectures on the subject before the College of Organists, &c.

The death of Mrs. F. Davison is announced. This lady was the daughter of Mr. Gray, the celebrated organ builder, and the wife of Mr. Frederick Davison, the esteemed head of the firm of Messrs. Gray and Davison.

The Rev. A. Wellesley Batson, Muc. Bac., Oxon., takes the place of Precentor at St. Anne's, Soho, vacated by the resignation of Mr. W. H. Cummings, who was preceded by Mr. Joseph Barnby. Mr. Batson has a reputation, and the musical services at St. Anne's will, no doubt, continue to attract.

The new suffragan Bishop of Lichfield, the Bishop of Shrewsbury, is an accomplished musician—probably the best musician who has held the office of bishop in this century. He is associated with the well-known hymnal, "Ancient and Modern."

The centenary of Caspar Ett was celebrated in München on January 16th, by a memorial concert, in which the Choral Union took part, under the direction of Herr Eugen Wöbrle, choirmaster of St. Michael's Church, Caspar Ett (born 1788, died 1847) was organist of St. Michael's Church from 1816 till the time of his death. As a Church composer he was little known, most of his works being unpublished, but he attained considerable reputation, and was highly esteemed, as a teacher of counterpoint. The programme, consisting entirely of Ett's compositions, included a Mass in F for double choir and a nine-part chorus.

An organ recital was recently given in a new church at Berlin by Herr Adam Ore, a distinguished German organist.

A new suite for organ, violin, and violoncello, by Joseph Rheinberger, was recently produced with success at a Gewandhaus in Leipsic. The artists, Herren Paul Homeyer, Henri Petri, and Albin Schröder, were recalled and loudly applauded at the conclusion of the suite.

It is said that a daughter of Mendelssohn was among those present at St. Paul's Cathedral at the service on the Festival of the Conversion, when the new reredos was unveiled. As usual on that day, her father's oratorio of "St. Paul" was sung.

Dr. Stainer will conduct a rendering of his sacred cantata, "The Crucifixion," at Marylebone Parish Church, on the first Friday in Lent, at 8 p.m.

Peel, Isle of Man.—Recently the new church was filled by a large congregation, who enjoyed a performance of solos and choruses from the "Messiah" (Handel). The members of the choral society, including the church choir, mustered to the number of 60. Previous to the performance the vicar gave a highly interesting and instructive address on the great work composed by Handel. Taking as his text the words from Isaiah, "Comfort ye, comfort ye, my people saith your God." The performance commenced with the chorus "And the Glory," the nice equality of the parts being observable. We may here state that Mr. Cottie was the conductor. The choir deserves every possible credit for their efforts, and their success on this occasion should stimulate them to more doughty deeds in the future. The greatest share of the success fell to Miss Wood, A.C.O., who, in addition to having trained the choir, accompanied in a most polished and excellent manner all the solos and choruses.

According to the *Nonconformist*, "the Bishop of Rochester has prohibited an organ recital announced to be held at St. John's Church. It was then decided to apply for the New Road Presbyterian Church for the purpose. This was granted, and the recital duly given." "What the Bishop prohibited," says *Church Bells*, "was not the organ recital, but the sale of tickets for admission to the church, which, as every clergyman ought to know, is illegal. Every parishioner has a right to enter his parish church whenever it is open. We have known the right claimed even when tickets had been given to secure space for the friends of the candidates at a Confirmation. Some Churchmen at Woolwich, it seems, represented to the Bishop that St. John's Church was, by the sale of tickets, being treated as a concert-hall, and his lordship could do nothing else but prohibit the illegality. We believe, however, that he suggested the right way of raising the desired funds—namely, by having a short service before and an offertory after the recital."

SHOBNALL MISSION CHURCH.—A new organ, built by Mr. Alfred Kirkland, of 655, Holloway-road, London, N., was recently opened by Mr. Plant, Mus. Bac., F.C.O., and, on the following Sunday Mr. Thompson, organist of the church, presided.

St. John the Baptist's, Nottingham.—Special services were conducted in St. John the Baptist's Church, Leen-side, Nottingham, on Septuagesima Sunday, on the occasion of the re-opening of the organ, which has been undergoing repair and improvement at the hands of Messrs. C. Lloyd and Co., Nottingham, the makers. The organ now contains altogether 27 stops, together with three manuals and a pedal organ. The additions have greatly enhanced the capabilities of the instrument, and the quality of its tone. The cost of the alterations is estimated at about £90, towards which the sum of £53 10s. has been obtained, and when the proceeds of the collections are added this will be considerably increased. Dr. C. Warwick Jordan (organist and director of the choir of St. Stephen's, Lewisham, and hon. organist of the London Gregorian Choral Association), presided at the organ, which was supplemented by four brass instruments—two cornets, a trombone, and euphonium. The processional hymn was 315 A. and M., and Dr. Jordan's Communion Service in E was sung in an efficient manner. The Rev. A. G. M. Mengens preached from the words "And David spake to the chief of the Levites to appoint their brethern singers, with instruments of music singing aloud, and lifting up their voices with joy" (1st Chronicles xv., 16, revised translation). In the afternoon a children's service was held, and in the evening the Rev. W. H. Draper, M.A. (vicar of Alfreton), preached, the words of his text being taken from Psalm lxxi., 21. The anthem was "I will sing of Thy power" (Sir A. Sullivan). There was a crowded congregation, and at the close of the service Dr. Jordan played a selection of music on the organ, and greatly delighted the listeners by his masterly performances.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next, February 7th, the library will be open from 7 till 10; February 28, Lecture, by Mr. T. L. Southgate, on "The Physiology of Pianoforte Playing, etc."; April 9th, Annual College Dinner; April 10th, Lecture by Dr. E. J. Hopkins; April 24th, Lecture, by Dr. F. J. Sawyer, on "The Principles of Organ and Pianoforte Fingering"; May 22nd, Lecture; June 26th, Lecture; July 17th, 18th, and 19th, Examination for F.C.O. Diploma; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

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The Musical World.

LONDON: SATURDAY, FEBRUARY 11, 1888.

THE PEOPLE'S CONCERT SOCIETY.

The popular chamber concerts given by this Society have been noticed before in these columns. The Society have been as active as ever this winter, and have given already, it appears, forty-five concerts. Any detailed notice of so many performances will, of course, be impossible, but we are glad to keep our readers in mind of this persistent effort to promote the popular enjoyment and knowledge of good music. The concerts have included a series given (every Saturday evening) at Poplar, on the far East side of London; another, twelve concerts, on Saturday evenings, in the South Place Institute, Finsbury; and a third series in St. Andrew's Hall, Newman Street. These last are held at four o'clock on Sunday afternoons. The performance of last Sunday was the 407th given by the Society. People may reasonably differ on the much agitated "Sunday question" (and, we understand, this Society makes no profession of being militant on that subject), but few, we should hope, will object to a scheme which gives Londoners the chance of getting, if they like it, some really good music on a Sunday afternoon. The following programme may serve as a sample of the music given at these performances:—

TRIO.—Pianoforte and strings. Beethoven in B flat, op. 97.
SONATA.—Violin and pianoforte. Grieg, in G minor.
DUET.—Violoncello and pianoforte. Chopin's "Introduction and Polonaise," op. 11.
SOLOS.—Pianoforte, Henselt, "Wiegenlied," &c. Violin, Tartini's Sonata in G major.
SONGS.—"Lascia ch'io pianga" (Handel); "The Better Land" (Cowen); "Nazareth" (Gounod); "To Anthea" (Hatton).

The artists at this concert were Mr. Gompertz (violin), Mr. Ould (violoncello), Mr. C. H. Ould (pianoforte), with Miss Marguerite Hall and Mr. Dundas Gardiner as vocalists. The large instrumental works given at these Sunday afternoon performances since October include Schumann's pianoforte quintet, six pianoforte trios of Beethoven (most of them played twice), the two trios of Mendelssohn (also both repeated), Schumann in F, op. 80, Schubert's great trio in B flat, and others; also string quartets by Haydn, Beethoven, Mendelssohn, Schubert, Schumann, and Spohr, and the clarinet quintet of Mozart. A large number of well-known artists have taken part in these concerts; the first violinists, to name only one group, have been Herr Wiener, Herr Henkel, Mr. Gompertz, Mr. Sutton, Miss Anna Lang, Mdlle. Dinelli, Mdlle. Brousil, and Miss Gates.

The St. Andrew's Hall series is to close on the first Sunday of next month. At these there is no charge for admission; at the week-day concerts the admission is 6d. and 1d.

On the 18th ultimo the experiment was tried of giving, for the first time, a classical concert in the vast hall of the new "People's Palace" at Mile-end. The room is a magnificent one for sound, but too big, no doubt, for the quieter sort of music to be well heard. But, in spite of this drawback, an audience of some 1,500 people listened well, and apparently with enjoyment, to the Quintet of Schumann, Mendelssohn's Violin Concerto, and part of the "Canzonet" Quartet, and a concert of a like kind is to be given in the same place on the 22nd of this month.

POPULAR CONCERTS.

Last Monday's concert was robbed of a great deal of its interest owing to an accident, fortunately slight, to one of Madame Neruda's fingers, which prevented the rehearsal and performance of Brahms's Quartet in C minor. Madame Neruda, however, had happily sufficiently recovered from her mishap to be able to take part in Haydn's Quartet in E flat, op. 71, No. 3, and also in the popular Beethoven Septet. With the assistance of MM. Ries, Straus, and Piatti, an adequate rendering of the melodious quartet was secured, while these artists, with Messrs. Lazarus, Paersch, and Wotton, played the latter work in the style familiar to Popular audiences. Madame Frickenhaus played Schumann's rather exacting Sonata in G minor, op. 22, but cannot be entirely congratulated on her performance. Her touch is somewhat hard, and she indulges too much in the *Sturm und Drang*, which some modern pianists seem to regard as the acme of pianoforte playing, a method utterly destructive of his peculiar "colour," when applied to Schumann. Mdlle. Elvira Gambogi was the vocalist, and in Handel's "Si t'amo o caro," and Godard's charming "Chanson de Florian," compensated for a somewhat hard voice by polished and refined vocalisation.

LONDON SYMPHONY CONCERTS.

The most interesting feature of the Symphony Concert of last Thursday week, was the production of an excerpt from the work of a young English composer, Mr. Marshall Hall. It is, however, impossible to judge of the merits of an opera written on a large scale, from the performance of a single scene. The scene which was presented at the Symphony Concert was from "Harold," and consisted of the "Defence of Earl Godwin before the Witan." The solo part was entrusted to Mr. Santley, but the chorus was unrepresented. Of this fragmentary performance we are only able to say that Mr. Marshall Hall appears to possess dramatic feeling and high aims. Certain crudities and defects are very evident; but it may be said that these faults lie on the surface, and that they are such as can well be remedied by larger experience. The remainder of the concert consisted of familiar pieces.

Notwithstanding the insistence of some good folk that the taste for Wagner is a "craze," or "fever," rapidly becoming a thing of the past, a very large and enthusiastic audience was attracted by last Tuesday's programme, which, with the exception of Beethoven's "Eroica" Symphony, was entirely composed of Wagner's works. The Symphony was finely played, although Mr. Henschel took the *marcia* a trifle fast. Mr. Henschel's chief failing seems to be an uncertainty in his *tempi*; the Vorspiel to "Tristan" (bracketed as usual with the "Liebestod") was decidedly too slow, while the statement of the fine theme at the conclusion of the "Kaisermarsch," erred in exactly the opposite direction, being taken at so rapid a pace as to entirely destroy its dignified and pompous effect. On the other hand, the "Siegfried Idyll" was exquisitely played, with all the delicacy and fine taste which are indispensable to the proper rendering of this musical gem. The Vorspiel to "Parsifal" completed an excellent concert.

MADAME DE PACHMANN.

Great interest was felt in the appearance of Madame de Pachmann at a recital of her own at the Princes' Hall on Monday. The reputation of M. de Pachmann as a pianist is now so fully recognised that some curiosity was felt as to whether the playing of his talented wife would show exclusively the influence of his peculiar style, or whether she would have retained some degree of individuality in her performances. It may here be mentioned that Madame de Pachmann, as Miss M. Okey, received her musical training at Dr. Wylde's London Academy. The question of individuality was on Monday set at rest in the opinion of most of the audience. Madame de Pachmann has not attained to the supremely delicate conception and execution of Chopin's music which is displayed by her husband; the neatness and the accuracy are there, without the subtlety and poetry. In works of greater weight and importance, however, the lady showed a broader grasp of the meaning and greater physical force than does M. de Pachmann in pieces of the same school. Brahms's Sonata in F minor thus received on Monday a very excellent interpretation, which alone would be enough to prove the right of Madame de Pachmann to a place among pianists of merit. Two delicate pieces of the pianist's own composition, Schubert's Impromtu Elégiaque, Beethoven's Rondo a Capriccio, and two trifles by Henselt, were further features of an interesting and highly appreciated concert.

MISS ESTHER BARNETT'S RECITAL.

Yet another aspirant to the honours of the pianoforte appeared before the public on Wednesday afternoon, when Miss Esther Barnett gave a well-attended recital at St. James's Hall. A concerto and a fugue by Bach, two of Rameau's fancifully-named pieces Beethoven's thirty-two variations, and a host of modern works, would at one time have appeared a gigantic undertaking for any pianist. But, nowadays, the technique of that instrument, has so far advanced that the feat itself is not a very remarkable one. Miss Barnett, a very young pianist, however, performed that feat in a somewhat remarkable manner. Her memory, her physical endurance, her manipulative skill, and, in places, her delicacy and neatness of phrasing, gave much promise, and more than once excited the enthusiasm of the audience. What at present she lacks is a certain repose and breadth of rendering—these experience and further study may bring.

MISCELLANEOUS CONCERTS.

Mr. Algernon H. Lindo gave his first pianoforte recital at Steinway Hall on Tuesday, the 7th, including in his programme such very diverse works as Bach's Prelude and Fugue in A minor, Beethoven's Sonata in E minor, Scarlatti's Allegro in A, "The Harmonious Blacksmith," Schumann's "Faschingschwank"—of which Mr. Lindo's reading is very different from that of M. Gustave Pradeau, and decidedly more satisfactory; Raff's "La Fileuse" and Listz's "Rhaphsodie Hongroise (No. 9), which two latter, in particular, were very brilliantly and effectively rendered. Miss Bertha Moore's unavoidable absence necessitated her place being taken by her sister, Miss Jessie Moore, whose pleasing and sympathetic style was duly appreciated, as was Madame Osborne Williams's singing of Louis Diehl's "In the golden long ago." An agreeable variety was afforded by Mr. Frank Lindo's clever recitations, in which no small degree of dramatic power was evinced. The concert ended with G. Satter's "Tarantelle," a duet for two pianos, admirably executed by Mr. A. Lindo and Mr. W. Bendall.

The Students' Concert at Trinity College, London, the same evening, lasted an hour and a quarter. Miss Edith M. Idle played Mendelssohn's "Variations Sérieuses" most creditably; Miss Elizabeth Grose's rendering of Mendelssohn's "Presto Agitato," and Miss Emily Rivett's of an Allegro of Götz's, were likewise satisfactory. But of the songs the less said the better. Nothing could well have been much more faulty than the style in which "Ah, rendimi quel core" was given. In "Robert, toi que j'aime," Miss Florence Verey displayed such clear brilliancy in some of her higher notes that it was impossible to avoid regretting that such promising material should not receive better treatment. Considering the unfavourable position of the organ, blocked up in a corner under a low, flat ceiling, the solo on that instrument, Mendelssohn's second Organ Sonata, was a creditable performance.

At Stratford, on February 2nd, a very successful concert was given to a large audience. The artists were Miss Clara Dowle, Miss Sharp, Mr. Maddiss, and Mr. Foster, vocalists; Mr. Robinson, solo cornet; Mr. F. Wood, solo clarionet; Miss Adela Duckham and Mr. A. H. Gaster, A.C.O., accompanists. The Leytonstone Orchestral Society, under the conductorship of Mr. W. T. Haynes, performed several pieces during the evening.

On Tuesday, February 7th, a concert was given at St. Mary's, Whitechapel, in aid of the funds of the Church Choirs' Union, for the Deanery of Spitalfields. The artists were Miss Clara Dowle, Miss Kate Hemming, Mr. W. H. Wheatley, Mr. George Ward, Mr. C. Wolff, and Mr. G. Snell, vocalists; Miss Adela Duckham, solo violinist; Miss Cater, solo pianoforte; Miss Madeline Rowsell and Mr. Harvey, reciters; Miss Adela Duckham, and Miss Cater, accompanists; and Mr. W. H. Ward, conductor. Miss Clara Dowle was encored for both her songs, "Waiting" (Millard), and "Poor Wandering One" (Sullivan), and in response gave "Cherry Ripe" and "Caller Herrin'." Miss Adela Duckham's violin solos, "Gipsy Dances" (Sarasate), and "Fantasia on Scotch airs" (Loepke), greatly pleased the audience, who insisted on her giving encores, when she gave "Spanish Dances" (Moskowski), and repeated a part of the Fantasia. Miss Madeline Rowsell's recitations "The Silent Chimes" and "The Lifeboat," were well rendered, and she was much applauded, as was also Mr. Harvey for his, each reciter having to give additional pieces.

The Artists' Rifle Volunteers (20th Middlesex) held their annual dinner on Saturday last, at the Criterion, Colonel Edis presiding. Major-General Sir Reginald Gipps, Commandant of the Home District, distributed the prizes, which included pictures by Royal Academicians, cups, &c. Subsequently a programme of music was performed by members of the Artists' Musical Society, under the conductorship of Captain W. Henry Thomas. Lieutenant Maybrick, unfortunately suffering from a bad cold, was unable to sing a new song by Stephen Adams, called "Goodwin Sands," but sang another instead, and joined in a duet, "Excelsior," of Balfe, with Mr. Dalgety Henderson; the latter sang most charmingly "The Thorn" and "Annie Laurie." Mr. John Radcliffe, an old member of the Corps, gave a selection of airs with variations on the flute. Private Charles Ganz performed very successfully on the violin. The part songs sung by the members included Bishop's "Stand, who's there?" and, what was one of the successes of the evening, a solo and chorus, by Richard Genée, called "Italian Salad," which is a musical joke on the usual musical marks of expression, in the form of an opera finale of the old style.

The performance of "Elijah" at the Albert Hall on Saturday was a very satisfactory one. The solo quartet was taken by Mesdames Nordica, Belle Cole, Messrs. Lloyd and Henschel, the only encore of the evening being accorded to the contralto air.

AN ELECTRIC PIANO.

Notwithstanding the comparative degree of perfection which has been reached in the manufacture of the piano, improvements and new inventions in connection with it are still the order of the day. Such a one is undoubtedly the new keyboard by Paul von Janko. That invention, by the way, introduces a radical change also in the manner of playing.

Another invention which is announced with a great flourish of trumpets from the States is that of an electric piano. Mr. Geo. N. McCain tells the story of the invention very graphically in the current issue of the New York *Electrical Review*. Mr. Joseph Webber, a tall, well-built young man of about 24, is a telegrapher by occupation, but for the past two months he has been in the employ of one of the largest and best-known firms of piano-makers in the United States. He has patents on a number of electrical contrivances and novelties. One day, as he passed along Fourteenth Street, his eye caught the word "pianos" on a large gilt sign over the office of a manufacturing firm in that business. The idea of applying electricity to pianos struck him, and he began to develop a scheme in his brain as he walked home. An electrical piano or organ was feasible. He had never heard of or seen one, and so the next day found him in the office of a wealthy firm explaining his prospects to the head of the establishment. It struck the old gentleman as a clever idea. He became interested at once, and encouraged a free discussion of Webber's plan. "I'll tell you what I'll do," said the piano-manufacturer. "I will send one of our pianos down to your house. Make whatever use of it you see fit. Put your idea into practical shape, and when you can make the instrument do what you say, you can let me know. In the meantime, do not say a word to anybody. Your salary of 200 dols. a month begins from to-day."

That was nearly three months ago. A fortnight ago four gentlemen stood in the parlour of Mr. Webber's house. It looked more like a pattern-shop or plumber's establishment than a parlour. In one corner of the room was an upright piano, and near it several battery-cells and coils of wire. A small brass cylinder, such as are seen in musical-boxes, stood on a table, and a mass of wires seemed to centre in it. Mr. Webber and his assistant, an electrician, the superintendent of the big piano factory, and a member of the firm, composed the party, and waited results. Webber turned a crank connecting with the music cylinder, stepped back and waited. In a moment the keys of the piano began to move as if unseen fingers were striking them, and the melody of "The Last Rose of Summer" was played throughout, and the first experimental demonstration of the electrical piano was a complete success.

Long before this, however, patent agents had been employed and caveats filed to cover all the inventor's claims. Of course, it is stated to be the purpose of Mr. Webber to protect his patents not only in the United States, but also in Europe. In the parlour, now the workshop of the young inventor, Mr. McCain found him recently in the midst of his idols. Directly opposite the piano, with the electrical attachment, stood a skeleton affair with all its interior of wires, flannel-covered hammers and rows of upright little sticks that bobbed in and out every time a finger touched a key.

In explaining the mechanism of his electrical piano, Mr. Webber said:—"I use a series of levers, one for each key, under or behind the keyboard. Small rods project through the bottom of the piano, resting also on the lever, and each touching a key. When the circuit closes, the armature is drawn down, the rod strikes the bottom of the key, and this makes full action. The circuit is closed by the positive pole of the battery being connected with a revolving cylinder, disc, or moving plane. The projections on this cylinder or disc come in contact with circuit breakers representing each note or pair of magnets, which are connected to the negative pole of a battery, thus closing the current and producing the desired tone on the piano." "What power is used to make the cylinder revolve? Or is it worked on the general plan of a hand-organ?" was asked. "There is no barrel-organ business about it, you may be assured. The cylinder used is somewhat like that in a barrel-organ or music-box, but there the resemblance ceases. A spring, weight, or motor can be successfully used to make the cylinder revolve. There is nothing on the surface in a piano equipped with the electrial attachment. Battery, wires, magnets, motors, everything, is hidden completely inside the instrument. There is no bulky excrescences on the back or sides of the piano case."

It is expected that a public exhibition of the electrical piano would be given in one of the large halls of New York about February 1st, and we shall then doubtless hear more about this novelty, which has as yet an air of mystery about it, notwithstanding the inventor's so-called explanations.—*Invention.*

RIVAL MUSICIANS.

Among some college and clerical reminiscences in a paper in *Good Words*, the Reverend Harry Jones gives the following instance of "fellowship" unconcern for undergraduates:—A senior don "kept" in the rooms above mine. He was very musical, and had a resonant grand piano, on which his learned leisure led him generally to begin playing at about ten every morning. By that hour I was supposed to be at my books. Every note of this performing "fellow's" instrument sounded in my room. Reading was impossible. The man drove me half-mad. Of course I ought to have civilly remonstrated (the authorities extinguished a youth who began to learn the cornet, with his window open, at about the same hour); but some information reached me that in my case remonstrance would be waste of energy. My man was not an undergraduate, and in his musical utterances did not, like the cornet-player, address the whole college. He was, I suppose, reported to be unapproachable. So I tried another line of action, and one evening bought a flageolet. Next morning I laid it down by my inkstand and began to read "conic sections." He began a "fugue." I put down my pen and piped "Marlbrough s'en va-t-en guerre." I should observe that to this marked and penetrating melody the youth of the place used to sing "We won't go home till morning." Presently my don staggered and stopped. I stopped. In about ten minutes he began again. So did I. This intermittent instrumental duet went on every forenoon for nearly a week, and was (on my side) watched with much interest by many friends. At last indications of defeat were perceptible. On the fourth or fifth day, when my man found that he could not touch his piano without starting my pipe, I heard him slam down his instrument, stamp about the floor, and presently bang the door, having gone out. I was much encouraged, and used not only to play bits of tunes in moments of leisure, but left a standing note on my table by the flageolet requesting any friend who might come in to do his best. At last our enraged musician appealed to the authorities against me. I could only reply that, while I admired his efficiency and regretted my own want of skill, I hoped to do better in time and with more practice. The business ended in my victory; he promised not to play in the morning; I did the same. And he was not such a bad fellow after all; for when he was beaten we shook hands, and he asked me to "wine."

Music Publishers' Weekly List.

SONGS.

Come Back (D flat to F and a higher key)	H. M. Van Lennep	Weekes.
Dove and the Raven, The (A to E flat, and two higher keys)	M. W. Balfe ...	Hutchings.
Farewell of the Swallow, The (Duet)	Henry Smart ...	,,
In Dock, (C to C)	Franco Novara	,,
Morning Smiled, the Evening Wept (D sharp to E)	C. Pinsuti ..	,,
Oaktree Farm (C to D)	A. E. Armstrong	,,
Soul-Music (C to D flat)	A. Scott Gatty ...	,,
Woman's Heart (C to G)	Charles Salaman	Lucas Weber.

CANTATA AND ORATORIO.

Cock Robin's Wedding	E. Dorn	Hutchings.
Judith	J. Bradford ...	Lucas Weber.

INSTRUMENTAL.

Compositions for the organ	E. T. Chipp ...	Weekes.
Mazurka and Romance for the violin...	J. Cotrufo ...	Hutchings.
Moigneaux Valse, pianoforte... ...	A. Downes ...	Wilcock.
Sextuor from Lucia di Lammermoor, left hand	J. Romano ...	Hutchings.

Next Week's Music.

THIS DAY (SATURDAY).

Afternoon Concert	Crystal Palace.	3
Popular Concert	St. James's Hall.	3

MONDAY, 13.

Popular Concert	St. James's Hall.	8.30

WEDNESDAY, 15.

London Symphony Concert (Brahms's Concerto)	St. James's Hall.	3
Sacred Concert	St. James's Hall.	8
"The Messiah"	Albert Hall.	8

FRIDAY, 17.

Royal Academy	St. James's Hall.	2.30

FOREIGN.

HAMBURG, Jan. 30.—It was in Hamburg that Mr. Villiers Stanford's opera "Savanarola" was first produced, and Hamburg has ever since that time taken a fatherly interest in the young English, or we should more correctly say Irish, composer. When, therefore, a new work from his pen, this time a symphony, "Irish," in F. minor, was announced for performance by Von Bülow and his band, the occasion was felt to be one of great interest, and called forth much sympathy from our amateurs. The result of the performance was one that fully realised all the hopes and good wishes that had been aroused, and the composer, who had taken the journey to Hamburg in order to be present at the first performance in Germany of his latest work, was, together with the conductor, called and recalled to the platform to receive the congratulatory applause of the audience. Emil Krause, in the *Hamburger Fremdenblatt*, says: "The Symphony is unquestionably *important*, and its importance does not rest, as in many modern symphonies, only upon its skilful construction and brilliantly elaborated instrumentation, but rather in its themes and their development. . . . The work as a whole, is one of the most meritorious of our times." The *Hamburger Nachrichten* says: "The beautiful and characteristic work pleases by its noteworthy traits of a rich faculty of invention, variety of form, excellent musicianship, and genuinely poetic inspiration." Feb. 3.—Verdi's "Otello" was produced here on the 31st January, with great success, under Sucher's conductorship. Frau Sucher was a fine Desdemona, Herr Stritt's Othello was powerful, and Herr Lizmann's Iago excellent in every respect. Chorus and orchestra were satisfactory.

LEIPSIC.—Frau Sophie Menter has been heard at last again at a Gewandhaus Concert. Her playing of Beethoven's E flat Concerto, and of Liszt's "Don Juan" Fantasia was magnificent, technically and intellectually. The orchestra made a great effect in Volkmann's Overture to "Richard III.," and in Reinecke's transcription of Schumann's "Bilder aus Osten." A good impression has been made by Thieriot's Overture to Schiller's "Turandot," as heard in the fourteenth Subscription Concert. Herr Wirth has been delivering some interesting lectures upon "Der Ring des Nibelungen." At the fifteenth Gewandhaus Concert, the novelties were a suite for organ, violin, and 'cello, by Rheinberger, and a pianoforte concerto by Jadassohn, Herr Willy Rehberg playing the solo instrument. Both compositions showed merit. Another item of the programme was Schubert's "Serenade," arranged for alto solo (Fräulein Spies), female choir, and orchestra by Reinecke. Eugene d'Albert has been giving brilliant pianoforte recitals.

BERLIN.—Wagner's "Meistersinger" Overture was played at the last Philharmonic Concert with such perfection, conducted by Von Bülow, that the audience insisted upon its repetition. Eugene d'Albert has been playing in Berlin lately, with his usual great success. He has also made his appearance as a conductor, at a concert of the pianist, Herr Sormann, who gave d'Albert's Concerto. A new opera, called "Irrungen," a version of Shakespeare's "Comedy of Errors," the work of Dr. Lorenz, has been accepted by the manager of the Royal Opera. Fifteen years ago the same work had been rejected by the authorities. The new theatre, of which Ludwig Barnay is the director, is to be named, by permission, the Crown Prince's. Feb. 3.—Kehbaum's "Turandot" has also been accepted. The commemoration of Wagner's death will be held by the Wagner Societies of Berlin and Potsdam at the Royal Opera, by permission of the Emperor. Herren Deppe and Schroeder will superintend the performance, the scheme comprising the "Faust" Overture," Symphony in C, introduction to "Parsifal," the third act of "Götterdämmerung" to the end of the Trauermarsch, and the "Kaisermarsch."—Herr Scharwenka has successfully carried through the third performance of Berlioz's "Requiem." The same musician conducts the excellent popular concerts of the Philharmonic Orchestra.—The Government has raised the subvention for the Royal Opera houses this year by about £24,000, in consideration of the extra expenses of installing the electric light, &c. Feb. 8.—The performance of Dr. Stanford's "Irish Symphony" on Monday was a great and brilliant success, the composer being repeatedly recalled. Herr Hans von Bülow conducted in his usual admirable style, and all the Berlin critics agree that the work is distinguished by remarkable originality and admirable instrumentation.

PARIS, Jan. 29.—Before writing you an account of the month's music in Paris, I must send a few lines to announce the successful production of Salvayre's "Dame de Monsoreau." Though it was fairly well received on the opening night, connoisseurs have come to the conclusion that it will not maintain its position in the repertory for long. The libretto of the opera has been dramatised from the novel, "La Dame de Monsoreau," by Dumas and Macquet, and furnishes a dramatic subject, and a picturesque series of tableaux. However, the result of turning a novel into a drama is the usual one of rather spoiling the story. The subject is the adventures of Diane de Meridor, afterwards Diane de Monsoreau. She marries in order to escape the attentions of the Duc d'Anjou, whom she, however, loves, and who dies for her, murdered by her husband. The greater part of the action is laid in old Paris, at the time of the League, and Henri III. and his *entourage* play a large part in this spectacular play, of which the mounting is very splendid. The music shows signs of haste, but contains melodious and striking passages. Salvayre, like most modern composers, has come under the influence of Wagner. M. Jean de Reszke took the part of Bussy, and was immensely successful. Madame Bosman was the heroine. The ballet was exceedingly fine.—A revival of Auber's opera "Le Maçon" is in course of preparation at the Opéra Comique. The latest volume of M. Camille Bellaigue's "L'Année Musicale" has just been issued by the firm of Delegrave, of Paris. The work contains interesting accounts of all the principal new operas performed in France and abroad during the year 1887. A new illustrated musical novel, entitled "La Femme d'un Musicien," by Madame Jeanne Maire, has been publisked by the "Librairie de l'Art" in Paris. The late Henri Herz's pianoforte manufactory will in future be carried on by his widow.

ST. PETERSBURG.—At the fourth Symphony Concert, Rimsky Korsakoff's Overture on Russian Themes, and Liszt's Mephisto Waltzes, were given. A great impression was made by Frau Lawrowsky's singing of Tschaikowski's song, "Trawuschka," with orchestral accompaniment. Lalo's Spanish Symphony (solo violin, M. Galkin), was the *pièce de resistance* of the evening. A new opera by Lischine, entitled "Don Cesar de Bazan," is to be produced at Kieff, and will shortly afterwards be heard at St. Petersburg.

PROVINCIAL.

LEEDS, Feb. 6.—The sixth of the Leeds Popular Concerts, which was given on the 25th January, was of a not very elevated, but undoubtedly "popular" character, Madame Trebelli's concert party providing a programme of light music. The great contralto was hardly in her best "form;" but in such familiar songs as "Nobil Signor," "Il Segreto," and the piquant gavotte from "Mignon," she showed that she still maintains her well-deserved pre-eminence amongst vocalists of the day. Miss Whitacre's florid performances in Proch's "Theme and Variations," and some other commonplace selections evidenced good training and great natural qualifications, and delighted the audience, whilst Messrs. Henry Piercy and Barrington Foote were most acceptable as the tenor and baritone soloists, the former gentleman's rendering of Clay's "I'll sing thee songs of Araby," being to the highest degree artistic. Mr. Hollman played several 'cello solos with admirable purity of tone and complete command over the technical difficulties of his instrument, and Mr. Marmaduke Barton, one of the *alumni* of the Royal College, and a former resident in Leeds, was the solo pianist, and played solos by Schumann, Chopin, Liszt, and

Barnett, with much delicacy and clearness. Signor Bisaccia also played a pianoforte solo, in addition to acting as accompanist.

The Leeds Philharmonic Society gave a highly interesting concert on Wednesday, the 1st February, when the programme consisted of three works by three of the most eminent English composers of this century. Macfarren's "St. John the Baptist," and Stanford's "Revenge" are amongst their respective authors' most successful works; indeed, we have little hesitation in naming the former the master-piece of the late Cambridge professor, whilst we doubt whether his successor in the professional chair has ever produced any composition so completely satisfactory as the vigorous and realistic sea-ballad, which was one of the chief successes of the last Leeds Festival. Sullivan's graceful overture "Di Ballo" was the remaining item of the triad. The solo vocalists were Madame Annie Albu, Mrs. Alfred Broughton, Messrs. Iver McKay and Bridson. The palm of the performance, however, lay with the chorus, who seemed to be on their mettle, and tackled the numerous difficulties in each work with great spirit and abundant success, reflecting great credit on themselves and their teacher and conductor, Mr. Alfred Broughton.

BIRMINGHAM, Feb. 6.—The second popular chamber concert, under the auspices of the Birmingham and Midland Musical Guild, was given at the Masonic-hall on the 2nd inst. Notwithstanding the inclement weather, the attendance was very large and representative. The programme contained items of great interest and novelty, and, on the whole, the concert was, artistically viewed, full of merit, giving pleasure and satisfaction to all present. The artists were all Birmingham musicians, and among them Herr Sück, a violinist who has lately come to us from Cologne, where he studied at the Conservatoire of that city. He is still a very young man, but has already, during his short sojourn here, made a favourable impression as a violinist of no mean order. His tone is very delicate, but refined, his intonation correct, and his bowing does not lack vigour. If any fault can be found, it is that he makes somewhat too much use of "vibrati," probably for effect, but he will outgrow this defect, and we hope will be a valuable addition to our local violinists. The programme included Mozart's Trio in E flat, op. 14, for pianoforte, clarionet, and viola, played by Mrs. Richardson, L.R.A.M., Mr. T. E. Pountney, and Mr. W. Griffin; Rubinstein's Sontata in G, op. 13, for pianoforte and violin, Concerto in E flat, op. 74, for clarionet (Weber), Chopin's Ballade in A flat, op. 17, and Prout's Quartet in F major, op. 18, for piano, violin, viola, and violoncello. Mr. Griffin gave valuable help in the Mozart Trio. He is a viola player of great ability, and an excellent orchestral leader of his instrument. Mr. Pountney, as a clarionet player, ranks very high in his art, both as a soloist and orchestral player. His execution is phenomenal, and his tone was almost overpowering. Of Mr. Owen's talent as a violoncellist, we have often spoken before in these columns. Mrs. Richardson, as pianist, was most at home in concerted music; her playing of Chopin's Ballade lacked poetry and refinement. The only vocalist was Mr. H. Partridge, from Wells Cathedral, who poseesses a sweet tenor voice, and sings with taste and art. He gave a very satisfactory rendering of Beethoven's immortal "Adelaide." Mr. T. Troman, Mus. Bac., accompanied with due regard to light and shade, and with proper judgment.

The Midland Musical Society, under their able hon. conductor, Mr. H. M. Stevenson, gave a capital performance of Handel's "Judas Maccabaeus" with full band, chorus, and organ, the Town Hall being crowded to overflowing. The principal vocalists were Miss Clara Surgey, Mrs. Payton, Mr. R. L. James, and Mr. W. J. Chatwin; Mr. Astley Langston officiating at the organ.—O.P.

GLASGOW, February 7.—Last Tuesday evening, 31st Jan., took place the ninth and last of the Orchestral Concerts given under the direction of the Choral Union. The programme included Schumann's overture "Genovefa"; Haydn's Symphony in E flat; selection from Suite de Ballet, "Coppelia," Delibes; Dvorak's concerto for violin and orchestra, A minor (for the first time in this city); the violin part being admirably rendered by Herr Franz Ondricek. Mr. Iver McKay was the vocalist. His soli were "Salve Dimora" and "There is a Flower that Bloometh," and, as an encore, a romance by Arditi, Mr. Manns conducted. Last Thursday evening "La Damnation de Faust," Berlioz, was given, the soloists being Miss Mary Davies, Mr. Iver McKay, Mr. F. King and Mr. R. Grice. Mr. Bradley conducted. Saturday evening, 4th inst., brought to a close the series of the Saturday Popular Concerts, and for fully an hour before the advertised time for the concert to commence, a seat could not be had, even at a premium. The programme consisted of pieces selected by vote at the concerts of 28th and 31st Jan. They were: Overture "William Tell," Rossini; "Spring Song" and "Spinning Song," Mendelssohn; "Symphony No. 6. Pastorale," Beethoven; "Concert Overture in B minor," Hamish McCunn; "Intermezzo," Gillet and "Gavotte" from "Mignon," Amb. Thomas; "Spring," Ballet air, Verdi and Wagner's overture "Tannhäuser," Mr. Iver McKay was again the vocalist. His soli were, recitative and air "Sound an Alarm," Handel; "Adelaide," Beethoven; and "When other Lips," Balfe; and, in response to a double encore, Wallace's "Let me like a Soldier," and "Come into the Garden, Maud." Master F. C. Barker, contributed John Thomas's harp solo, "Winter," for which he was encored. Mr. Manns conducted and at the close of the concert, in a few words thanked the audience and the public for the manner in which they had welcomed him, and in conclusion stated that he had had a magnificent orchestra to work with, and, amidst the waving of hats and handkerchiefs on sticks, he withdrew.

"Aladdin," at the Grand still continues to draw crowded houses. Miss Alice Ainsley Cook in the title *rôle* has become quite a favourite. We are sorry to hear that Mr. Harris announces that he will withdraw it on Saturday week, 18th inst., as we are certain that he could run it to the end of the present month, or even into March, without a loss. —E.J.R.B.

DEATHS.—At Brussels, J. Van Hamme, member of the orchestra of La Monnaie.—At Melbourne, Charles Schoenmehl, composer and conductor, member of the Académie de Musique Sacrée.—At Vienna, aged 86, Thomas Klein, clarinettist, member of the Court Band.—At Munich, aged 52, Lehmann, conductor.—At Stuttgart, Fohmann, member of the Court Band, horn player.—At Berlin, aged 63, Rudolf Magnus, conductor and organist, and composer of the choral work "Dornröschen," and others.—At Mannheim, Carl Ditt, buffo bass singer at the Court Opera.—At Parma, aged 52, Ludovico Spiga, professor, and composer of the comic opera "Il Barbiere e l'Avaro."—At Udinne, aged 71, Pietro Santa Caterina, professor of the violin, &c.—At Leghorn, Ranieri del Corona, composer of the opera "Zaira."—At Santiago, Enrico Re, opera singer.—At Frankfort, aged 57, Julius Sachs, composer, pianist (pupil of Moscheles), and professor.

JOTTINGS FROM OUR PARIS CORRESPONDENT.

The directors of the Paris Grand Opéra have engaged a young American singer, Miss Moore, who will make her first appearance either in "Hamlet" or "La Dame de Monsoreau." The young lady is a pupil of M. Barbot, and was a *premier prix de chant* at the Paris Conservatoire in 1884.

Opera in Italian will have another trial in Paris during the month of April or May. The capitalist who will supply the funds is corresponding with Verdi, for the production of "Otello," but up to the present time the difficulties are of an artistic rather than of a financial nature.

Two marriages in the Parisian musical world are announced, that of Mdlle. Jeanne Barbier, the daughter of the well-known librettist and ex-director of the Opéra Comique, with M. Henri Laffillée, an architect, was to have been celebrated on the 9th; and that of Mlle. Lamoureux, the daughter of the well-known conductor, with M. Chevillard, a young composer of promise will shortly take place.

Madame Carlotta Patti's residence, 16, rue Pierre-Charton, was destroyed by fire last Saturday. Happily, everyone in the building escaped unhurt. M. de Munck, the husband of the *prima donna*, managed to rescue his violoncello, some jewellery, and some papers of value.

Mr. Eugene d'Albert will arrive in Paris during the month of March, and will give a series of concerts and recitals at the Salle Erard.

A young Hungarian pianist, Carl Fœrster, last week made a highly successful début at the Salle Erard.

M. Schatté the musical conductor of l'Odéon, has just completed an opera in three acts, founded on a Gascon subject of the last century, and entitled, "La Charduchette."

The directors of the Eden Theatre, at Vichy, announces prize competition of 500 francs for the libretto of an opera-bouffe.

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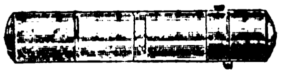

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ELIJAH.—PERFORMANCE by the SACRED HARMONIC SOCIETY, ST. JAMES'S HALL, THURSDAY, Feb. 23, at 8 o'clock.—Conductor, Mr. W. H. CUMMINGS. Principal Singers—Miss Pauline Cramer, Miss A. Larkcom, Miss Alice Suter, Madame Patey, Mr. A. Grover, Mr. Edward Lloyd, Mr. C. H. Victor, and Mr. Santley. Seats, numbered, 10s. 6d., 7s., 5s.; unnumbered, 3s., 2s., of Austin's, Piccadilly; at Chappel's, Hay's, Keith Prowse's, and at Society's Offices, 12, John Street, Adelphi, W.C.

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Facts and Comments.

The Queen having promised to attend another concert at the Royal Albert Hall this season, has been pleased to fix a day early in May for that event. Sir Arthur Sullivan's cantata "The Golden Legend" is the work to be performed, and, in obedience to Her Majesty's commands, it will be conducted by the composer, a duty which would otherwise have devolved upon Mr. Barnby.

As anticipated, the post of organist at St. Paul's Cathedral has been offered to and accepted by Dr. Martin.

Mr. Hubert Parry has been delivering a course of lectures at the Royal Institution, the second of which was given on Thursday, while the third and fourth are announced for February 23rd and March 1st respectively. The subject of the series is "Early Secular Choral Music from the 13th to the beginning of the 17th Century." The period of the maturity of the madrigal, its spread to England, and its culmination there will be treated in the third lecture.

Probate has been granted of the will, dated 15th May, 1886, with a codicil made 29th August, 1887, of Madame Jenny Marie Lind-Goldschmidt, who died on 2nd November last, aged 67 years, at Colwell, Herefordshire. She bequeaths to the King of Sweden her painting "The Inundation;" to Mrs. Victor Benecké the portrait of Mendelssohn; to her grandson Victor Francis Maude, the cabinet of books given to her by the Fire Companies of New York; and to the Royal Museum at Stockholm the gold, silver, and bronze medals struck in her honour, and the gold medal with diamond crown presented to her by King Oscar II., to be worn with the riband of Zeraphine. She devises the freehold estate of Wynd's Point to her husband, Otto Goldschmidt, and bequeaths amongst other legacies 50,000 Swedish kröner to the University of Upsala to be called the "Eric Gustof Gezler Stipend," for the maintenance of poor students at the University; and 50,000 kröner to the University of Lund, to be called the "Bishop Isaia's Tegner Stipend" for the maintenance of poor students intending to enter the Protestant Church. Subject to the life interest of her husband, the testatrix appoints the "common fund" settled on her marriage, as to one-third each in trust, for her sons Walter Otto and Ernest Svend David Goldschmidt, and her daughter, Jenny Maria Katherine, the wife of Raymond William de Latham Maude, and she recites that she had previously settled on each £5,000 from her moiety of a "so-called joint fund," derived from joint earnings of her husband and herself, which, although his by law, were at his desire settled as to one moiety, or not less than £15,000 to her appointment. The executors are the said Otto Goldschmidt, Edward Wingfield, and Richard Du Cane, and the value of the personality is declared at £40,630 13s. 8d.

We regret to announce the death, on the 5th inst., at 66, Seymour Street, Portman Square, of Henrietta Anne, widow of Henry Händel Gear.

Miss Shinner has recently played several times before Her Majesty at Osborne, and has been presented by the Queen with a handsome diamond bracelet.

On Wednesday evening the 32nd annual banquet in aid of the benevolent branch of the Dramatic and Musical Sick Fund took place at the Hôtel Métropole. Mr. H. L. W. Lawson, M.P., occupied the chair, and the guests included Mr. Henry Betty (president of the fund), Sir Edwin Arnold, Sir William Hardman, Sir J. Whittaker Ellis, M.P., Sir A. K. Rollit, M.P., Captain M'Calmont, M P., Mr. Montague Williams, Mr. G. A. Sala, Mr. Edward Lawson, Mr. S. B. Bancroft, Mr. Augustus Harris, Mr. J. C. Parkinson, Mr. E. Terry, Mr. Clement Scott, Mr. Edmund Yates, and Mr. H. A. Jones. After the usual loyal toasts had been duly honoured, the Chairman proposed the toast of "The Dramatic and Musical Sick Fund," and in doing so said that the fund was started 32 years ago, originally as a provident and benevolent institution. It comprehended every branch of the profession, and, speaking with due respect of both the General Theatrical Provident and of the Actors' Fund, he must claim precedence for their own. The fund was at a low ebb, and yet from it were relieved authors, musicians, scene painters, stage carpenters, property men, wardrobe mistresses, ballet girls, dressers, scene shifters, cellarmen, pantomimists, gas men, and supers, with their wives or widows—the whole subordinate staff of the theatrical organisation. More than that, it sometimes gave that kindly aid which softened the bitter end of a spoilt career to actors and actresses who had in their day taken considerable parts in high company. One old man was now on their books through no great fault of his own who had played Shakespearian drama with Charles Kean. But for such there was generally other provision; for the super and the mechanician there was none. Their earnings were small, their employment precarious, their work often exhausting, yet those nightly servants of the public were just as much needed for effective performance and display as leading stars and prima donnas. Not many weeks ago there was a successful appeal for those who were thrown out of work by the burning of the Grand Theatre, Islington. The money was given after an appalling disaster, but a mere dislocation of business might have exactly the same effect, yet without such a catastrophe no such subscription was invited. In such cases that fund should do the work, and enable those workers to tide over the period of unemployment and distress—too often the first step to the workhouse and all that word implied—until once more they had the chance of earning an honest livelihood.

The spread of good music throughout England is slow but sure, and the case of Pinxton may be made use of to point a moral of the tale of its progress. At the feasts of this little happy Derbyshire village a great feature is made of music, and even the recent distribution of prizes to the Sunday school was an occasion for the discoursing of much sweet music. Mrs. Sacheverel Coke, of Brookhill Hall, the Lady Bountiful of the neighbourhood, distributed the prizes, and Master Algy Coke, a very small violinist indeed, astonished the natives, who thought young Hofmann was nothing at all compared to him.

A singular robbery took place in Liverpool, last week, of Madame Georgina Burns's jewels, which she wore at the Court Theatre, Liverpool, that evening. During the performance of the opera "Robert" great enthusiasm was manifested by a party of Liverpool University College students in the gallery of the theatre. On the termination of the performance they insisted on drawing Mdme. Burns's carriage to her hotel, and on her objecting to this they determined to escort her thither, and afterwards serenaded her on her arrival at her residence, St. James's Place. In the carriage was placed a handbag containing Madame Burns's jewels, which must either have been cleverly abstracted *en route* or after her arrival at her lodgings. The handbag—probably owing to the excitement—was missed only some little time after arrival home. The police have failed to obtain a clue to the missing property, which is valued at £500.

It is stated by a contemporary that the Theatre Royal, at Blyth, has been destroyed by fire.

Australia shows a disposition to "advance" in musical as in other ways, if Melbourne be taken as representative of that continent. The proposal that Mr. Cowen should go over to direct a series of concerts in connection with the International Exhibition has been found by the English composer not to clash too seriously with his London engagements. It is true that the last concert of the Philharmonic Society will have to take place in the absence of their chosen conductor, but they will not on that account grudge to Melbourne the temporary services of a musician so well fitted for his task. May he feel no greater pang during his outward voyage than that occasioned by a gentle remorse, when he thinks of his deserted desk at St. James's Hall!

The Bologna Musical Exhibition is beginning to cast its shadow before it, and the members of the English Committee are doing their best to have this country well represented on that memorable occasion. The Duke of Edinburgh will contribute an excellent collection of instruments, and has accepted the honorary presidency of the Committee, Mr. Cusins acting under him as vice-president. It is hoped that the Queen also will be a contributor. Those of our readers who possess interesting MSS., books, pictures, etc., bearing upon the history of English music, or of music in England, are requested to communicate with Mr. Cusins, at 40, Montagu-square, W.

In the meantime, the preparations in Italy are progressing apace. There, also, Royalty, in the person of the Crown Prince, will take an important, albeit an essentially ornamental part in the proceedings, and no less a personage than Verdi is honorary president of the Bologna Committee. The burden of the actual work, as far that is as the performances are concerned, lies, however, on the shoulders of the acting president, Arrigo Boito, who recently paid a visit to the old University city to settle the details of the programme, a sketch of which has already appeared in the MUSICAL WORLD.

Of foreign cities, Berlin will be largely represented, and Prince Bismarck has authorised the State museums to lend some of their greatest treasures. The Belgian department will be under the superintendence of M. Mahillon, who, it will be remembered, took a prominent part in the Loan Exhibition of South Kensington. Special sections will be reserved for Rossini, Bellini, Donizetti, and Wagner. A similar honour was intended for Verdi, whose well-known modesty, however, frustrated this act of glorification.

The operatic season, under the management of the Brothers Corti, of Milan, will, amongst other things, include Verdi's "Otello," and the first Italian performance of Wagner's "Tristan and Isolde," with the famous German tenor, Winkelmann, as Tristan. If such an accumulation of interesting things does not attract amateurs from all parts of the world, then what will?

Italy and Germany are at present interchanging musical courtesies. On January 31st Verdi's "Otello" met with its first performance in Germany at Hamburg, and on the 5th inst. at Munich; and Wagner's "Lohengrin" was about the same time received with unbounded enthusiasm at Padua. The same opera was given at Madrid for the benefit of the conductor of the opera, Signor Mancinelli — the Norwich Mancinelli.

A very important communication with regard to the Wagner and Liszt correspondence is made by Richard Pohl in the current number of the *Musikalisches Wochenblatt.* The letters, as far as published, end with the year 1861, and Herr Richard Pohl, like everyone else, supposed that further instalments would be published from time to time. Being one of the staunchest and earliest Wagnerites, he thought himself entitled to the best information available. He accordingly solicited an interview, perhaps we should say an audience, of Madame Cosima Wagner, and this is what she told him:—

"My father, soon after the laying of the foundation-stone of the Bayreuth Theatre, handed over to me all my husband's letters, together with the original scores of "Der Fliegende Holländer," "Tannhäuser," "Lohengrin," and the MS. of "Jesus von Nazareth," with the statement that I was the sole owner of these manuscripts, and was free to make what use I liked of them. I believed that these documents should no longer be withheld from publicity. I have myself edited the letters; what concerned other people I have, with a few exceptions of places and individuals, either suppressed or sought to render unrecognisable by the omission of names, because my business was to publish the relations of Wagner and Liszt, and not to enter into outside personalities."

"With the two volumes that have already appeared," Madame Wagner went on to say, "the publication is closed. I do not possess more, and *no letters of a later period exist.*"

The sentence which we have ventured to underline contains a truly astounding statement. Does it mean that during the 22 last years of their joint lives the great masters did not correspond with each other, or that the letters which they wrote have been destroyed, and, if so, by whom, and why? Let us hope that Madame Wagner merely wishes to imply that she does not possess any such letters, but that some one else may, for all she knows. Hints have been occasionally thrown out that during some years the relations between the two friends were somewhat strained; but such a state of things, if it existed at all, must have been of a very passing kind. Everyone who saw Wagner and Liszt together at the first performance of the "Nibelungen," must have seen how the two clung to each other, and it is well known that Liszt literally died, as he had lived, in the cause of his great friend. For in his shattered state of health he would leave his room to witness a performance of "Tristan and Isolde," and thus accelerated, if he did not actually cause, his death. Madame Wagner's statement, to say the least, requires explanation.

Three letters of Beethoven have been unearthed and recently published in the *Neue Freie Presse* of Vienna, by Dr. von Breuning, the son of one of Beethoven's most intimate friends. They are not of any musical interest, and refer chiefly to the master's ne'er-do-weel nephew, who was the plague of his great and great-hearted uncle, and on one occasion tried to commit suicide, but, unfortunately, did not succeed. To the latter event one of the letters refers, Beethoven being specially eager to withdraw the young scapegrace, who had just recovered from his wounds, from the pernicious influence of his mother.

Perhaps the most remarkable feature of these letters is their spelling, which sets all the rules of orthography at defiance.

While Joachim is introducing Brahms's last instrumental work to the amateurs of Berlin and London, his talented wife proves her devotion to the same composer by rendering, in her unsurpassed style, his latest songs. At her third vocal recital, given in the Berlin Singakademie, the programme consisted of Brahms's music entirely. Besides many well known and popular songs, "Therese" making, perhaps, the greatest sensation, Frau Joachim brought before the public three manuscript Lieder, which greatly delighted audience and critics. These were entitled, "Wie Melodien zieht es," "Immer leiser wird mein Schlummer," and "An die Stolze."

Some novelties in Chamber music have been brought to light by the Dresden Tonkünstler Verein. A MS. sonata for clarinet and piano, by Felix Draeseke, won unanimous approval by its attractive brightness and musicianly construction. A violoncello and piano sonata, however, by W. A. Mozart, the son of the great master, disappointed by its lack of freshness and melody, and will probably be again consigned to the shelf, from which it should never have been taken. W. A. Mozart died in 1844, and is said to have been too direfully oppressed by the weight of his father's glory to do any good work as a composer. A modern musician, Arno Kleffel, has produced, at a recent Gürzenich concert, a work for solo, chorus, and orchestra, "Schwestertreue," which made an excellent impression.

The "Nibelungen" Cycle has been given in Carlsruhe, Herr Mottl conducting, and "Tristan" has been mounted at the Breslau Opera. Leipsic and Berlin have celebrated the anniversary of Wagner's death by performances of his music. Herr Carl Halir, of Weimar, has been engaged as Konzertmeister during the Bayreuth Festival of this year, a post which he filled on a similar occasion two years ago.

Samara's operetta, "Der Sänger von Palermo," was fixed for performance on the 11th at Vienna.

A German baritone, of the Sachs-Altenburg Ducal Court Opera, has composed an opera in three acts, "Melusine," to a libretto by Heinrich Seidel. More interest attaches to an operatic work by Xaver Scharwenka, entitled "Mataswintha," as yet unfinished. The book is founded by Ernst Koppel on Felix Dahn's "Ein Kampf um Rom."

The newly-discovered operetta by Offenbach, "Coscoletto," has, it appears, already been judged and—rejected by the public voice, and that at the Berlin Wallner Theatre, on October 26th, 1865. After four days it had to be withdrawn. It is not likely that the Parisians will care for an operetta that proved too dull for German ears.

Teutonic connoisseurship and criticism of this class of composition have obliged Strauss to revise his "Simplicius." The composer has begun by engaging a first-rate dramatist to remodel the libretto.

At the splendid performance, at Munich, of Verdi's "Otello," Herr Vogl was entrusted with the title-part, Herr Gura was Iago, and Frau Schölles, Desdemona. The secondary parts also appear to have been admirably represented, and the chorus and orchestra have been accorded the warmest praise. Herr Levi conducted.

Of the 800,000 inhabitants of St. Petersburg, an average of no less than 4,000 visit every night the various theatres of the capital. A month or two ago the numbers were taken at the chief theatres, with the results that during one month 34,220 persons visited the Russian Opera, 32,000 the Alexandra Theatre, 22,972 the famous Ciniselli Circus, and 17,500 the Michael Theatre, while the rest were divided among the various smaller play houses.

On Friday, the 10th, Mr. Norman Cummings, son of Mr. W. H. Cummings of the Sacred Harmonic Society, performed Mendelssohn's Capriccio brillante, with orchestra, at the new Concert Room in Leipsic. The "Tageblatt" of the 11th says "he played the Capriccio well off by heart, showing a good technique, and was much applauded."

Americans never say die. In spite of the heavy loss sustained by the German Opera this season, the committee have decided to carry on the enterprise for yet another year, and it is stated that efforts will be made to give a more varied repertoire, and to secure all the available talent. This is both plucky and sensible.

Dorothy has found its way to Boston, where it was produced on the 30th of last month, with Miss Lilian Russell in the cast. In London the five-hundredth performance took place last week. The vicissitudes through which this operetta has passed, from its very unpromising beginnings at the Gaiety to its present climax of success, might form an interesting chapter in the history of the stage, in which the value of "first night" impressions would be shown to be almost *nil*.

BERLIOZ'S "LES TROYENS."

(*Continued from page* 108.)

The Triumphal march[*] is now heard in the distance, and the people are bringing the wooden horse into the city of Troy while they sing praises of thankfulness to Pallas, the goddess, undisturbed by the warning voice of Cassandra. The next theme, in G minor, is further emphasised by being solely accompanied by the harps. A more joyous theme is soon heard. It is announced first by the trombones, and is succeeded by a fanfare of oboes, in a manner which reminds one very much of the instruments of antiquity. The accompaniment of harps is again used when the chorus recommences. Cassandra then prophesies for the last time to the misguided Trojans.

The people then depart. The triumphal march is still heard in the distance, and, little by little, it gradually dies away, Cassandra continuing her soliloquy.

All is now over. The Greeks have entered the city, and Cassandra, who knows the fate in store for her, weeps.

This ends the second act.

When the third act commences, the unhappy Trojans are still heard to defend themselves, hopelessly endeavouring to defend their beloved city to the last, against the overwhelming power of the enemy. Æneas, however, is not amongst his countrymen, but is discovered on the stage, asleep on his couch. Shortly after, Ascanius comes in, as if suddenly awakened by the noise in the distance. He listens to the sound of alarm which is now heard, and approaches the resting-place of his father, with the intention of awakening him, but is afraid to do so, and retires. The spectre of Hector then appears and advances towards Æneas. He stands in sad contemplation, till Æneas awakes and discovers who is by his side.

The spectre exclaims:—

"Pergame te confie

"Ses enfants et ses Dieux! . . . Va! . . . cherche l'Italie"

. . . and disappears. At this instant, Ascanius, followed by Chorebe and Panthée enter, and inform Æneas that Priam and the sentries have been massacred by the Greeks.

A crowd of Trojan warriors now rush in, and call upon Æneas to lead them to battle.

The scene then changes to the temple. The wives and daughters of the Trojan warriors are seen weeping and praying before the altar of the goddess Cybelé.

On the approach of Cassandra, they arise. She consoles the women by telling them that:—

Tous ne périront pas. . . le valeureux Enée
Et sa troupe, trois fois au combat ramenée,
Ont délivré nos braves citoyens,
Enfermés dans la citadelle. . . .
Le trésor de Priame est aux mains des Troyens!
Bientôt en Italie, où le sort les appelle,
Ils verront s'élever, plus puissante et plus belle,
Une nouvelle Troie. . . .

The women then inquire after Chorebe, and Cassandra tells them, "Il est mort." As soon as they hear this, their lamentations know no bounds, Cassandra, on the contrary, is as calm as if nothing had happened, and exhorts them rather to die with her than become the slaves of the conquering Greeks.

Some of the women then stand apart and converse amongst themselves, while the others take up their lyres and sing a song of triumph. Those who were silent at first now join in, and Cassandra further excites them to enthusiasm. The Greeks arrive and force their way into the temple. But this does not abate the courage of the brave Trojan women, who continue their triumphal chant, and face the enemy without fear. Cassandra then strikes a dagger into her breast and falls. The Greeks, surprised at this, stand back with horror, and the Trojan women take advantage of this opportunity to go up the parapet which overlooks on the sea. They cry:—

Sauve nos fils, Enée
. . . . .
Italie! Italie!

and throw themselves into the sea as the curtain drops.

"LES TROYENS A CARTHAGE."

This work, which forms the second part of "Les Troyens," is by far the more important of the two, both from a musical and a dramatic point of view, and it is the only part which has hitherto been honoured with a stage representation. It is divided into five acts, and its principal personages are as follows:—Dido, Queen of Carthage (mezzo-soprano); Anna, her sister (contralto); Ascanius, the son of Æneas (soprano); Æneas, a Trojan hero (tenor); Narbal, the Queen's Prime Minister (bass); Panthée, a Trojan priest (bass); Jopas, a poet (second tenor); Hylas, a young sailor (second tenor); two Trojan soldiers (baritone and bass), and besides, some of the personages who were murdered in the "Prise de Troie," now appearing as spectres. The work opens with an instrumental movement of considerable beauty, which the composer entitles "Lamento," and after a few chords by way of introduction, the first theme is given out by the violins alone. This theme is afterwards taken up by the violoncellos, and then the violins have another theme, very much like the first, which forms the accompaniment to a kind of funeral melody in the bass, which justifies the name of "Lamento."

As soon as the orchestral movement is over, the curtain rises and discloses a scene representing the city of Troy in flames after the massacre. A Rhapsodist[*] comes forward and soliloquises over the fall of Troy. He preludes every stanza by striking four notes on his lyre. At this instant the people are heard singing the Trojan march in the distance. This time it is considerably abridged, and instead of being given with enthusiasm, as on the previous occasion, the people mournfully sing it, according to Berlioz's own words, *dans le mode triste*. As soon as there is silence, the Rhapsodist continues relating the incidents of the first part of the tragedy. He then departs, and after a short instrumental movement, *allegro agitato*, the prologue ends. The first act opens on the esplanade before the Queen's palace, and in the centre a throne is erected. It commences with a short chorus, "De Carthage les cieux," which depicts the happiness of the contented people. The Queen enters and seats herself on the throne, having her sister, Anna, at her right, and her faithful Prime Minister, Narbal, at her left. On the conclusion of the national song, the Queen rises, and addresses her faithful subjects in a recitative, followed by an air, "Cher Tyriens." The Queen then distributes prizes to several sailors, labourers, and builders, who, by their industry, have helped to raise Carthage to the position it occupies, and the proceedings end with the repetition of the national song, "Gloire à Didon." The next scene is a room in the palace, and the sisters are alone. This, of course, gives rise to a duet. It opens with short and beautiful orchestral prelude, the theme of which is soon heard again in the voice part. After the duet, Jopas, the poet, in great excitement, enters, and announces the arrival of a fleet of unknown vessels. Dido bids them be introduced to her, and the scene changes to the esplanade before the Queen's palace. First comes Dido's air, during which the strangers are heard approaching in the distance. The triumphal march in the *mode triste* is heard when they are about to come in, and Dido, who is suddenly seized with a strange presentiment, cries—

J'éprouve une soudaine et vive impatience
De le voir . . . et je crains en secret leur presence,

As soon as this is said, the strangers make their appearance. Amongst them are Æneas and his son Ascanius, and Panthée, the Trojan priest, disguised like the rest as sailors. Æneas, fearing the people might recognise him by his voice, commands his son to act as spokesman. Ascanius then asks the Queen the favour of a refuge, on behalf of his companions and himself, and at the same time offers some relics saved from the siege of Troy as presents. The Queen graciously grants their requests, and thanks them for their presents. While the refugees are receiving the congratulations of the people, Narbal, the Prime Minister, arrives in great excitement, and announces the invasion of the country by Jarbas, the Numidian King. As soon as Æneas hears the news, he throws off his disguise, makes his way through the crowd, and approaches the Queen. He then explains his origin, and offers the services of both his army and himself. The Queen at once accepts his offer, and shortly after she whispers softly to her sister—

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[*] Berlioz wrote on the 26th of January, 1857, to M. Bennet, the father of the pianist, who was known to the public by the name of Theodore Ritter:— "I am just completing the instrumentation of the monster *finale* . . . . . which up to yesterday was a source of serious anxiety to me, by reason of its size. But I sent Rocquemont to the Conservatoire to find the score of Spontini's *Olympie*, which has a triumphal march in the same tempo as mine, with bars of the same duration as those in my *finale*. I have counted the bars; there are 347, and I have only 244. Moreover, there is no action whatever during the immense processional development of the march in the *Olympie*, whereas I have a Cassandra who is on the stage while the *cortége* of the wooden horse defiles in the distance."

[*] This part is undertaken by an actor, and the words are not sung, but spoken.

> O ma sœur, qu'il est fier, ce fils de la déesse.

These incidents of course give rise to some *ensemble* writing. But the most touching episode is that in which Æneas bids farewell to his son, and confides him to the care of the Queen.

The second act is, with the exception of a few choral phrases near the end, entirely instrumental. In this act Berlioz has attempted to depict the hunt which Dido prepares in Æneas's honour, and the French composer follows closely Virgil's narrative*:—

> When next the sun his rising lights displays,
> And gilds the world below with purple rays,
> The queen Æneas, and the Tyrian court,
> Shall to the shady woods, for sylvan game, resort.
> There, while the huntsmen pitch their toils around,
> And cheerful horns from side to side resound,
> A pitchy cloud shall cover all the plain
> With hail, and thunder, and tempestuous rain;
> The fearful train shall take their speedy flight,
> Dispersed, and all involved in gloomy night;
> One cave a grateful shelter shall afford
> To the fair princess and the Trojan lord.

(To be continued.)

Reviews.

VOCAL.

Two songs by Geo. Bernard Gilbert, lately received, afford an agreeable contrast to the flood of common-place, educated and uneducated, which never ceases to pour in upon us—"A Marriage Song" (Joseph Williams) showing decided freshness of fancy, besides having the advantage of pretty words. Both of this, and of a sacred song by the same hand, entitled "By Another Way" (Novello, Ewer, and Co.), it may safely be said, without putting forward any extravagant pretensions for them, that they have been really composed, not manufactured. The gradually increasing fervour and final climax at the close of each verse in the last-named song, are admirably conceived and artistically executed. Another song deserving to be separated from the bulk of recent productions of the sort, is a rendering for soprano or tenor, of Thomas Ingoldsby's well-known verses, "As I lay a thynkinge" (Beare and Son), in which advantage is cleverly taken of the opportunities afforded by the poet for varied expression and telling transitions from grave to gay. Despite this variety, there is a certain simplicity of tone and sentiment running through the words, which we seem to miss in the present treatment; but while the inducement to elaborate might, perhaps, in some parts have been resisted with advantage, the ideas themselves are good, and the song effective. Due credit must be accorded to the painstaking, and, in some respects, successful manner in which six songs, by Robert Browning, have been set to music by E. C. Gregory (Novello, Ewer, and Co.) Tempting to the composer, these words, so full of passion and subtle suggestion, must always be. On the other hand, the pitfalls by which he is waylaid, in the shape of abrupt and startling turns of thought, eccentric metre, and occasionally of expressions more powerful than singable, are curiously illustrated in the result before us. Some of these difficulties have been satisfactorily coped with; and from time to time traces of originality, of a kind congenial to the text, are unmistakably apparent—take, as one example, the sudden prominence given by harmonic expedient to the words "Violets were born" in the wonderfully beautiful poem entitled "Apparitions." Although some monotony of figuration in the accompaniment, and a certain tameness engendered by the over employment of full chords would seem to point to restriction of resource, these songs, written throughout in educated style, show much interesting intention, and contain some excellent effects.

We receive a further instalment of J. Curwen and Sons' issue of popular cantatas, entitled "The Soul's Pilgrimage," by W H. Hadow. The composer has manifestly been an assiduous student of Mendelssohn, and the opening phrases of not a few of the soli and choral numbers nearly land us in some familiar and favourite theme from the works of that master. By a quick movement, however, on "the outer edge," to use a skating expression, he adroitly manages, in many cases, to evade the charge of downright plagiarism, and although the cantata must be classed among imitative productions, it is evidently the work of a capable musician, and will supply pleasant material for choral societies. Recent numbers of the *Church Choralist* (J. Curwen and Sons) contain two anthems for soli and chorus by Charles Darnton, "Give ear to my prayer, oh God" and "Rejoice the soul of thy servant," both of which possess merit, as does also a "Te Deum Laudamus," of moderate compass, in G major, by John A. Macmeikan (Hart and Co.) Also received, an effective little part song for male voices, "Devotion," by Edward Griffiths (Weekes and Co.)

HANDBOOKS

It would cost even a competent teacher considerable time and thought, to put his subject matter in the form of questions so lucidly expressed, and so judiciously arranged, as those to be found in books one and eleven of "The Groundwork of Music," by C. Webster (Oliver and Boyd, Edinburgh; Simpkin, Marshall, and Co., London). The numerous lessons and examination papers here given, deal thoroughly with such elementary subjects as clefs, time, scales, keys, intervals, and the various technical terms used in music; and the author has evidently grasped the secret, well-known to experienced instructors, that a thing is not permanently taught by being merely once told, but has to be reiterated again and again, and shown in its various aspects, before it becomes available knowledge such as the learner may be said really "to have and to hold." The utility for young beginners of a "Music Copybook" devised by the same author (same publishers), speaks for itself.

A little work on "Handbell-ringing," by C. W. Fletcher (J. Curwen and Sons), gives very complete and systematically arranged information for the benefit of those who aspire to proficiency in that art; for an art it must be called, albeit, a modest one, having doubtless its eminent professors, *virtuosi*, and music especially written for it; and, for all we know, its rival "systems" and "schools," just like any other art.

JOTTINGS FROM OUR PARIS CORRESPONDENT.

A French translation of the correspondence between Wagner and Liszt will be shortly published at the same time in Paris and Brussels. M. Maurice Kufferath, the Belgian musical critic, recently contributed an article to the *Guide Musical* of Brussels, containing various extracts from these letters, and *La Gazette de France* and some other Parisian newspapers have reprinted portions of it.

Active preparations are now being made at the Grand Opéra for the first performance at that theatre of Gounod's "Romeo et Juliette." M. Jean de Reszké will be the Romeo. M. Gounod, it is reported, has composed several additions to the score.

The directors of the Grand Opéra have accepted for early production an opera, entitled "Zaïre," by a young composer, M. Véronge de la Nux.

Mr. Benjamin Godard is completing the instrumentation of his new opera "Ruy Blas." The score, when finished, will be published by the firm of Choudens, and the parts at the Opéra-Comique are distributed as follows:—M. Talazac, Ruy Blas; M. Taskin, Don Salluste; M. Soulacroix, Don César, and Mme. Rose Caron, Marie de Neubourg.

M. Massenet, it is reported, will set to music Victor Hugo's libretto "Esmeralda," when he has completed the new opera for the Grand Opéra, on which he is now engaged.

A very interesting collection, entitled "*Mélodies populaires des provinces de France*, recueillies et harmonisées par Julien Tiersot," has been recently issued by the publisher of the *Ménestrel*.

The musical commissioners of the Paris Universal Exhibition of 1889 announce a prize competition for a lyrical poem to celebrate the first French Revolution. The title of the work will be "Quatre-vingt-neuf."

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* Dryden's Translation.

The Organ World.

THE GENIUS OF THE ORGAN.—III.

The comparison, so briefly and imperfectly stated the other week, between the resources of the orchestra and organ, led to the conclusion that the distinguishing characteristics of the two great musical forces were respectively those of active and passive types. It may be further asserted that these broadly stated characteristics have greatly influenced not only the character of the music, but the several duties assigned to orchestra and organ; and these have naturally in turn largely influenced the style of music written for either of the two leading musical powers. The economy of the organ, as compared with the cost and trouble attending the presence of an orchestra, does not furnish the only argument in favour of the use of the organ in church. The æsthetic reason for the general use of the organ in church is to be found in its negative excellence, the want of real, vivid musical life, which leaves to the organ an artificial calmness, which supplies, strangely enough, a good medium for the expression of devotion feeling, because this feeling is calm and passive in its normal condition. Naturally, such widely endowed powers as the orchestra and organ have within their varied faculties the means of advancing upon each others' duties; and the power of adaptation is large enough to claim artistic respect and consideration, without disturbing the general, grand lines of demarcation. Although organists, by the nature of their various duties and by the prevailing desire to indulge in characteristic tone-colour effects, favour, to a considerable extent, the imitation of orchestral idioms, it is a matter of doubt, whether the organ can imitate the orchestra, or the orchestra the organ, with the best success. As a matter of fact, it would seem to be easier to produce organic effects on the orchestra than to suggest orchestral mannerisms on the organ; because it may be granted that an active body can more readily assume a quiescent attitude, that a passive power can put forth a form of vitality that it does not possess. Perhaps it is better to say that the orchestra can more readily undertake the duties of the organ than the latter power can with effect take the place of former named musical force. This assertion comes home to us at once, if we remember the effect of a well-balanced orchestra in church, and try to imagine what a cold, dull affair an opera would be, accompanied solely by the organ.

But it is well not to push such arguments too far; certain it is that the orchestra and organ have much in common, notwithstanding the great differences there are in the first principles of their several languages and idioms. Again, it cannot be said that in imitating orchestral effects on the organ *en cherchant les plaisirs on perd le bonheur*, for in the first place the instinct for varied tone colour secures its highest gratification in the orchestra, and therefore every approach to orchestral music brings some gain to the art; then, in the second place, the power of adaptation is one of the most distinct faculties of the organ, and is indicative of its comprehensiveness and usefulness.

In art, as in other affairs of life, cosmopolitanism is a leading characteristic of these days, and a very large development in this spirit is to be noticed in modern organ music. At the same time, it is important that this comprehensive spirit shall be under reasonable control, and that the genius of the organ shall not be too seriously sacrificed in the pursuit of imitative effects. Modern organ building, it is certain, displays its chief triumphs in approaches towards orchestral power and variety; and some organists are asking themselves if this tendency may or may not be carried too far? and whether the genius of the organ, its depth, breadth, and magnificent calmness should not receive more attention at the hands of our organ constructors?

E. H. TURPIN.

SIX HOURS WITH BACH.

Mr. A. E. Bishop, the talented organist of St. Mary Abchurch, City, has struck out an excellent idea, giving six Bach recitals at his church. He prefaces his scheme thus:—

"Johann Sebastian Bach was born at Eisenach, March 21st, 1685, at a time when that part of Germany was full of anarchy, war, and bloodshed.

"When only fifteen years of age he, having been left fatherless, went to Lüneburg, there supporting himself by playing the violin and singing in the little band of musicians connected with the school at that place.

"In August, 1703, he succeeded in getting his first organist's appointment at the New Church at Arnstadt.

"At Lubeck, which is about fifty miles from Arnstadt, there was a celebrated organist and composer named Buxtehude. Young Bach, as soon as he could obtain leave of absence, set out on foot to visit Lubeck, and stayed there so long that he incurred the displeasure of the authorities at Arnstadt; however, this visit was a turning-point in his career as a musician, for here he learnt for the first time the full and independent use of the pedals; besides which, the direct influence of Buxtehude's organ music may perhaps be more clearly traced in Bach's compositions than that of any other writer.

"The organ at Arnstadt upon which Bach played consisted of two manuals and pedals, twenty-five stops—viz., eleven on great, seven on choir, five on pedals, one coupler manual to pedals, and tremulant to great.

"At Easter, 1707, Bach removed to Mühlhausen, and the following year again to Weimar, where he remained nine years and wrote a large number of his organ works. The organ upon which he played while at Weimar consisted of two manuals and pedals, 8 stops on great, 8 stops on choir, 7 stops on pedal.

"In 1717 he left Weimar and went to Cöthen, and in 1723 to Leipzig, where he occupied the post of Cantor at the Thomasschule. While in Leipzig he wrote nearly three hundred church cantatas, a new one being composed for every third or fourth Sunday, all the parts copied out for the band and chorus either by himself or the members of his family, and the work rehearsed and performed as the chief music on the Sunday, according to the custom in the Lutheran Church. Here also he wrote several oratorios and four or five of his largest and finest organ compositions.

"During the month of July, 1750, when at the age of sixty-five, death terminated his useful career, which was one of enormous work and of prodigious achievements, leaving an immortal name and an invaluable example both as a man and a musician. His last composition will be found in the programme of the last recital of this series.

"Before putting before my friends my selection of this great master's organ compositions, it will be, perhaps, as well to take a brief survey of the whole.

"The well-known Peters' edition, seven volumes of which were edited by Griepenkerl and two by Roitsch, gives us one hundred and thirty-seven works (more or less complete), contained in nine volumes and extending over seven hundred and seventy-four folio pages.

"As these volumes were published at various times, and most of the larger and more important works were chosen first in preference to the earlier ones, it follows that the order in this edition is not chronological, but rather the opposite.

"It is important while studying these works to bear in mind that very few of them were engraved during the composer's life-time, but MS. copies were made at the time by his pupils and others for their own use. Details concerning these will be found in the prefaces written by Griepenkerl, and published with the various volumes of the Peters' edition.

"Although, no doubt, these copies were mostly made with Bach's sanction, they contain many and important differences, including—transcriptions into other keys, higher and lower, to suit the compass of various organs; alterations in the pedal parts for the same reason; the use of the term *pro organo pleno*, which occurs on some existing manuscripts and not on others of the same works; and a few other directions which may have been added for some special reason at the time. An instance of this is given by Spitta, in his excellent work on Bach's life, in the case of a Chorale (Peters, Vol. VI., No. 22) in which the *canto* *fermo* played with the left hand is marked in Bach's hand-writing *fagotto*, while the counterpoint played with the right hand is marked *sesquialtera*. It is probable that the "sesquialtera" here intended was equivalent to what in old English organs was known as a "mounted cornet," which many years ago was a favourite stop for playing rapid solo passages; some of the larger ones contained as many as ten ranks of pipes, one being an 8ft. stopped diapason. The effect indicated would scarcely be found acceptable to modern ears.

"As in many cases the autographs of the works are altogether lost, the compilers of the Peters' and other original editions were compelled to fall back upon the existing MS. copies, and to use their discretion in adjusting the many differences.

"The Peters' edition contains the following organ works by Bach, about three-fourths of which may be considered more or less suitable for performance, while the remaining fourth part can only be used as examples of contrapuntal devices:—27 Preludes and Fugues, 4 Toccatas and Fugues, 3 Fantasias and Fugues, 8 Fugues (without Preludes), not including those upon chorales, 6 Sonatas (of three movements each), Passacaglia, Pastorale, unfinished, 3 Fantasias (better described as Preludes), 4 Preludes, an Aria, 2 Trios, Canzona, Allabreve, 56 Short Chorales from the "Orgel-büchlein," 73 Movements upon Chorale subjects, 4 sets of Partitas or Variations upon Chorales.

"In addition to the above list, the Peters' edition contains four Concertos, Vol. VIII., which are arranged for the organ by Bach from the compositions of an Italian composer named Vivaldi; also, a Concerto in G, a Fugue in B minor, and a little piece called "Kleines harmonisches labyrinth," of which the authenticity is extremely doubtful.

"In making my selection, it has been my endeavour to choose not so much the most popular numbers, or those making the greatest display, but such as I hope will give to the listener a fair idea of the styles of writing belonging to the various periods of Bach's life.

"With this view it would perhaps have been more desirable to have placed the numbers in chronological order; but as it is necessary to make each programme as far as possible of equal interest and variety, I have simply placed some of the earlier works near the beginning of the series, distributing the more mature works (as the sonatas) through the whole."

The dates of these interesting recitals are the following: Mondays at 3, Feb. 20, 27, March 5, 12, 19, and 26.

CANON BODY ON ART IN CHURCH.

In a recently-preached sermon, the Rev. Canon Body observed:—Now, thank God for it, it had become the most ordinary occasion in the history of a church that they should see it made beautiful by the offerings of Christian loving hearts, and that the members of church congregations should be summoned together to consecrate to God's service this or that beautiful adornment wherewith the glory of His house was made more visibly manifest to men. There was a great movement going on up and down England which was not confined to any one ecclesiastical communion—it certainly was not confined to that dear Church of England, with which most of them were identified. They had lived long enough to see the use of architectural beauty, of music, and of song in Christian communities external to the Church of England. Why one thought that almost the very purpose of their existence was to protest against the things that they adopted. He did not mean that for a single moment the Church had had to adopt all that which she at one time protested against; but he asked them to admit as a fact of modern life that, whether they liked it or disliked it, they were face to face with a development of beauty in connection with religious life and worship that once was an abomination. How were they to stand face to face with that movement? There were those who were still unreconciled to it; and constantly one heard the question, "To what purpose is this waste?" you are spending vast sums of money on the erection of buildings which were conspicuous for architectural loveliness; you are adorning those buildings; you are spending greater or less amounts of money in the development of music and song; "To what purpose is this waste?" In view of the poverty that existed and the condition of modern life, that was a question to which they must be able to give not a transcendental, but a practical and common sense answer if such a service as that which they then kept was really and truly to be anything but a mockery. He confessed he did not like the source from which the question came. They did not like to realise the fact that the first expression they had recorded in the Bible against lavish devotion to Christ in his worship came from the lips of Judas; but whether they liked it or not, it was the fact. But they knew it was not real devotion that made Judas ask the question. Yet, never mind where the question came from, it was a fair question, and one to which they must give an intelligent answer. Why in the present age was it that we looked not with regret but with joy upon the erection of such a reredos as that they commemorated that day, and why did they repudiate with all the power of the language the charge that an effort to make God's house lovely, or worship beautiful, should be designated as an act of waste? If that was waste it was wrong. The question of the text begged the whole question in dispute. He thought that the Church existed in God's world to witness for beauty. Now, did they not want a witness for beauty? Perhaps they did not want it in some parts of the land where everything around was beautiful, except it be the poor hovels in which the labourers lived. But they had but to go outside and be face to face with God's unclouded sky, to see the beauteous hills and dales, the lovely trees, and the trickling brooks; all that was in the country witnessed for the beauty of God. Surely there was need in their towns—surely there was need of some witness for beauty; and that was the province of the Church. They had inherited beautiful buildings, and if by any means they could add to the beauty of every house of God in their midst, they should do so, that they might witness for God in the smoke and turmoil of their daily life. They might laugh at that as æstheticism; but an æsthetic witness in such a community as theirs was needed. There was a great deal around them that witnessed for ugliness; there was a great deal witnessed for despair, and that witnessed for the Gospel; there was a great deal about that made men feel that life was not in God's hands, but the Cross was the solution of the enigma that puzzled men's lives.

MR. THOMAS CASSON ON ORGAN BUILDING.

The following is a summary of a lecture on Organ Building Reform delivered by Mr. Thomas Casson, of Denbigh, before the members of the Birmingham and Midland Musical Guild, at the Grand Hotel, Birmingham, on Saturday evening, February 4th, 1888.

The task of reforming the Organ is not primarily for the builder, and is secondarily only for the player. First and foremost, it is for the "all-round" musician. The work done by the College of Organists in seeking to improve the general musicianship of the organist, is evidence of sound views in this respect as regards playing, and the same policy should be followed in dealing with organ construction. After quoting authorities, the lecturer was fairly able to lay closer the following axioms:—

1. That the modern English organ is unsatisfactory as a whole.

2. That it is especially so in regard to its pedal basses.

3. That it is difficult to stir up organ-builders to the appreciation of progressive ideas.

While giving credit to builders for ingenious and valuable improvements in detail, it is idle to hope for any real progress, until there is a reversion to the sound principles which governed the old English and German schools of building.

The long-manual English organ was admirably adapted for the style of music contemporaneous with it. It is not suitable for the fuller harmonies demanded by the modern ear, and the absence of the pedal obligato is a fatal objection; but it followed a very grand and sound principle, viz., that the separate divisions of the organ, great and choir, must be absolutely complete. This gave perfect facility of control, providing especially sympathetic and appropriate basses.

The compass of the German organ was longer; the basses, which in England would have been cut off at twelve feet, were carried to sixteen feet. As a more convenient method of playing, however, bass stops complementary to the chief manual stops were provided in a pedal organ. Thus the German organ was complete; its distinctive principle being that pedal basses must be provided for all the chief manual stops. These basses were necessarily numerous however, and as there was little or no provision for controlling them, they became, in spite of the theoretical completeness, little more than the bass of the great organ.

On the introduction of pedals into England, they operated upon the great organ only; but were afterwards provided with a reinforcement of "pedal pipes." When the C organ was insisted upon, the English builder made the grave error of supposing the alteration to be, not as it truly was, a lengthening of the compass of the organ, but a shortening of the manual; thus (as Mr. Best says) he "constantly neglected to supply the indispensable equivalent of an adequate pedal organ. Even in the largest instruments, when an attempt is made in this direction, it will be at once remarked that the pedal-bass is only suitable for the great or most powerful clavier." Thus, by different routes the English and German builders arrived at the same miserable result, an instrument without a true bass.

The remedy for the English form of the defect is to adopt the German principle; that for the German defect (lack of control) to adopt the English principle. Thus—

1. Proper basses must be provided for all the chief-named stops.

2. Each department of the organ must be absolutely complete.

We are thus irresistibly driven to a third principle, the central feature of Mr. Casson's system.

3. Each department of the organ must have its own pedal organ.

By means of diagrams, Mr. Casson showed the interesting results of the adoption of this principle, not only for exact basses, but also for pedal solo effects. As he puts it, the freedom and versatility hitherto confined to the manual stops are imparted to those of the pedal organ, entirely abolishing the usual worry with the pedal stops and couplers; the pedal clavier becomes a great mechanical hand, applicable at will to any of the pedal organs.

Some details were explained to show how the system allowed of great economy in room and money, and great simplicity of mechanism and manipulation; but space forbids us to enlarge upon these points. Mr. Casson thus gives a concise summary.

PRINCIPLES.

It is necessary that each division of the organ (great, swell, &c.) be absolutely complete. To this end:—

1. Each division must have its special pedal division, called a pedalier.
2. All couplers are stops of the division which they augment, *e.g.*, swell to great a stop of the great organ, choir to pedal a stop of the choir pedalier.
3. Combination actions must govern a complete division, *i.e.*, all the couplers and other manual and pedal stops.
4. The pipes of the swell pedalier must be in the swell box.
5. The stops of each division must form one group.

PRACTICE.

More than one pedal clavier is impracticable; any pedalier must therefore be attachable to it (to the simultaneous exclusion of others) by stud called a "Pedal Help."

When two manual divisions are coupled, the pedal help of the augmented division must attach the pedaliers of both.

If a pedal stop be suitable for more than one division it must draw and work separately for each.

Any pedalier may contain special melodic stops.

Two or more manual divisions (called in this case subdivisions) may be attachable to one manual clavier by manual helps. In this case the couplers must be allotted separately to each sub-division, and each sub-division is subject to all the above principles.

Correspondence.

RENDERING VISIBLE THE FORM AND MOVEMENTS OF VIBRATING STRINGS.

To the Editor of THE MUSICAL WORLD.

SIR,—I have just noticed, in last week's *Electrician*, a paragraph which will, I think, interest your readers:—"Herr J. Puling, of Vienna, has devised an extremely ingenious method of rendering visible the form of a stretched string set in vibration. One of its extremities is attached to the prong of a tuning fork, which is kept in motion by an electro-magnet contact breaker, and which gives a definite note, the pitch of which is carefully determined. The vibrating string is lighted up by a vacuum tube connected with a Ruhmkorff coil, the rate of discharge through the tube being alterable at will; and when this is made equal to or some aliquot multiple of the number of vibrations made by the string, the latter is only illumined when occupying some one definite position, and, owing to the persistence of its image on the retina, it appears as if at rest. In this way the form assumed by the string, and the positions of the nodes and ventral segments are rendered clearly visible."

It may be remarked that there does not appear from this account (which is, however, no doubt, an abridgment of a much fuller description) any necessity for determining the frequency of vibration of the tuning fork, or any reason why a desired relation between it and the frequency of illumination of the Geissler tube should not, without trouble, be arrived at by trial, gradually altering the latter frequency. The relation intended is, of course, that the frequency of illumination should be a *sub*-multiple of that of vibration, otherwise, manifestly, the string would be seen in several phases of each vibration, and would appear to be simultaneously resting in each and all of them.

But if we qualify this condition by making the frequency of illumination a very approximate, and not an exact, submultiple of the vibration frequency, and if—somewhat modifying the apparatus—we greatly reduce the former frequency, and add the condition that the time between successive illuminations shall be, exactly or approximately, that of the persistence of vision, we shall produce a result which is, I venture to think, yet more interesting than to see the string apparently at rest. We shall illumine it at, in comparatively slow succession, any desirable number of points of its vibratory sound. For example: Taking the persistence of vision at one-eighth of a second, let us suppose the vibration frequency to be 96, and the adjustment of the apparatus to have become such as to light up the tube (not 8, but) $7\frac{473}{481}$ times per second; the illuminations of the string would recur after $12\frac{1}{40}$ vibrations, each successive lighting of it consequently presenting, during one-eighth of a second, a phase removed 1 [illegible] of an entire vibration from the preceding one. In other words, the string, continuously present to the eye of the experimenter, would be seen as executing, at the rate of 12 per minute (instead of 5,760) vibrations having, in all respects, the characteristics of its actual indistinguishable ones.

In this way, giving to the visible vibrations of the string any desirable protracted period, the continual change of its curvatures, in combining the movements due to its fundamental note, and to the various overtones in differing intensities present, would, there can be little doubt, be far better realised than by any working out on paper. The necessary modification (alluded to above) of the apparatus would consist merely in replacing the ordinary tongue of the Ruhmkorff coil by one considerably longer and heavier. Without attempting a description of the apparatus, which would require diagrams, and could, of course, in the absence of further information, only be general—and which would have, after all, more interest for the physicist than for the musician—it may be as well to add that, without doubt, the observer looks over, or through, an opening in a reflecting screen, between which and the string the vacuum tube is placed, so that the string appears as a dark line upon a white background beyond (or possibly—and which would be preferable—it may be made white against a dark ground), while the intense light from the tube is prevented from directly entering the eye.

I believe I shall not err in saying that previously to this experiment of Herr Puling no means have existed of rendering visible the actual moving string.—I am, sir, yours faithfully,

CHARLES E. HERBERT.

Charlton, Feb. 10, 1888.

SPECIFICATIONS.

HOLY TRINITY CHURCH, PARIS.

It may interest readers to study the composition of the organ at which M. Alex. Guilmant, F.C.O., presides. It was built by the celebrated firm of M. Cavaille-Coll.

1st MANUAL (lowest): GREAT ORGAN, CC to G, 56 NOTES.

Foundation Stops:

Bourdon (double stopped diapason)	16 ft.	Flute harmonique (harmonic flute)	8 ft.
Montre (open diapason) ...	8 ,,	Bourdon (stopp. diapason)	8 ,,
Violoncello	8 ,,	Prestant (Principal) ...	4 ,,

Combination Stops:

Quinte (twelfth) ...	2⅔ ft.	Basson (double bassoon) ...	16 ft.
Doublette (fifteenth)	2 ,,	Trompette	8 ,,
Plein jeu (mixture) ...	3 to 6 rks.	Clairon	4 ,,

2nd MANUAL: CHOIR ORGAN, CC to G, 56 NOTES.

Principal (open diapason ...	8 ft.	Flute douce (stopp. flute) ...	4 ft.
Bourdon (stopp. diapason)	8 ,,	Doublette (fifteenth) ...	2 ,,
Salicional	8 ,,	Trompette	8 ,,
Unda maris	8 ,,	Clarinette	8 ,,

3rd MANUAL: SWELL ORGAN, CC to G, 56 NOTES.

Foundation Stops:

Quintation	16 ft.	Voix celeste	8 ft.
Diapason (open diapason) ...	8 ,,	Flute octaviante (harmonic flute)	4 ,,
Flute traveresière (German flute)	8 ,,	Basson and hautbois	8 ,,
Viole de gambe	8 ,,	Voix humaine	8 ,,

Combination Stops:

Octavin (harmonic piccolo)	2 ft.	Bombarde (double trumpet)	16 ft.
Plein jeu (mixture) ...	3 to 5 rks.	Trompette ...	8 ,,
Cornet	5 ft.	Clairon (clarion)	4 ,,

PEDAL ORGAN, CCC to F, 30 NOTES.

Foundation Stops:

Contrebasse (open diapason)	16 ft.	Flute	8 ft
Soubasse (stopp. diapason)	16 ,,	Violoncelle (Violoncello) ...	8 ,,

Combination Stops:

Bombarde (trombone) ...	16 ft.	Trompette	8 ft.

COUPLERS AND COMBINATION PEDALS.

- Thunder effect.
- Great to pedals.
- Choir ,,
- Swell ,,
- Adjustable combination affecting pedal combination stops.
- Adjustable combination affecting great combination stops.
- Adjustable combination affecting swell combination stops.
- Great organ to itself in sub-octave.
- Balanced swell pedal.
- Swell organ to itself in sub-octave.
- Great organ to itself in unison.
- Choir to great.
- Swell ,,
- Swell to choir.
- Swell to itself in unison.

ACCESSORY MOVEMENTS.

Swell tremulant. | Bellows signal.

SUMMARY.

Great organ ...	12 stops.	880 pipes.
Choir ,, ...	8 ,,	436 ,,
Swell ,, ...	14 ,,	1,052 ,,
Pedal ,, ...	6 ,,	180 ,,
	40 stops.	2,548 pipes.

RECITAL NEWS.

KENTISH TOWN.—On February 4th, Mr. James Hallé gave a recital at the Church of St. Barnabas. The programme comprised:—

Overture, "Fidelio" (in E major)............	Beethoven.
Adagio and Rondo, from "Sonata Pathetique"	Beethoven.
Romance in F (violin and organ)	Beethoven.
Aria, "If with All" (Elijah)	Mendelssohn.
Concerto in D minor (Allegro—Air—Fugue)	Handel.
Selection from the Water Music.	
Largo (violin and organ).	
Air, "Oh, had I Jubal's Lyre" (Theodora).	
Impromptu Variations.	

Miss Marianne Rea and Mr. J. A. Borett (vocalists); the Vicar (violin).

HADFIELD.—A recital was given in St. Andrew's Church, by Mr. W. Mullineux, F.C.O. (organist of Bolton Town Hall, and St. John's Church, Broughton, Manchester, &c.), on February 6th. The following was the programme:—

Grand Prelude and Fugue in E minor...	Bach.
Pastorale in C major	Mullineux.
Offertoire for the Organ in C	Jules Grison.
Barcarole from the Fourth Concerto...	Sterndale Bennett.
Toccata in G major............................	Theo. Dubois.
March for a Church Festival...............	W. T. Best.
Fantasia in A flat	Omer Guiraud.
Scherzo Symphonique Concertant	Lemmens.

Notes.

Speaking of the new organist at Trinity Church, Cleveland, Ohio, a local paper, *Church Life*, observes, the Music Committee has been fortunate enough to secure the services of a skilled organist and choirmaster. Mr. F. Norman Adams has served under Turpin and Monk in England, and for a year past has been organist at the American church in Paris. He is an enthusiast in the matter of boy choirs, and that is the kind of man we want. His extensive knowledge of music qualifies him to an eminent degree for the positions both of performer and conductor.

ST. PAUL'S CATHEDRAL.—Organists will rejoice to learn that Dr. G. C. Martin has been appointed successor to Dr. J. Stainer, as organist of St. Paul's Cathedral. This wise and judicious selection was anticipated, but is not less a welcome piece of news. Dr. Martin's great gifts and skill have long been exercised in the cathedral, and widely recognised during the long period he has been assistant to Dr. Stainer. As a choir trainer, Dr. Martin has been not less successful, and the splendid staff of chorister boys of St. Paul's has been raised under his able tuition. He is not only a fine organ player, but a talented composer of Church music. Remembering his gifts, attainments, experience, and the high esteem in which he is held, all must rejoice at the wise selection made by the Dean and Chapter, and all will hope that Dr. Martin will have many years of useful service before him.

CINCINNATI, OHIO.—The pitch of the great organ in the Springer Music Hall, the largest organ in the country, is being lowered a little less than half a tone. When the organ was built, ten years ago, its pitch was made to correspond with the one then generally in vogue. Since then a lower pitch has been widely adopted. Since the change was recommended there has been a lowering of pitch by most of the leading orchestras, and the better class of wind instruments are now made with the new pitch. This change on the part of the orchestra made it necessary that the pitch of the music hall organ should be lowered in order that it may be used with an orchestra at the coming May festival. It is promised that the work will be completed within a month. The cost will be about 2,000 dols.

Organists would do well to attend Mr. T. L. Southgate's Lecture on the "Physiology of Pianoforte Playing," for all keyboard players are interested in the matter of hand and finger training, whether on keys or by external machinery, such as the new inventions of Mr. MacDonald Smith, then to be illustrated and explained. The lecture is fixed for the 28th, as announced below.

At the Bow and Bromley Institute, on Saturday, the features of Mr. Wait's programme were Mendelssohn's second sonata, Lemmens's "Fanfare" and movements by Smart, Welby, and Best. Miss Julia Jones sang very successfully, and Master Horace P. Barton appeared as a juvenile pianist of talent. To-night Mr. Aptommas gives a Harp recital, and on Feb. 5th, Mr. E. H. Lemare, the talented Sheffield Parish Church Organist, will appear.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next, February 21st, the library will be open from 7 till 10; February 28, Lecture by Mr. T. L. Southgate on "The Physiology of Pianoforte Playing, etc."; April 9th, Annual College Dinner; April 10th, Lecture by Dr. E. J. Hopkins; April 24th, Lecture, by Dr. F. J. Sawyer, on "The Primary Rules of Organ and Pianoforte Fingering"; May 22nd, Lecture; June 26th, Lecture; July 17th, 18th, and 19th, Examination for F.C.O. Diploma; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Sec.

95, Great Russell street, Bloomsbury, W.C.

ORGANISTS AND ORGAN STUDENTS.

You are kindly requested to write for Ainsworth's "New Patent Organ Pedal Combination List." Ainsworth's "New Patent" is perfectly unique and may be combined easily with any Piano. It is the only one which may be safely combined with any Piano without deteriorating the instrument. Having put down at my works two engines and machinery of the most desirable kind, I am now supplying my goods at a price which enables every organist and organ student to have always ready for use in his Studio an

ORGAN PEDAL PIANO,
AFFORDING PERFECTLY UNIQUE PEDAL PRACTICE.

34, Sheen Park, Richmond.

DEAR SIR,—I have deferred writing to comment upon your Pedals and Action now attached to my pianoforte until I could satisfy myself of their utility and efficiency. I can now conscientiously say that they more than fulfil all my anticipations. Although I am no carpenter, aided by your lucid diagram I had little difficulty in attaching them myself, and it is impossible to over-estimate the comfort they give to me or to conceive the saving of time one experiences in one's own room.—Believe me, yours truly,
BURNHAM HORNER, F.R. Hist.S.

To Mr. Mr. Ainsworth.

DEAR SIR,—It gives me great pleasure to bear testimony to the perfection of your Invention. I am more than satisfied with your Patent Action and Organ Pedals, and consider them worth double the money. Organists and organ students who desire to improve in the Art of Pedalling, which is so essential to a good organist, will do well to procure a set. I have seen no Action half so effective, and one can sit at the Piano and play, "Fixed in his everlasting seat," or any other organ music, or organ arrangement with the greatest pleasure. The touch of pedals could not be better, and the action is as you say, "Absolutely free from annoyances." They cannot be too highly recommended, as by their use, rapid progress is certain.—Believe me, sincerely yours,
I. B. Thornton,
Organist, Birstall, Leeds.

Cologne, July 16th, 1886.

MY DEAR SIR,—I have much pleasure in informing you that your Pedals have given the fullest satisfaction. I have them combined with my practice Piano. Many of my musical friends who have seen them, as well as my organ pupils, are quite delighted with them; and I must acknowledge that I have never met with any Pedals so *noiseless* and *pleasant* to play upon as yours. The Action I consider durable, and of very good workmanship. Every organist who desires to perfect his playing will welcome your invention. I can recommend your goods in every respect.—Yours truly,
HERR J. RODENKIRCHEN.
To John Ainsworth, Esq. Organist, The Cathedral, Cologne, Germany.

TOOLS.—In order to facilite the attachment, a complete set of tools are sent (four in number) each one marked for its particular use. By the use of these tools, and following carefully the directions, ANY ONE can make a really good attachment.

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Dr. E. W. TAYLOR, F.C.O.
The late Mr. J. STIMPSON.
Mr. R. BARTHOLOMEW.
Mr. J. HEYWOOD, Birmingham.
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The Musical World.
LONDON: SATURDAY, FEBRUARY 18, 1888.

OUR GREAT MUSICAL SCHOOLS.

II.—THE ROYAL COLLEGE OF MUSIC.

To the Editor of THE MUSICAL WORLD.

SIR,—As the Royal Academy is the oldest, so the Royal College of Music is the youngest of our great musical training centres, and your readers may be glad to have an opportunity of forming an opinion of an enterprise which has been launched with the avowed intention of constituting itself the head of musical England, and judging how far such high aspirations are likely to be realised.

Most of your readers are doubtless familiar with the circumstances which led to the establishment of the Royal College in 1883, but there are one or two of those circumstances which will bear repetition, inasmuch as they help to explain the present position of the institution in question. In 1878, when the Prince of Wales summoned the meeting at Marlborough House which was to have such important results, it was intended to amalgamate the Royal Academy and the National Training School of Music, which had been founded in 1875 by the Duke of Edinburgh, and thereout form a thoroughly national *conservatoire*, on a similar basis to those on the Continent. A large and representative committee was appointed, and resolutions were soon passed by the Academy and the Training School declaring, "First, that it was expedient to promote the further advancement of music by the establishment of a Royal College of Music on a more permanent and extended basis than any existing institution. Second, that it was expedient that a union should be effected between the Royal Academy and the National Training School." This was unmistakable language, but it is now matter of history how the Academy, after some delay, peremptorily rejected the proposals made on behalf of the Royal College, and declined any participation in the new scheme. The rest of the story is soon told. On the 28th February, 1882, was held the large meeting at St. James's Palace at which the scheme was floated, and on the 7th May, 1883, the college was opened.

Before coming to the artistic side of the question, one cannot help being struck by the business-like way in which the affairs of the college are regulated. The government is in the hands of an influential council, the accounts are audited by Sir Charles Lister Regan, K.C.B., and presented to the annual meeting of the corporation of the college, while the artistic direction of the scholars is entrusted to a Board of Professors, under the presidency of the able director, Sir George Grove.

The principal feature of this institution is its scholarships, of which 50 are open and about ten "close" for particular districts. The examinations for these consist of preliminary examinations at some 90 local centres, at which the most promising candidates are selected for the final competition at the college. All the open scholarships are tenable for the period of three years, provided the scholar shows reasonable diligence and aptitude. They provide free instruction to the holder, and in some instances maintenance in addition; but in these latter cases strict inquiry is always made to prevent the possibility of a bestowal of this additional advantage upon a person able to pay for himself. In addition to these scholarships, there are also numerous exhibitions obtainable at different periods of the student's career at the college, so that every inducement is held out to conscientious work. Moreover, the very existence of these scholarships and exhibitions is in itself amply sufficient proof of the excellent aims of the institution. It is essentially an undertaking for the advancement of art, with no ulterior motives of profit, and if for no other reason is worthy of interest and respect.

The subjects of study are of the usual nature, and are in the hands of able professors. The good system of a second study is adopted, and students are expected to attend lectures given from time to time on the history of their art and other kindred subjects. In the principal study two lessons per week of twenty minutes each are given, but the student is obliged to remain in the lesson room one hour, so that he thereby obtains much practical good, while avoiding that dreadful snare and retardation —fatigue. The duration of the lesson may seem short, but from constant observation it has been found that it is the limit which can be attained with safety, for it always holds true that the undue forcing of musical genius results in premature decay. Examinations are conducted by the professors at the end of every term. Classified lists of the results are published, and a healthy spirit of emulation is thereby created amongst the young students. It is superfluous to say that these examinations are conducted with the utmost fairness, the examiners, indeed, sitting behind a screen, which prevents them from seeing the performer. In addition, yearly examinations are conducted by independent musicians of the highest standing, by whom a separate report is furnished to the Council at the annual meeting.

The pernicious sub-professor system does not obtain here. On the contrary, everything is done to secure the advancement of the more promising scholars. In cases where sufficient merit is shown, a scholarship is extended, and there are, indeed, some instances at present of students entering on the fifth year of their scholarships. Besides this, in some cases a student of sufficient merit, on completing his course, is sent to the great Continental musical centres for a year, free of expense, so that he may have opportunities of hearing the best and newest in his art.

The distinction of an Associate (A.R.C.M.) is not to be gained lightly, for the examination is stiff and rigorously conducted. The aims of the College are again shown here by the fact that it is open to all-comers, while nothing short of the high standard adopted entitles a candidate to any recognition from the examiners. A pupil or past pupil is not entitled to append the initials of the College to his name until he has gained the Associateship, and a wholesome check is thereby placed upon a practice which sometimes results in the hindrance rather than advancement of art. Some idea may be gained of the strictness of the examination by the fact that candidates, if taking up a solo instrument, are called upon to prepare *all* the pieces in the printed list (and there are on an average about seven) instead of two or three at his or her option, as the examiners can require the performance of any or all of them.

But the subject of the greatest importance to be considered in an undertaking of this kind is the class of music that is fostered. In this respect the College leaves little or nothing to be desired. The ancients are given that important place from which they will, let us hope, never be ousted, while the moderns are accorded the position they have justly won. Taking, for example, the list of pianoforte pieces for one of the Associate Examinations, we find composers as different in style as Rameau, Beethoven, Weber, Chopin, Brahms, Thalberg, and Liszt, while, again, pieces for various other instruments have as their composers Max Bruch, Saint-Saëns, Rheinberger, Piatti, Joachim, and Wagner. Our best English composers are also represented, and by their best works; Sullivan's "Come, Margarita, Come," an air from Mackenzie's "Rose of Sharon," and Stanford's "There's a Bower of Roses," are instances taken at random. In the College concerts, held fortnightly, the same open mind is observable, and at a recent concert the young students played Berlioz's difficult symphony, "Harold en Italie," in a highly creditable manner. The students are fortunate in their Director. Sir George Grove happily has no narrow prejudices in favour of any particular school, and, moreover, takes the liveliest personal interest in the pupils themselves as well as their work. It is, of course, as yet premature to speak of the influence of the College upon English art. It has only just got into working order, and is sadly hampered at present by insufficient accommodation, and that, such as it is, of a most inconvenient kind. An institution of its nature requires time to assert itself as an influence, but that it is destined so to do there can be little doubt. It has already done a great deal, and its constitution and method of work are such as to inspire great hopes for the future.—Yours obediently,

A MUSICIAN.

CRYSTAL PALACE CONCERTS.

Owing partly, no doubt, to the dreadful weather, and partly to the announcement that Mr. Sims Reeves would not be able to appear, last Saturday's audience was very scanty when the second half of these concerts commenced. Wagner's "Faust" overture, one of his few samples of abstract music, and a work full of poetry and significance, opened the concert, and in common with Mozart's melodious and fresh symphony in E flat, and Berlioz's brilliant orchestral arrangement of Weber's "Invitation," received full justice from the fine band. The solo violinist was Herr Franz Ondricek, whose name is now familiar to London audiences. He chose the concerto of his countryman, Dvorak, on this occasion, this being the first performance of the work at these concerts. Like most of Dvorak's music, this concerto is permeated with Slavonic colour, and the orchestration is most masterly throughout. Of the three movements, the slow movement is the best, but the whole work is full of interest. The concerto was played *con amore* by Herr Ondricek, whose superb tone and exquisite phrasing place him in the very first rank of contemporary *virtuosi*. In the second half of the programme he played, with even greater success, the "Serenade Mélançolique" of Tschaikowski, and an extraordinary show piece, in which he displayed a marvellous command of harmonics. The vocalist, Mr. Charles Banks, was said to be suffering from a cold, and criticism of his performance is therefore unnecessary; but we would suggest to Mr. Banks that there are songs in existence more appropriate to the character of these concerts than "The Distant Shore."

POPULAR CONCERTS.

The return of Herr Joachim is, perhaps, the event of the season at these concerts, and a large audience assembled on Monday, to greet the great *virtuoso*. Herr Joachim is an artist whom amateurs always regard with affection, for his aims are of the highest, while he is no party to tricks of any description by which many artists win for themselves a spurious reputation; and his earnestness, dignity of conception and treatment, and masterly style have well earned for the distinguished artist the position he so worthily fills. His easy victory over the well-nigh impossibilities of the *adagio* and *allegro* from Bach's C major Sonata, proved that he has come back in the full possession of his great powers, and he was, of course, enthusiastically applauded. With the assistance of MM. Ries, Burnett, Wiener, Hollander, Gibson, Howell, and Piatti, a fine rendering of the Mendelssohn Octet E in flat was secured, Haydn's Quartet in E flat, op. 64, No. 2, being the other concerted item in the programme. Mr. Max Pauer gave a fine reading of Schumann's Toccata, and Mrs. Henschel's rendering of songs by Schubert and her husband was, as usual, all that could be desired.

BRAHMS'S NEW CONCERTO.

Wednesday afternoon's London Symphony Concert was attended by a large and representative audience, eager to witness an event of some importance. The name of Brahms stands foremost among contemporary German composers, and, coupled with the name of Joachim, had evidently been sufficient to conquer the indifference with which English amateurs too frequently regard new works. The concerto in A for violin and violoncello with orchestra, heard for the first time in England on Wednesday, may be called a novelty in a double sense. It was written a few month's ago, and even in Germany has been heard only once or twice. Apart from this, its form shows an important deviation from the accustomed model. A concerto, in the generally-accepted meaning of the word, implies one solo instrument as distinguished from the band. Brahms has given us two such instruments, the violin and the violoncello which speak together and in alternation, and stand forth in bold relief from the orchestral background. The idea is not, of course, without precedent. Handel, for example, in his "twelve grand concerti," employs two violins and a violoncello soli, with accompaniment of the stringed orchestra, but in those days the term concerto was altogether used in a vaguer sense, and since Mozart settled the form in its modern meaning it would be difficult to cite many instances of more than one solo instrument. Beethoven's so-called "triple concerto," Mozart's concerto for two pianos in E flat, and two manuscript concerti for the same combination by Mendelssohn, preserved in the Imperial Library, Berlin, are the exceptions from the rule that most readily occur to the mind. Of Brahms's concerto it is not easy to speak definitely after a single hearing, for although, as in most of his later works, the composer writes with greater simplicity and with more condensation of thought than in his earlier days, there is much that would require careful study to be thoroughly appreciated. The first movement, Allegro, for example, appeared a trifle diffuse, and although the chief theme is melodious and broadly developed, there are so many episodes, so much working out of detail, that the general impression left upon the mind was almost a blank. Comparatively little, also, was made of the two solo instruments, which did not gain much individuality in relation either to the orchestra or to each other. Very different from this is the second movement, written in the so-called *aria* form, and starting with a beautiful long-drawn melody played by the two instruments in octaves, and subsequently relieved by an episodical theme even more attractive. Here, also, the solo instruments gained due prominence, carrying on a graceful dialogue, which those given to "programme music" could easily construe into a tender love duet. That dialogue is continued, although in a different mood, in the final *Vivace non troppo*. Here the violoncello starts a very charming theme, which might almost be called humorous but for the minor key, which supplies an element of seriousness, almost of melancholy. Presently the violin begins, partly in reply to, and partly in harmony with, the other instrument. A second subject follows in due course and a climax is finally reached. That climax, however, seems scarcely sufficiently developed. After all that had gone before, one would have liked a broader, a more impressive conclusion. A longer coda would have supplied all that was necessary. As it was, there seemed a want of proportion, a beautiful opening leading to disappointment at the end. Our remarks, as we said before, must be taken as merely tentative; perhaps better acquaintance with the work will greatly modify our judgment. So much, however, seems certain, that no one but Brahms among living masters could have written this work, which shows all the earnestness of purpose, all the freedom from mere clap-trap, to which this composer owes his leading position. Of the performance it would be difficult to speak in too favourable terms. It was perfect, and final in the sense that all subsequent interpreters will simply have to adopt the reading of Herr Joachim at the violin and of Herr Hausmann at the violoncello. So far, these two artists are the only ones that have attempted the concerto. They played it at Cologne in October, when the composer himself conducted, and quite recently at Berlin under Dr. von Bülow's direction, and on each occasion the applause seems to have been as cordial as that which marked the conclusion of the performauce on Wednesday. A special word of praise is due to Mr. Henschel, who secured an excellent rendering of the somewhat uninteresting orchestration. The overture to Mendelssohn's "St. Paul," Haydn's C major Symphony, and various solo pieces were also included in the scheme.—*The Times.*

MISCELLANEOUS CONCERTS.

A concert was given on the 14th inst., at 49, Euston-square, by Herr Ragnar Grevillius, a Swedish baritone, who has recently come to reside in England. Herr Grevillius has a voice of good quality, which is, however, not entirely free from a defect of the school in which he has evidently been trained—the *vibrato*—while he sings with considerable taste; his principal effort was Verdi's well-known "Di Provenza il mar," from "La Traviata." Miss Louise Phillips sang, in her always pleasant style, Agathe Backer-Gröndahl's lovely "Til mit Hjertes dronning," a song she has made peculiarly her own, and a song by Wilfred Bendall. Miss Marguerite Hall fully justified her previous successes in songs by Mary Carmichael, M. V. White, and Vidal, and Mr. William Nicholl's beautiful voice and polished style were displayed to advantage. Miss Kate Chaplin and Messrs. Theodore Liebe and Anton Hartvigson contributed solos on the violin, 'cello, and pianoforte, with much acceptance, while Miss Otta Bronnum, in a song by Grieg, showed that she possesses a pretty voice. Eckert's difficult "Echo" song is, however, beyond her capabilities at present.

The second concert of Mr. Malcolm Lawson's "Cycle" took place at the Queen's Gate Hall, South Kensington, on Tuesday evening last. Herr Waldemar Meyer was the violinist, and contributed a Sonata of Tartini's, a Bolero of Moszkowski's, and a *Larghetto Religioso* of his own, which deservedly created great applause. Miss Mary Howell gave several contralto songs with excellent effect. Mr. John Probert was unavoidably prevented from appearing, but his place was kindly filled by Mr. Hesseltine Owen, who substituted "To Lucasta," and a "Bedouin Love Song," for those announced. Mr. Malcom Lawson was happy in his rendering of some of his own compositions, notably "To Kitty," from the "People's Songs," and his choir of ladies acquitted themselves very creditably in a madrigal ("The Nightingale"), three choruses from the "Tale of Troy," and two Lieder of Ernest Rudorff. The success of the evening, however, belonged to Miss Emily Lawson, who, in Siebel's Song from "Faust," Ch. Salaman's beautiful Rhapsody, "My Star," and a MS. song from "Pippa Passes," set by her brother, displayed genuine artistic feeling, which, combined with her bright, melodious voice, gave her audience great pleasure. The MS. song, we are glad to learn, will shortly appear in a volume about to be published by Mr. Malcolm Lawson. Miss E. Lawson was also associated with her sister in a duet of the latter's composition, "Ye little birds that sit and sing," a graceful and interesting production. The next concert takes place on Tuesday, Feb. 21st, when Mr. Thorndike and other distinguished artists are announced.

OPERA COMIQUE THEATRE.

Should the ingenious contrivance lately proposed by a French manager, for varying the colour of the play-bill according to the "riskiness" of the play, come to be adopted in this country, certainly the announcement of Mrs. Campbell Praed's new piece, "Ariane," produced at the Opera Comique Theatre last week, would justify a display of the red danger-signal, by way of warning to Mr. Gilbert's "girl of fifteen," if not to the British matron herself. An immoral play "Ariane," is not; indeed, such lesson as can be said to be inculcated by so artificial a picture of social life, is altogether of a salutary kind for those whom it concerns. The misery and humiliation which follow in the train of recklessness and false pretence have, perhaps, never been more sternly exemplified on the stage, than in the harassed existence, the quarrellings, and the ultimate tragic fate of Henry Lomax and his wife. Although there is a divorce in the case, the heroine, whatever her other faults, remains firmly virtuous from first to last, and we are at any rate spared the misdirected sympathy by which, in so many Anglo-French dramas, a tinsel halo of romance is thrown around the wavering wife, who weepingly befools her lawful spouse through three acts and a half, but saves herself and appearances just at the last moment, and so lives happy ever after. Nevertheless, the tone, manners, conversation, and actions of the society here presented are decidedly unhealthy; the consolation being that they are also unreal; derived not from actual experience, but from the circulating library. Taken separately, each of the highly objectionable types of character introduced to our acquaintance may not be an impossible one. It is when they are united to represent a distinct social clique, having some repute of respectability, and including among their number learned lords and ladies, an archdeacon, an industrious "chevalier," and a learned professor, all of whom hob-nob together in the somewhat questionable studio of an imbecile artist and his *un*questionable wife—the women flippant, heartless, and fast, the men wanting even in that sense of "honour" which Carlyle was wont to regard as the one saving quality among a certain section of the idle and wealthy classes—that the satire falls flat because it is felt to be untrue. In spite of all this, and of some structural defects, which show it to be the work of no experienced hand, this play, admirably acted as it now is, unquestionably leaves a powerful impression, and affords Mrs. Bernard Beere several opportunities for those passionate outbursts in which she has no English rival on the stage. The dialogue, especially in the first act, requires extensive pruning. Much of it is somewhat in the teacup and saucer school, although in the present instance the tea is "laced" if not with rum, with some potent ingredient leaving a disagreeable flavour. Once admit that "Society" is as bad as this unfortunate heroine, Ariane, is made to find it, that amid all her well-to-do surroundings she is nevertheless unable to find one single true-hearted, sympathetic friend, then the gradual process of hardening which takes place in her nature becomes comprehensible enough. Bound to a good-natured, good-for-nothing husband, and with no better adviser than a gambling father, of shady antecedents, she speedily becomes the object of the attentions of Sir Leopold D'Acosta, one of the scurviest specimens of an English gentleman (for he is evidently intended to be one) ever introduced to an audience. To cut an unpleasant story short, this polished rogue, after vainly attempting the ordinary arts of seduction, becomes an accomplice with the girl's own father in a nefarious scheme to inveigle the unfortunate husband into an illicit love affair, by means of which the ground is cleared for a divorce, and for subsequent marriage with his adored one. For the furthering of this purpose a decoy is found ready to hand in Babette, the artist's fast wife—a character sketched with most uncompromising boldness. Bereft of wife and child, the unhappy husband, after discovering the trick, surprises the two on their bridal day. Thinking only of his own wrongs, while forgetting all the wrong he has done her, he deliberately poisons at its source the one chance of happiness now left to Ariane in her new-found love, by revealing the whole shameful story. He then aims at the husband but shoots the wife, and finally is understood to kill himself behind the scenes. It would be dangerous to attempt to prophesy the fortunes of such a play, or to say that, with the really powerful acting of Mrs. Bernard Beere, who has never been seen to better advantage, admirably supported as she is by Mr. Henry Neville as the erring, not altogether repulsive, Henry Lomax, by Mr. Marius, as the scampish father-in-law (not a very novel type, by the way), and by Miss Laura Linden, as the objectionable Babette, "Ariane" may not rank among the conspicuous successes of the season. Mr. Leonard Boyne found it a hard task to enlist the sympathies of the audience for so sorry a hero as the second husband, D'Acosta, but he, together with Mr. A. Denison, Mr. Arthur Marcel, Miss Fanny Coleman, and others in minor parts, lost no opportunity of adding to the effect of an exceptionally well-acted play. Miss Violet Campbell sustained the part of the child Daisy with admirable naturalness, and this promising young actress must be accorded a foremost place among the several gifted stage children whose appearance of late would seem to be of good augury for the theatre of the future.

The annual dinner of Trinity College, London, held at the Holborn Restaurant, brought together a large attendance of past students, friends, local secretaries, and professors of the institution. The Earl of Aberdeen was in the chair, and in giving the toast of the evening, "Prosperity to the College," of which he is President, laid stress upon the fact that its aims were to combine musical education with general culture, and he complimented all connected with it on the success attained. By its Local Examination in different parts of the country the College had rendered a national service. The Rev. H. G. Bonavia Hunt, Mus.D., the Warden, responded. The other toasts included that of "The Vice-Presidents, Honorary Officers, and Council," given by Dr. Westbrook, and responded to by Mr. G. A. Osborne, Colonel S. W. Wilkinson, Mr. D. Nasmith, Q.C., and Professor E. H. Turpin, who claimed that Trinity College was the largest institution in the world devoted to music unsupported by State or private endowment. The toasts were interspersed with a selection of songs and instrumental solos contributed by Messrs. Walter Bolton, F. G. Cole, L.Mus., G. A. Higgs, L.Mus., John Radcliffe, and Sinclair Dunn. Among the company were the following gentlemen :—Mr. W. Adlington, Mr. G. E. Bambridge, Mr. Henry R. Bird, Mr. G. W. Bloxam, M.A., Mr. F. Butel, Mr. W. L. Bonnett, Mr. Boddington, Mr. A. R. Bax, Mr. T. E. Biddlecombe, Mr. F. B. Corfield, Mr. A. Carnall, Mus.B., Mr. C. J. Duchemin, Mr. A. E. Drinkwater, M.A., Mr. H. Dancey, L.Mus., Mr. Doddeswell, Mr. Shelley Fisher (secretary), Mr. Myles B. Foster, Mr. M. Fisher, Mr. W. G. W. Goodworth, L.Mus., Mr. J. L. Gregory, the Rev. J. A. Gwynne, B.A., Mr. J. S. Gaskell, Mr. A. Howard, Mr. Heath, Mr. A. W. S. Hoare, Mr. J. A. Hammond, Prof. James Higgs, Mus.B., Mr. J. H. Holford, Mr. Henderson, Dr. Warwick Jordan, Mr. E. Burritt Lane, L.Mus., Mr. R. W. Lewis, Mr. F. W. J. Lesser, Mr. J. Lloyd, Mr. Lowels, Mr. Geo. Mount, Mr. F. J. Mitchell, Mr. F. Merrick, L.Mus., Mr. C. E. Moser, Mr. J. H. Nappi, Mr. F. G. M. Oglourne, Dr. Pringner, Mr. W. Pumey, Mus.B., Dr. C. W. Pearce, Mr. W. J. Reynolds, Mus.B., Mr. H. W. Stewardson, L.Mus., Professor Gordon Saunders, Mus.D., Mr. C. E. Stephens, Mr. J. Enos Smith, Mr. Spalding, Mr. J. Stedman, Mr. B. Stringer, Dr. Armand Semple, Mr. J. E. Turner, Professor Bradbury Turner, Mus.B., Professor H. Turpin, Mr. James Turpin, Mus.B., Mr. Upton, Mr. A. Visetti, Rev. R. Viney, M.A., Dr. A. H. Walker, Mr. J. Warriner, L.Mus., Mr. C. E. Willing, Mr. E. Wilding, &c., &c.

GLASGOW CHORAL UNION.

A correspondent writes to the *Inverness Courier*:—No musical conductor has ever enjoyed such popularity, or excited so much enthusiasm among the inhabitants of the second city of the Empire, as Mr. August Manns, whose reception on Saturday evening at the final orchestral concert of the Glasgow Choral Union series will long be remembered by all who were fortunate enough to witness it. Every nook and cranny of St. Andrew's Hall, spacious building though it is, was occupied long before the commencement of the performance, and many were unable to obtain admission. The orchestra was completely surrounded, and several of the audience appeared entirely oblivious of the trifling inconvenience occasioned by being located in close proximity to a trombone, a cornet, or an ophicleide. On appearing at the conductor's desk for the last time this season, Mr. Manns was accorded a very hearty reception from the densely crowded house, and at the conclusion of the concert, after an almost incomparable interpretation of that massive musical structure, the overture to "Tannhäuser," the enthusiasm which prevailed almost baffles description. When the excitement had somewhat subsided, Mr. Manns made the following remarks :—

"Ladies and Gentlemen,—The joyful greetings with which you welcomed me eight weeks ago assured me once more that I was among friends, and that I had only exchanged one home for another. The sympathetic attention you have given to the art labours of myself and my friends, the members of the orchestra, has proved to me that the task which I set myself nine years ago when accepting the conductorship of the concerts of the Glasgow Choral Union, viz., to produce performances that would find their way to the hearts of all lovers of good music in Glasgow, has been fairly well accomplished. I thank you heartily for your cordial co-operation. I thank you in the name of the members of the orchestra, without whose abilities and goodwill I could not have been so successful, and I beg finally to add that I sincerely trust that that sympathetic co-operation of the audience and executants of these concerts may not only continue, but may grow stronger with every succeeding series which the Glasgow Choral Union may arrange for many years to come. With these hopes and wishes at my heart, I will now bid you 'Good-bye'—nay, not 'Good-bye,' but rather 'Au revoir,' or, what is still more to my liking, 'Auf Wiedersehn.'"

Music Publishers' Weekly List.

SONGS AND CONCERTED VOCAL MUSIC.

He Loves but Me (echo song, simplified edition, C to G)	C. Eckert	Weekes.
Molly's Picture (C to D)	Franco Novara	"
Oh, Fair! Oh, Sweet and Holy! (A to D)	Otto Cantor	Lucas Weber.
Prove your Mettle, Boys! (D to D)	Franco Novara	Weekes.
Rover, The (A to E)	Lawford Huxtable	"
Six songs for Baritone or Mezzo-Soprano	A. W. Marchant	Ascherberg.
Song of the Lighthouse	J. H. Greenhill	Weekes.
Elinore; or, The Border Bride, Cantata.	E. Rogers	"
Magnificat and Nunc Dimittis	E. Griffith	"
Psalm CXXII	Edward Hodges	Novello.
Six Vocal Duets	Wilfrid Bendall	J. Williams.

PIANOFORTE.

Dance of Mummers	J. C. Bridge	Weekes.
Fantasia on Popular National Airs (No. 1 English, 2 Scotch, 3 Irish, 4 Welsh)	W. H. Birch	"
Hymne Patriotique	H. Roubier	J. Williams.
Impromptu, for the left hand	J. H. Anger	Weekes.
Les Cloches de Corneville	Sidney Smith	J. Williams.
Operatic Fantasias, Tannhäuser	E. Davison	Palmer.
Polonaise	J. C. Bridge	Weekes.
Pavane Romantique	Henri Roubier	"
Turkish Cavalry	D. R. Munro	"

Next Week's Music.

THIS DAY (SATURDAY).		
Afternoon Concert	Crystal Palace.	3
Popular Concert	St. James's Hall.	3
MONDAY, 20.		
Popular Concert	St. James's Hall.	8.30
TUESDAY, 21.		
London Symphony Concert	St. James's Hall.	8.30
Cologne Conservatoire String Quartet	Princes' Hall.	8.30
WEDNESDAY, 22.		
Ballad Concert	St. James's Hall.	3
Mr. Henschel's Vocal Recital	Princes' Hall.	3
"The Golden Legend" (Novello Oratorio)	St. James's Hall.	8
THURSDAY, 23.		
"Elijah" (Sacred Harmonic)	St. James's Hall.	8
FRIDAY, 24.		
Mr. Bonawitz's Recital	Portman Rooms.	3

FOREIGN.

NEW YORK.—At the third Philharmonic Concert, the most interesting items were Arnold Krug's Symphonic Prologue to Shakespeare's "Othello," and Tschaikowski's piano concerto in B flat minor, played by M. Joseffy. At the fourth concert Schubert's Symphony in C, an excerpt from Berlioz's "Harold," and Rubinstein's symphonic poem "La Russe" were given. The *American Art Journal* says of the last piece, "The comparison between this splendid array of national airs, each of which possesses intrinsic musical worth, and our beggarly array of musical doggerel that we call national music was striking, and it would be well for our musicians to set their pens at work to create a little good music that would do some credit to Uncle Sam and Miss Columbia." At the same concert Madame Camilla Urso made her reappearance before the American public, and her brilliant playing aroused great enthusiasm. Professor Klindworth's pianoforte recitals have disappointed people who expected to find the great teacher also a great pianist. His rendering of four or five Beethoven sonatas was decidedly dull, but he was better in the Liszt selection some weeks later. The cast of "Othello" to be produced here in April, under the management of Signor Campanini, has been arranged. For the title-*role* Signor Marconi has been engaged at the special request of Signor Verdi, and for Iago, the incomparable baritone artist Signor Maurel, who created such a sensation in the same part at the first production at La Scala, Milan. The *role* of Desdemona will be filled by Signora Terrazzini. The opera will be mounted at the Academy of Music with the scenery and costumes supplied from Milan. The production of "Die Götterdämmerung" at the Metropolitan Opera House has completed the grand enterprise of the German Opera Company this season. "Siegfried," "Die Walküre," and the last of the trilogy will be performed again before the house closes. So lucky do the New York amateurs consider themselves in respect of operatic performances, that they are likely to carry on the enterprise next season, in spite of the loss which the shareholders have to bear. A Wagner drama, however, entails such enormous outlay, that no amount of artistic success, or even crowded houses, can very well refund the management. No further novelty will be produced this season. The rendering by Fräulein Lehmann of the part of Brünnhilde, and by Herr Niemann of Siegfried, was in every way worthy of the reputation of these artists. The other characters were satisfactorily filled by members of the company, Frau Seidl-Krauss, Fräulein Brandt, and Herren Robinson and Fischer, &c. Little Josef Hofmann made his first appearance as a conductor on Jan. 21, evoking the utmost enthusiasm. He had composed and scored for orchestra a "Polonaise Americaine," and I am assured that he received no assistance in the work beyond the few corrections made by his father in passages where the instrumentation would have been ineffective.—The Boston Ideals do not meet with unqualified approval from our critics. The "Daughter of the Regiment" and "Martha" were within their powers, "Carmen," on the other hand, was a fiasco, in spite of the animated efforts of the company's single star, Mdlle. de Lussan.—At Mr. Thomas's sixth symphony concert the novelty was Signor Franchetti's prelude, "Asrael; or, the Angel of Death," part of a grand opera. The composer has studied at Dresden, and is quite German in his methods.—Stanford's Irish Symphony was very favourably received at the last Symphony Society's Concert, under the direction of Mr. W. Damrosch.

BOSTON.—A brilliant concert was given by the National Opera Company at the theatre on the 23rd ult. The concert opened with the overture to "Tannhäuser," by the full orchestra, and operatic selections followed. Mesdames Pierson and Fabris, and Messrs. Sylva, McGuckin, Vetta, Ludwig, and Bassett. Mr. Bassett has since seceded from the company. Mr. John Cheshire, the harpist, gave great delight by his beautiful playing. Of the operatic performances, that of "The Flying Dutchman" has been among the most successful, with Miss Juch as Senta. "Faust" has also been well attended, with Mr. McGuckin in the title-part, and Mrs. Vetta or Mr. Ludwig as Mephistopheles.

LEIPSIC.—At the seventh chamber music concert, Ferrucio Busoni's second (MS.) string quartet was played for the first time, and was found less satisfactory than the composer's first work of the kind. Busoni is a pianist, and has settled himself at Leipsic. At the Gewandhaus concert of Feb. 2. Berlioz's "King Lear," and Rubinstein's Dramatic symphony were the principal orchestral items. Spohr's violin concerto in E minor was played by Herr Petri (of the Gewandhaus orchestra), and Frau Amatie Joachim sang some pieces by Schubert and Brahms. Handel's "Israel in Egypt" was given the following week, and the somewhat unfamiliar work did not fail in its effect, all concerned doing justice to their parts.

VIENNA.—Some novelties have lately been heard in the Philharmonic Concerts. I do not believe you hear any of Fuchs's music in England; this composer has an established reputation amongst us, and his third Symphony in E flat, heard at a recent concert, has considerably added to that reputation. Nowhere is it very deep, but almost all through pleasing. The opening movement contains passages of more breadth and importance than we usually find in this composer. A melancholy andante in C minor, and a pretty allegretto in G, are followed by a lively finale. D'Albert, on the other hand, is a name well known to English musicians. His "Esther" overture did not gain a very warm reception, and, indeed, it does not equal his former efforts in composition. Saint-Saëns's "Rouet d'Omphale" was splendidly played at the same concert. I informed you last week of the performance of a suite by Moszkowski, but had not time to comment on the fine playing of Henri Marteau at the same Gesellshafts concert. The young violinist chose Bruch's Concerto, rather hackneyed here, but he gained with it an enormous success. Verdi's "Otello" will be performed during the season, with Fräulein Schläger (Desdemona), Herr Winkelman (Otello), and Herr Reichmann (Iago) in the principal parts. The young singer, Miss Nikita, has made her first appearance here, and has been greatly admired for her pure soprano voice, excellent production, and certainty of intonation.

PROVINCIAL.

MANCHESTER, Feb. 7.—The Institution of the Gentlemen's Concerts, the oldest, and at one time the most successful, musical society in Manchester, has of late years been steadily drooping; so much so that during the past season or two there have been grounds for fearing that it was absolutely *in extremis*. The reasons for this decline are somewhat complex, and possess little beyond local interest. However, in order, if possible, to remedy the untoward state of things, and to see if a little more interest in the society could not be aroused intrinsically and extrinsically, a *soirée* was given by the directors, about three weeks ago, in the concert hall. Perhaps the most noteworthy feature of the evening was Mr. Hallé's speech. He began by stating how far the apparent opposition of his own concerts was an actual one, and justified it by the somewhat different aims of the two series; then, after indicating more minutely the scope of the Gentlemen's Society, he concluded by discussing its future and the necessity of its continued existence in terms which could not fail to be full of encouragement to all who were interested in its welfare. It would seem that this *soirée* was not without practical results, for the attendance at the next evening concert of the society, Jan. 30, was much larger than usual. We sincerely trust that this sign of renewed vitality may not prove illusory or evanescent. The concert itself was a good one, if somewhat unclassical. The orchestral selections, which constituted the main part of the programme, included a pleasing but somewhat trivial "Ball Suite" (Lachner op. 170), two overtures (Bennett's "Wood Nymphs" and Mendelssohn's "Ruy Blas"), and selections from Delibes's graceful ballet, "Sylvia." Mr. Santley contributed songs, in his own admirable style, and Mr. Hallé gave a finished performance of Beethoven's Second Concerto. The principal feature of Mr. Hallé's fifteenth concert, Feb. 2nd, was Sullivan's "Golden Legend;" and the large and enthuiastic house which assembled testified to the wisdom of our leader's choice in selecting so typically English a work. The popularity of this cantata has been so phenomenally rapid, that to look for an adequate parallel we must turn to Sullivan's other works. Hitherto the only sign of disapproval has come from Germany, and many people, having regard to the success which the "Mikado" achieved in that country, have attributed the indifference with which the "Golden Legend" was received there, mere caprice. This is treating with scant courtesy the greatest musical critics of the world; and for our own part we prefer to believe that the coldness of its reception was due to some statable reason, whether right or wrong. It must be remembered, for one thing, that the standards of criticism adopted for the "Mikado," and for the "Golden Legend" would be very different. What pleased mightily in a comic opera might either not please or displease in a serious cantata. We do not mean to assert that the "Golden Legend" is not superior to the "Mikado"; on the contrary, we consider that a distinct advance has been made. But the very ease with which the two works may be compared, makes us feel it to be not impossible that, for German audiences, one ground of objection arose from the impression that both works had been attacked from too nearly the same point of view; and that this point of view while being entirely adequate for the one, was hardly so for the other. Sullivan has not been able to free himself to any great extent from the trammels which his long servitude to comic opera has fixed upon him; and, in spite of the astonishing wealth of melody and the occasionally strong dramatic treatment, the work appears to us to suffer as a whole, from the composer not having approached his task in a sufficiently classical spirit. The performance for the most part was admirable. The solo parts, being entrusted to Miss Marriott, Miss Hope Glenn, Mr. Lloyd, and Mr. Watkin Mills, were of course efficiently dealt with, Miss Marriott's interpretation of Elsie being especially praiseworthy. The choruses might on more than one occasion have been improved upon. The second half of the concert comprised Beethoven's Choral Fantasia (pianoforte Mr. Hallé), Weber's Quartet from Oberon "Over the Dark Blue Waters", and the march and chorus "Hail, Bright Abode" from Tannhäuser.

Manchester, Feb. 13.—Amongst a people who, like the English; are not yet free from a tendency to conservatism in musical matters, too much novelty is apt to be followed by disastrous financial results; hence it was with surprise and pleasure that we noted the large audience assembled at Mr. Hallé's sixteenth concert, an important portion of the programme of which was presented to the Manchester public for the first time. No doubt the presence of many was due to the fact that the vocalist, though a débutante, was a Manchester lady; but we are unwilling not to connect the fulness of the house, to some extent, at any rate, with the announcement that a symphony by Dvorak was to be performed. Be this as it may, those who went could not fail to appreciate the concert, which was a most enjoyable one. A large portion of the interest was centered, as we have said, upon the vocalist, Miss Alice Lamb, who is a daughter of a well-known Manchester gentleman. This young lady has, we believe, recently completed a three-years' course of study under Madame Bodda-Pyne, and the teacher has every reason to be satisfied with her pupil. Miss Lamb has a contralto voice of quite remarkable power and range, the depth and volume of her lower register being especially noteworthy, though most hearers would at present probably prefer the quality of her voice in its upper compass, where it displays a maturity and mellowness rarely met with. But the possibilities of her lower notes are very great, and if she can succeed in removing the ruggedness which is somewhat perceptible in them, and, above all, if she is able by further training to bridge over the registers satisfactorily (which she is far from having done at present), we believe that she cannot fail to take a high rank amongst contemporary contralti. Of her three songs she was most successful in, Haydn's "Spirit Song," and Marzials's trivial "River of Years," in both of which she showed herself possessed of considerable artistic insight, though she is capable of advancing still further in this direction. Perhaps she did wisely in choosing Rossini's "Ah! quel giorno," for it served to show that she has not been inattentive to the study of fioriture; but it is our strong opinion that she will find her proper sphere in less flowery lands. The chief orchestral item was Dvorak's Second Symphony in D minor, op. 70. It was given here for the first time, and we fervently reiterate the critics' usual formula on such occasions, that a further acquaintance with the work would be desirable. It is characterised by all the national peculiarities with which the music of this composer is so strongly imbued, and we did not succeed in detecting completely the tonal basis upon which it is constructed, and which a more leisurely study would no doubt reveal. At the same time, it appeared to us to be distinctly the most important work by Dvorak which we have yet met with. And though a large portion of the first two movements is devoted to the development of themes which might perhaps be more clearly enunciated, the work is always interesting and never degenerates into commonplace. The Scherzo is a particularly fine movement, and its boldness and originality would strike anyone. It was evident that the whole symphony created a favourable impression, The soloist of the evening was Mr. Hallé. In carrying out his intention of playing Beethoven's concertos this season, his watchword has evidently been "thorough," for, besides the customary five, he has also given us the Choral Fantasia, and on this occasion he played the violin concerto as arranged by Beethoven for the piano. Of this we may say, that to all who know the original not even Mr. Hallé's splendid playing succeeded in concealing the great inferiority of the pianoforte arrangement. Whose the cadenza in the *allegro* was we do not know—but we liked it not.

Nottingham, Feb. 9.—The Nottingham Amateurs' Operatic Company have distinguished themselves by their enterpise in producing and performing, by their own unaided efforts, an opera. The story of "Adela" was written by Mr. John Henry Brown, and the music composed by Mr. T. L. Selby, both of Nottingham. The plot is from an historical source, and turns on an incident in the reign of James V. of Scotland; and is said to have proved thoroughly suitable for an opera libretto. The music is very pleasing. The opera is to be performed every evening this week, the cast being as follows: James V. (King of Scotland), Mr. E. H. Johnson; Cardinal Beatoun, Mr. W. F. Fisher; Redhall (the king's advocate) Mr. M. Chadbourne; Earl of Ashkirk (an outlawed noble), Mr. Arthur Johnson; Sir Roland Vipont (captain of the king's ordnance), Mr. J. Lambert; Margaret (Queen of Scotland, wife of James V.), Miss Poppie Lymn; Lady Adela (sister to Earl Ashkirk, betrothed to Sir Roland), Mrs. Whitehill (Miss Emmie Johnson); Lady Sybil Douglas (Cousin to Lady Adela, betrothed to Earl Ashkirk), Miss Fannie Lymn; Pages (to Queen Margaret), Master H. L. Selby and Master P. H. Johnson. There were in addition lords, ladies, citizens, soldiers, and the usual stage crowd. The orchestra did very good work under the composer. "Adela" was written many years ago, and was brought out in concert form in 1867, Mr. Henry Farmer conducting, and in 1872 by the Sacred Harmonic Society, with Madame Blanche Cole, Miss Newton, Mr. George Perren, Mr. George Fox, and Mr. Temple in the principal parts.

Birmingham, February 13.—Antonin Dvorak's Dramatic Cantata, "The Spectre's Bride," and Villiers Stanford's "The Revenge," were given by the Birmingham Festival Choral Society on Thursday evening, February 9, with full band and chorus, the principal vocalists being Madame Dotti (whose services the committee had fortunately secured in place of Madame Henschel, who was unable to fulfil her engagement) Mr. Orlando Harley and Mr. Watkin Mills. The last named gentleman replaced at a very short notice Mr. Grice, who was unfortunately indisposed. The Town Hall, I regret to say, again displayed rows of unoccupied seats, a fact which the occasion did not warrant, and must sooner or later seriously affect our local premier Choral Society. The performance of Dvorak's graphic work was in the highest degree praiseworthy, both band and chorus being in excellent form; some of the accompaniments were given with that artistic finish to which we are only accustomed at Festival times. Thus the poetic setting of the soprano solo, "O, Virgin Mother," most exquisitely sung by Madame Dotti, was splendidly accompanied by the band, the muted strings and harp obbligati being conspicious by their delicacy. Mr. Orlando Harley tried his best, but he lacked dramatic power, and could not fight aganst the labyrinth of such weighty orchestration. Mr. Watkin Mills's voice suffered from the same cause, but every allowance must be made for him, as I have been informed that on the same afternoon he had to sing in "Judas Maccabæus," and then had to journey to Birmingham. Madame Dotti made a most favourable impression here, not having been previously heard in cantata, although well known to Birmingham music lovers in opera. Dr. Villiers Stanford's "Revenge" found even more favour with the public than Dvorak's "Spectre's Bride." It was given here for the first time, and our chorus was perhaps never heard to better advantage. The work had been thoroughly schooled and rehearsed, and special commendation is due to the singers for their perfect intonation and precision Mr. Stockley conducted both works with great tact and judgment. Madame Agnes Miller will give her second Chamber Concert at the Masonic Hall on Thursday, assisted by the well known Shinner Ladies' String Quartet. The programme will include Quartet in A minor, strings, Schubert; Pianoforte Quintet in F minor, Brahms; Sonata in A for violoncello, Boccherini, Fantasia in G minor, for pianoforte, Beethoven.

Glasgow, Tuesday, Feb. 14.—At a concert given at the City Hall, on Saturday evening last, under the auspices of the Abstainers' Union, the annual gold medal competition for amateur vocalists took place. The competitors numbered ten, three sopranos, one contralto, three tenors, and three basses, and they came from towns both in Scotland and Ireland. The programme was an aspiring one, each competitor having to sing three soli, viz., Sacred, Scotch, and English. The gold medal was awarded to Miss Maggie Bowie, contralto, Greenock, and the silver medal to Mr. George Neil, tenor, Thornliebank. The large audience were well pleased by the Judges' decision. The Judges were Messrs. J. Seligmann, Emile Berger, W. M. Miller, Wm. Moodie, and Wm. Smith.—E.J.R.B.

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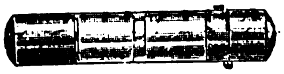

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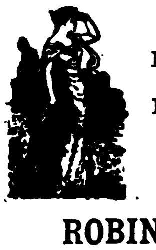

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Facts and Comments.

Mr. Mackenzie was elected Principal of the Royal Academy, on Wednesday afternoon.

The decadence of private concerts is a grievance of long standing among professionals, who, in times gone by, were accustomed to find a happy hunting ground in West End drawing rooms. Sir Julius Benedict was fond of recounting to his friends that, whereas, at one period of his career, he made £300 to £400 a-year by organising entertainments of the kind, latterly the profits accruing from this source rapidly diminished till they fell to *nil*. Possibly the sudden awakening of society to the attractions of reciters and comic singers of refined type, may have had something to do with the change. It seems not improbable, however, that these, in their turn, will have to yield place to new comers, if there be truth in the report that Mrs. John Wood and Mr. Arthur Cecil, mean, this season, to regale the upper classes with dramatic entertainments in their own drawing rooms.

So far as art is concerned, these changes and shiftings of fashionable taste have little or no significance except inasmuch as they show that, whatever owes its existence to a whim of society, must expect, in due time, to be supplanted by some newer whim. The cause of music has owed little, in these latter days, to private concerts or to private patrons. No heaven-born genius, no hitherto neglected singer or player has been revealed to the world by their means, and if any such exist, it is to their new patron, the public, that they must appeal for recognition and support.

We have been asked to insert the following report of a recent action at law:—On the 3rd instant, in an action before Mr. Justice Kay, brought by Messrs. Stanley Lucas, Weber, and Co. against Messrs. Pitt and Hatzfeld, Mr. Vernon Smith applied on behalf of the plaintiffs for an injunction against the defendants to restrain them from infringing the copyright in a song belonging to the plaintiffs. The defendants appeared in person, and submitted to the injunction, which was made in the following terms: "That the defendants, their servants, workmen, and agents should be perpetually restrained from publishing, printing, selling, delivering, or otherwise disposing of, or distributing, whether gratuitously or otherwise, a song called 'My darling was so fair'; or, 'In a distant land' (In der Fremde) English version by Mrs. Malcolm Lawson, or any copy or copies thereof, or any other publication containing a colourable imitation of the name, title, or title-page, or composition of the plaintiff's song of that name 'English version by Constance Bache,' and from copying or printing from the plaintiff's said song." The defendants were further ordered to deliver up all unsold copies in their possession of their song, and to pay the costs of the action.

The programmes of the forthcoming Richter Concerts, will, in addition to the familiar Wagner excerpts, include the closing scene and "Hagen's Wacht" from "Götterdämmerung," and the "Schmiedelieder" from "Siegfried." Mr. Stanford's Irish Symphony, originally produced at these concerts, and since then given with great success in Hamburg and Berlin, will be repeated.

Dr. Joachim received the degree of Mus. Doc. Oxon., last week. The sister University, it will be remembered, conferred the same honour on the great violinist eleven years ago, when an interesting concert, including an overture by the new graduate, was given. There was no kind of musical pomp and circumstance at Oxford, a fact which throws a curious light on the comparative artistic capabilities of our two centres of learning.

Mr. Armbruster, at the London Institution, Finsbury Circus, E.C., delivered a lecture on "The Historical Development of Pianoforte Music from Bach to Liszt," last Thursday. It was amply illustrated by performances.

Mr. Justice Kekewich had before him in the Chancery Division lately a patent case about organs turned by handles. An amusing scene happened during the afternoon. The rival organs were placed on each side of the judge on the bench, and Mr. Moulton, Q.C., and Mr. Aston, Q.C., the counsel, were invited by Mr. Justice Kekewich to display the excellences of their clients' musical instruments. The counsel ascended the steps to the bench, and Mr. Moulton, Q.C., treated the Court to an operatic air on his client's organ. The novelty of music in the dull atmosphere of a Chancery Court caused great amusement among the spectators. When Mr. Moulton attempted to play a tune on the rival organ he was unable to extract any sound. His lordship advised him to discontinue the task, with the jocular remark, "I am afraid you are a bad organ-grinder, Mr. Moulton."

We are informed that the famous publishing firm of "Tito di Gio. Ricordi," of Milan, has been turned into a limited company, of which Signor Giulio Ricordi will be the sole responsible manager. Signor Lisei will be, as heretofore, the representative for Great Britain, Ireland, and the Colonies.

Signor Giulio Ricordi, as everyone knows, besides being an excellent man of business, is also a composer of distinguished merit.

On Saturday afternoon, February 18, a meeting was held at the Whitehall Rooms, Hotel Métropole, under the Presidency of Mr. Joseph Barnby, for the purpose of presenting to Mr. A. Pollitzer a testimonial signed by his past and present pupils, amongst whom we notice the names of Lady Kemball, Lady Adela Larking, Mrs. Dunbar Perkins, The Hon. Audrey St. Aubyn, Miss Kate Chaplin, Miss Adelina Dinelli, Lt.-Col. Farquhar Glennie, Mr. Louis Hervé d'Egville, Mr. F. M. Gye, etc., etc.

The proceedings were opened by the Chairman, who, with feeling, referred to his long friendship with Mr. Pollitzer, and testified to the pleasure that it afforded the signatories to be enabled to give expression to their admiration of the genius of their master and friend. Mr. Barnby then, amidst loud and enthusiastic applause, handed to Mr. Pollitzer an illuminated address, accompanied by a gold repeater watch, by Messrs. Hunt & Roskell.

Mr. Pollitzer, in reply, thanked the chairman and his pupils for the exceedingly beautiful testimonial they had presented to him; it would ever be cherished and valued by him as a tribute of esteem and affection on the part of his friends, which was as unexpected as it was appreciated. A vote of thanks was accorded to Mr. Chas. Davis, the honorary secretary, who suitably replied. A vote of thanks was also carried, by acclamation, to the chairman, proposed by Mr. Fanning Gye. Mr. Barnby, in reply, said that had he, instead of Mr. Pollitzer, been the recipient of this testimonial, he could not have experienced a more lively pleasure than he did, in being chosen to hand it to his old friend. The company, which numbered upwards of 300, then separated. A telegram was received from New York, from B. J. Fuller, Esq., saying—"With you in spirit," and a letter was read from Dr. Wylde, expressing his regret at not being able to be present, and his admiration for Mr. A. Pollitzer, as a professor, and his personal friendship for him.

The watch is inscribed: "To A. Pollitzer, Esq., as a mark of affectionate regard and esteem, from his grateful past and present pupils. Feb. 18, 1888."

The first of the customary Lenten performances of Bach's Passion Music (St. John) was given at St. Anne's Church, Soho, on Friday, the 17th, and was fully up to the now well-established standard of merit of these services. The Rev. W. Batson, Mus. Bac. Oxon., conducted efficiently, and Mr. Ould displayed much judgment in the management of the organ, in conjunction with an excellent orchestra. The quality of the boys' voices in this choir is as exceptionally pure and good as their training is correct and thorough. In fact, considering that the material is selected exclusively from the National Schools of the parish, the results obtained are really marvellous. The Passion Music was preceded by a short service, including Barnby's Magnificat in E flat, and followed by the hymn, "Jesu, my Lord, my God, my All," also to music by Barnby.

At the concert given at St. James's Hall, on Thursday evening last week, by the Stock Exchange Orchestral Society, a decidedly optimist feeling prevailed; and the tendency was firm all round, with the exception of some slight fluctuation in "Paradise-and-Peris," which, however, recovered towards the close; "Haydns" and "Cherubinis" were buoyant. The vocal market was undisturbed by either bull or bear operations, Miss Esmée Woodford being at a decided premium. Not a single defaulter was declared, and the hammer was laid aside for the bâton, which the intelligent conductor, Mr. George Kitchin, wielded with skill and success.

We have been asked to publish the following circular, the purport of which we cordially endorse:—"We venture to make an urgent appeal on behalf of the widow of a violinist who for some years was engaged at the Philharmonic, Crystal Palace, and other concerts, and who died of consumption after a long illness, during which his small savings were entirely exhausted. His widow was left, in delicate health, with nine children, whose ages range from 4 to 16. One of them has since died. Two only are earning anything, the oldest son, who is in an office, and one, eight years old, temporarily engaged at a theatre. The mother is now living in one room with six of her little ones, who need food, clothing, and education. Any help will be carefully administered to meet their present need and provide for their education. This sad and deserving case is strongly recommended by the undersigned, and those whose names are marked with an asterisk will thankfully receive donations: *Lady Thompson, 35, Wimpole Street, W.; Sir Arthur Sullivan, 2, Queen's Mansions, S.W.; *W. G. Cusins, Esq., 40, Montagu Square, W.; August Manns, Esq., Crystal Palace."

Amongst the latest engagements for Mr. Harris's Italian Season are Madame Trebelli and Madame Helène Crosmond.

Her Majesty the Queen has been graciously pleased to forward a Jubilee medal to Mr. George Millen, bandmaster of the Royal Marines, at Portsmouth. This is the second mark of Royal favour possessed by this band, as its members already wear the Prince of Wales's crest as a decoration (by His Royal Highness's command), in commemoration of the band's services when it accompanied His Royal Highness to India, in the "Serapis," in 1876.

Miss Bertha Moore has been engaged to sing in the Trebelli concert troupe, in the place of Miss Alice Whitacre, who is seriously ill.

Madame Burns's jewels, represented as worth £500, lost a week since, were restored to her by three boys who found them, they state, in the satchel, in Rodney-street, Liverpool, but were afraid to hand them over to the prima donna at an earlier period. Meanwhile a reward of £50 had been offered for recovery of the jewels, and this will be paid by Madame Burns's husband (Mr. Leslie Crotty) to the boys.

An autobiography of Sims Reeves, with plenty of personal reminiscences, is in the press. A further batch of correspondence between Goethe and Rochlitz, at one time the leading musical critic of his day, is also announced.

The following statements with regard to the withdrawal of Josef Hofmann from public life are culled from the American correspondence of the "Daily News," and should be taken *cum grano*, as the saying is.

"Josef Hofmann has been withdrawn from the concert stage by his father, who says he is overworked and will not play any more for many years, but return to Europe in a few weeks. The mother says it is a question of the boy's life.

He is worn out with the work he has been doing, and his parents are determined to stop it before it is too late. She says: 'Time after time Josef came home from a concert unable to sleep. He would toss and tumble about until nearly the morning, and appeared to be utterly exhausted. After every concert he complained, and wanted to know why he had to do it. When he first came to the hotel he was bright and strong, but now his nerves are unstrung, and he is unfit to play. He said a short time ago, when first he lived in the hotel, that he could push the big door open with one hand, and now he could not open it with his whole body. After a concert his little arms are all tired out, and he wants to give it up. Josef will positively not play again either this season or next. We are going to give him a long rest, and while he stays in this country he will not touch the piano again even for practice. He will not be seen in public again for at least five or six years. While we are resting we are going to take the boy around to amuse him and try to get him back to his usual health. The manager wants him to go to San Francisco, but I feel sure it would only be a question of a very few days before he would be sick in bed if such a thing were done.'"

"During the conversation, Josef was at work, painting a bunch of forget-me-nots, and showing a surprising amount of knowledge of painting, for a boy who has never taken a lesson. He moves in a restless, nervous way, and seems to be completely tired out. His eyes are heavy, and have dark shadows around them. He looks as if he had been taxed beyond his strength. He constantly broke in to express his opinion on the concerts. He said: 'I am not a machine to be played at fifty-two concerts, and am too tired to do any more. It is too much work for a boy like me. I am very glad I have not got to play any more, and hope it will be for many, many years. Let them wait until I am thirty, and then I will play some more for them. I want to study and learn some more. I do not want to go on playing until I am sick in bed, and I am going to stop now. They want me to go to San Francisco, and I tell Mr. Abbey, the manager, I will not go. If Mr. Abbey says I have got to play to-morrow night, tell him I am dead. I cannot play. I cannot concertise any more. I am tired. I am going to live here, and have a good time. What do they want to make a little boy like me work so hard for? I cannot do it. I am not idle. The manager is indignant, and says there is a breach of contract. He denies that the boy is overworked. It is hinted that the real cause of the parents' action is that 100,000 dols. have been contributed for the boy's education, on condition that he leaves the stage."

Betting is not supposed to be lawful in this country, or else we should be prepared to take heavy odds that young Hofmann will appear in London during the autumn, as originally announced. We should, indeed, not be surprised if the ingenious advertiser were not at the bottom of the whole story.

A reporter of "Galignani" has interviewed M. Gounod, and has elicited the following amongst other remarks: "You ask," said M. Gounod, "if Germany is better than France as a music centre for students. My honest opinion is that Paris is far superior to any German city in its musical advantages. Why, where could be found abler teachers than those at our Conservatory? Just look at Ambroise Thomas, Jules Massenet, Léo Delibes, Saint-Saëns, Théodore Dubois—our best composers, in a word, are all to be found in the Rue Bergère. And then I dislike all this nonsense about German music, Italian music, French music, and so on. Geographical boundaries cannot hedge in harmony. There can be no secrets about this art. The laws that govern thorough-bass, counter-point, fugue, are the same all the world over. Rossini once said to me: 'I know but two kinds of music—good and bad.' Music is universal, it is humanity, it is love."

This is all very good talk in its way, but it amounts really to very little more than Hamlet's "Words, words, words." The distinction between good music and bad music is, after all, only begging the question. What is good music, and what bad, and why? This is what M. Gounod and others would find it difficult to answer, except on personal, or, as the Germans call it, subjective ground. Neither is Gounod right in denying the national principle in music. Apart from the characteristics of Folksong, in which such men as Grieg and Dvorak may be said to exist, there is a distinct national, as well as individual *cachet* on a great man's work. If Beethoven had been a Frenchman he would probably have written as Berlioz wrote; and if Gounod had been a German, he would be somewhere on the level of Spohr. Fortunately, he is not.

Herr Professor Hans Wessely, a distinguished violinist, from Vienna, has just arrived here with the intention of settling in London. He is an excellent virtuoso, and well known on the Continent, where he has been performing at all the principal cities with great success. We shall have the pleasure of hearing him play at the Crystal Palace Concert, on April 7, when he will perform Spohr's cantata, in E minor, and Wieniawsky's "Faust" fantasia.

Widor's lovely ballet, "La Korrigane" has been revived at the Paris Grand Opéra.

The other day, at Genoa, in the presence of the special and Royal delegate, Pavesi, the chest was opened in which was preserved the celebrated violin of Nicolo Paganini. The instrument is in admirable preservation, and the veteran Italian violinist, Camillo Sivori, after having tuned it, played several pieces of music, arousing the admiration of all present. Afterwards Paganini's violin was deposited in a case covered by a glass shade.

A clever managerial move is reported from Naples. While Verdi's "Otello," was drawing crowded houses at the San Carlo, another impresario hired the Teatro Nuovo, for the exclusive purpose of giving Rossini's opera on the same subject. Everyone, of course, wanted to make comparisons between the old style and the new style, and Verdi accordingly served as an excellent and gratuitous advertisement for Rossini. If Mr. Harris succeeds in obtaining Verdi's Opera, some rival manager might do worse than take a leaf out of the book of his Italian colleague.

A new opera, "Asrael," by Baron Alberto Franchetti, was recently performed at the Reggio Theatre. The composer is said to be allied to the Rothschild family, and his father, a wealthy banker, had supplied the funds for a gorgeous *mise-en-scène*. The public, accordingly hit upon the bright idea of calling, not only the composer and the librettist and the scene painter and the artists, but also the paternal banker before the curtain, thus furnishing an instance of "almighty dollar"-worship, of which the Yankees themselves might be proud.

It never rains but it pours. Last week we noticed the unearthing of two unpublished letters by Beethoven; this time it is Mozart who supplies a previously unknown letter, addressed to his cousin, Marieanne Mozart. The contents are no more interesting than were those of Beethoven's epistles, and the spelling is, if possible, even more extraordinary.

The extraordinary statement of Richard Pohl, in the "Musikalisches Wochenblatt," according to which Madame

Wagner told him that no letters between Wagner and Liszt were in existence after those published in the two volumes of "Briefwechsel," and extending to the year 1861, has naturally caused a great sensation in Germany. In the latest issue of the same paper, Herr Pohl now declares that his reproduction of Madame Wagner's words was only *approximate*, not literal. There must be, as we stated last week, some misunderstanding somewhere.

BERLIOZ'S "LES TROYENS."

(Concluded from page 128.)

The third act takes place in the garden of the Queen's palace, which is near the sea-shore. The time is at sunset. Courtiers, warriors, and ladies are seen reposing in groups. Soon after a march, founded on the national hymn "Gloire à Didon," is played behind the scenes, and during its progress Dido, Æneas, and other personages enter. Dido seats herself on the throne, and Æneas remains by her side. In the score there are two songs, sung by Anna and Narbal, which, although not devoid of merit, considerably interfered with the action, and therefore were suppressed after the second performance at the Théâtre-Lyrique. The festivities commence with the arrival of the ballet dancers. The ballet consists of three movements, and the last, a "Pas d'Esclaves Nubiennes," has a peculiar charm, and is thoroughly Oriental in character. Four slaves (contraltos) are seated on the ground in the Oriental fashion, and sing vocal phrases to these words: "Ha! ha! Anna pove! midon aé, ieroismè. Dei beraimbé!" during the progress of the dance. At the conclusion of the ballet, Dido descends from the throne, and says to her sister:

Assez, ma sœur, je ne souffre qu' à peine
Cette fête importune . . .

The ballet dancers then depart at a sign from Anna, and Dido asks the court poet for a song, to the accompaniment of a Theban harpist.

The song, however, has no more effect on Dido's mind than the merry dancers have had, and as Jopas is becoming more and more inspired, he is suddenly interrupted. Dido, now turning her attention towards Æneas, asks him to continue his tale of the fall of Troy.

Æneas tells her that Andromache, after the siege of Troy, fell to the share of Pyrrhus, and how, after repeated refusals, at length consented to marry him.

This is followed by a quintet, in which Æneas, Panthée, and Narbal take part. The night now comes on, and Æneas, looking towards the heavens, says "Nuit splendide et charmante," which leads to a septet and chorus. When it is finished, every one, with the exception of Æneas and Dido, retires. The two lovers now being alone, we are of course treated to a love duet. Berlioz, like Wagner, could write inspired love-scenes without being shackled by the trammels of the stereotyped forms of the old Italian opera. Of Wagner it is sufficient to point to Lohengrin and Elsa's duet in the nuptial chamber, the famous one between Tristan and Isolde, and Siegfried's and Brunhilda's in the "Götterdämmerung." But what can exceed in beauty the strains which Berlioz has here placed in the mouths of the pair? The accompaniment is chiefly for string quartet *con sordini una corda*.

This beautiful phrase "Par une telle nuit," is further enhanced by the introduction of the *cor anglais* in the bar (where the voices are silent) previous to the words—"Aux bosquets de l'Ida" (Dido), and "La belle Cressida" (Æneas). We have the "Nuit d'ivresse" over again, and this is followed by another dialogue between the lovers, even more animated than before. Dido leads the way with*—

Par une telle nuit, le fils de Cythérée
Accueillit froidement la tendresse enivrée
De la reine Didon.

And Æneas says:—

Et dans la même nuit, hélas! l'injuste reine,
Accusant son amant, obtint de lui, sans peine,
Le plus tendre pardon.

Very soon after, the stage is enveloped in darkness, and Mercury appears. He strikes with his wand the armour of Æneas, and repeats the significant cry of "Italy."

In the fourth act, the scene lies on the sea-shore, where the Trojan camp is stationed. Their ships are to be seen in the harbour. The time is night, and the song of a young sailor is heard.* This episode will, no doubt, remind many opera goers of the sailor's song in the first act of Wagner's "Tristan and Isolde," although, in the music, there is no resemblance whatever. But it is interesting to note how the two greatest musical colourists of modern times have treated their respective little tone pictures. Instead of being under the influence of romanticism as in Wagner's song, it is impossible for anyone when hearing Berlioz's song not to feel entirely on classic grounds, and Berlioz has further enhanced that impression by writing it in the Hypermixolydian mode. The first verse is accompanied by string quartet *con sordini*, and the clarinet and *cor anglais* are occasionally introduced.

Panthée, followed by some Trojan chiefs, now returns to the camp and says to his companions:—

Préparez tout, il faut partir enfin.
Enée en vain
Voit avec désespoir l'angoisse de la reine,
La gloire et le dévoir sauront briser sa chaine.
Et son cœur sera fort au moment des adieux.

The chiefs re-enter their tents, and two sentinels sing a common-place duet, which is certainly out of place in a grand opera, founded on an epic poem. Æneas then comes in, overpowered with grief, and in a love monologue expresses his despair at having to leave Dido.

Four veiled spectres then appear one after another, and above the heads of each is seen a flame-coloured crown. Æneas, noticing the first, says to him:—

De ta sombre demeure,
Messager menaçant, qui donc t'a fait sortir?

The spectre replies:—

Ta faiblesse et ta gloire.

Æneas, more despondent than ever, says:—

Ah! Je voudrais mourir!

But the spectre will not hear of it:

Plus de retards.

The second spectre comes forward and says:—

Pas un jour.

And the other two together exclaim:—

Pas une heure!

The first spectre then takes off his veil, and discovers himself as Priam.

The three others are the ghosts of Chorèbe, Cassandra, and Hector. Æneas is at last resolved to depart, and, going to the tents, he calls upon his followers to prepare the ships.

At this instant Dido enters, and, on noticing the preparations for the departure, she furiously says to Æneas:—

Tu pars? . . . sans remords! . . . tu cours en Italie?

Æneas gives as an excuse the judgment of the gods. But this does not satisfy Dido, who, distracted with rage and despair, first furiously upbraids him, and then disdainfully turns from him.

Æneas protests against the unkind words which have fallen from her lips, and earnestly assures her of his continued love.

Je vous aime, Didon! . . . grâce! . . . grâce! . . . l'ordre
Divin pouvait seul remporter la cruelle victoire . . .

As these words fall from his lips, the theme of the triumphal march is heard in the distance. Æneas at once accepts the omen, and Dido, although hot with rage, understands its meaning.

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*It will be seen that these words are simply pharaphrased from the dialogue between Lorenzo and Jessica, which commences the last act of the "Merchant of Venice."

*When Berlioz was writing this song, he was thinking all the while of his only son, who was then a captain in the merchant service, as will be seen in a letter to him, dated the 9th of February 1858. "I am more pleased with what I have just written than with all my former works. I believe the terrible scenes in the fourth act will be conveyed in music of heart-rending reality. I have made another alteration in this act; I have cut out a long piece, and substituted a characteristic movement contrasting with the epical and passionate style of the remainder. It is a sailor's song. I thought of you, dear Louis, when I was writing it, and I send you the words."

She then departs quickly. A thick cloud passes over the stage, and there is lightning and thunder. Æneas for a moment is lost in contemplation. But on hearing the sailors shout "Italie,! Italie,!" he quickly enters one of the ships. The triumphal march is now heard in all its glory. Ascanius, accompanied by a Trojan chief, arrives and joins his father. The cry of "Italie! Italie!" is renewed with enthusiasm, while the ships slowly move away. When they are out of sight, the sun rises and the curtain falls.

The first scene of the last act is a hall in Queen Dido's palace. The Queen is resting on a couch, and her sister, Anna, and her faithful minister, Narbal, are in attendance. Dido, overcome with grief at Æneas's sudden departure, is trying to persuade her sister to go and find out her lover, and implore him to come back and stay a little longer.

As Anna and Narbal are about to leave to fulfil the wishes of the distressed Queen, Jopas, the poet, runs in, and informs her that Æneas and his men are gone.

After a long soliloquy, Dido comes to the resolution, like most of the heroines of antiquity, of ending her life on the funeral pyre. Bidding Anna to give orders to the men to build it, she remains alone on the stage and gives way to the lamentations of grief.

She then goes towards the window, and looks for the last time at the place where she and Æneas passed so many happy hours together. The theme of the love duet, "Nuit d'Ivresse," is heard during this sad and touching episode. The last scene* takes place in the palace garden. A funeral pile is erected, and in it are deposited all the presents Æneas had given to Dido. The proceedings commence with a funeral chant sung by the priests. After this, Anna and Narbal prophetically predict the death of Æneas.

Dido then speaks as if in a dream :—

Pluton . . . semble m'être propice . . .
En ce cruel instant . . . Narbal . . . ma sœur . . .
C'en est fait . . . achevons le pieux sacrifice . . .
Je sens rentrer le calme . . . dans mon cœur.

Four priests then come forward, and with solemn steps walk round the funeral pyre. Dido, after she has deposited her crown on the pyre, follows the priests with unconcealed emotion. During this ceremony, Anna and Narbal are on their knees praying, and the high priest, with uplifted hands, is blessing the funeral pyre. When this is over, Dido quickly mounts it, and bids the men light the pyre. Anna and some of the crowd try to drag her away, but she repulses them. Soon after, a scene opens at the back of the stage, and discloses as if in a vision—Rome in all its glory. On seeing this, Dido cries—

Rome! . . . Rome! . . . immortelle! . . .

and falls down dead. The triumphal march is heard soon after, and the curtain descends for the last time.

Reviews.

VOCAL.

Two interesting pieces, by composers celebrated in the last generation, have been issued, presumably for the first time, by Hutchings and Co. The one, a song by M. W. Balfe, entitled "The Dove and the Raven," shows that prolific writer in a decidedly happy vein. That it is vocal will be taken for granted. What is not so much a matter of course, is that the voice part here is something more than a tune written exclusively for popular purposes, while the accompaniment goes beyond familiar conventional methods, and has a relevancy of its own. The other, entitled "Farewell to the Swallow," is a pleasing duet for female voices by Henry Smart, flowing in character, which ought to find favour in many a drawing-room. In six songs for baritone or mezzo-soprano (E. Ascherberg and Co.), Mr. Arthur W. Marchant appeals, and often with success, to singers of some culture. Without attempting high flights, this collection in many parts shows both skill and feeling; the accompaniments being throughout interesting, and the words, which are well chosen, united to music of a fluent and agreeably melodious character. Of these, "While she lies sleeping" will be found a pretty lullaby, while a setting of Tom Hood's well-known ballad, "The Stars are with the Voyager," is perhaps rather more conventional. The four other songs, entitled respectively "Music of the Sea," "After," "I will not follow the swallow," and "Bereft," contain in each case some features of merit. The spirit of an English ballad has been admirably seized in "A Woman's Heart," by Charles Salaman (Stanley Lucas), a simple little effusion, but nevertheless, far removed from commonplace. Let us, in passing, express satisfaction at the adoption by the veteran song-writer of the sensible practice, long neglected, for some mysterious reason, by composers and publishers, of adding a date to his title-page. Had this been generally done in times gone by, many a question of sore perplexity for musical biographers would be set at rest, or, rather, would never have arisen. "The morning smiled, the evening wept," by Ciro Pinsuti (Hutchings and Co.), is a favourable specimen of this fertile and popular composer's work. "He loves but me," an English version of Carl Eckert's "Er liebt nur mich," is a tripping Swiss ditty sure to obtain additional popularity from the fact that it has been sung by Madame Adelina Patti. There is something decidedly taking in a little narrative song, "Oak-tree Farm," by Annie E. Armstrong (same publisher). "In Dock," by F. Novara, in spite of its seemingly invidious title, turns out to be nothing more alarming than a cheery nautical song. "Soul Music," by Alfred Scott Gatty, is a rather conventional setting of some words by Alfred Scott Gatty (both Hutchings and Co.). From Weekes and Co. we receive three songs of the popular type, which may be classed together as more or less spirited :—"Song of the Lighthouse," by T. H. Greenhill; "The Rover," by Lawford Huxtable; and "Prove your Mettle, Boys," by Franco Novara. "Come Back," by H. Martyn Van Lennep, a somewhat featureless drawing-room ditty, will no doubt have its admirers. "Molly's Picture," by Franco Novara, is another sentimental song of the same calibre. Evidences of musical feeling and melodic gift are discernible in "King Louis' Orchard Close," a song by T. S. Wotton (all the above Weekes and Co.).

From Joseph Williams we receive a set of six vocal duets, pleasing and musicianly in tone, by Wilfred Bendall. There is a spontaneity and unaffected charm in "The Sun and the Brook," and in a treatment of Shakespeare's words, "How Sweet the Moonlight," and similar qualities are more or less noticeable in "Weep no More," "Snowbloom," "Song of the Minnesingers," and "A Song of the Season."

The pianoforte score is to hand of Dr. Jacob Bradford's oratorio in two parts, "Judith" (Stanley Lucas & Co.), the production of which at St. James's Hall has been announced for the 28th of this month. The libretto, dealing with familiar incidents in the career of that formidable heroine of Jewish history, has been constructed out of appropriate texts from the Scriptures, authentic and apochryphal. As usual, we postpone consideration of the music until after the first public performance, and this plan becomes especially desirable in the case of a work of such extent and solidity. "Elinore; or the Border's Bride," a pastoral operetta of the lightest kind, the words by John Oxenford, and the music by Edmund Rogers (Weekes and Co.), contains some tuneful numbers, and should find acceptance with choral societies. "Cock Robin's Wedding," a children's cantata by Edward Dorn, words by Mrs. Alexander Roberts (Hutchings and Co.), ought to be a great favourite with young folks. The soli and choruses for treble voices are short and lively, and the accompaniment appropriately easy, the whole being evidently designed with careful regard for the requirements of juvenile performers.

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* This scene seems to have given Berlioz considerable trouble, because in a letter (dated the 20th of January, 1858) to Dr. von Bülow, he writes :—"You ask me what I am doing. I am finishing the 'Troyens.' I have been unable to work at it during the last fortnight. I am at the final catastrophe. Æneas has gone, . . . How am I to express the anguish of heart, the cries of lamentation? They frighten me. I am especially anxious about the accentuation of the passage allotted to Anna and Narbal in the midst of the religious ceremony of the priests of Pluto. Is it a violent imprecation, or dull, concentrated fury? If poor Rachel were not dead, I should have asked her. You *think*, no *doubt*, that I am too good natured in paying so much attention to truth of expression, and that anything would be true enough for the public. But how about ourselves? Well, I daresay I shall hit upon the right idea."

The Organ World.

ON CERTAIN EAST END RECITALS.

Though the West End of London is, at present, entirely unprovided with organ recitals of the concert room type, there seems actually to be a sort of plethora at the East End of the great Metropolis; at any rate, a competition, so to speak, seems to be in progress, which is interesting enough to demand attention. For a good many years the famous, indeed the most famous of all the various series of organ recitals have been continued at the Bow and Bromley Institute, with much spirit and conducted with sound judgment. By the liberality of the public, a new, great, and valuable institution, the People's Palace, has been erected on the same line of road, about a mile west of the well-known Bow and Bromley concert room; and in the fine concert room of the new Palace—standing much upon the site of the Beaumont Institution, one of the earliest homes of the organ recital—another fine organ has been added to the now rather numerous concert organs of the East End. This desirable addition to the musical advantages of the eastern side of London, has, however, opened a curious question of competition. Before proceeding to discuss this matter, it will be well to state that no formal complaint is being laid before the public in the interests of either of the excellent institutions whose competitive juxtaposition is being considered; the matter is merely being stated by an independent writer, as involving a curious instance of the desirability of mutual arrangement in connection with public interests. And, certainly, it will be granted that just as perfect freedom as regards walking in the public streets does not bestow any license permitting passengers to jostle each other; so free trade in art should be conducted upon lines which permit public bodies to work in harmony for the public good with a due regard for mutual interests whenever possible. Of course, it must at the same time be conceded that there is a possibility of even rightly conducting a form of competition in which one side has the advantages of State or private aid not necessarily possessed by the other side. Public interests may even call for some form of public monopoly, as in the State possession of postal and telegraph work. However, such forms of monopoly are rare in free and energetic nations, and in England but little known in the world of literature and art. In the present instance public benevolence has supplied the subvention which has enabled the People's Palace to enter into organ-recital-giving competition at a decided advantage with the Bow and Bromley Institute, an equally deserving, but an almost entirely self-supporting, institution. This public benevolence also takes a very practical form in another direction in favour of the new Palace, the kindly aid of the artistic world. Thus, the organists who, and rightly too, look upon engagements to play recitals at the Bow and Bromley Institute as professional matters will, in a charitable spirit not to be criticised in any way, give their voluntary services at the People's Palace. The same remark holds good regarding our popular vocalists, who are ever ready "at the call of charity" to aid any good cause. Then it is said this, one would not say unfair, but rather exceptional and uncalculated-upon, competition is to be seen in, perhaps, a still stronger light as regards performances given by leading military bands in the two institutions. One of the Guards bands may, says rumour, be required by the regimental authorities to play at the People's Palace for the benevolently-thought-of sum of two or three pounds; whereas, the same band might, by the technical courtesy of the commanding officer, be permitted to accept an engagement at the Bow and Bromley Institute or, perhaps, something between £30 to £50—this being tated approximately and without positive knowledge. Of course, the self-supporting character of the institution just named, has naturally secured a more dignified artistic position; not only by reason of the experience and artistic earnestness of its managers, but by force of the simple reason that that which must be paid for is commonly of a higher quality than that which is given away. This remark is applicable, according to rumour, to the character of the different organ recitals. For although some of our best performers have kindly aided the People's Palace, complaints are now being made that some of the volunteer organ recitals given there are by no means of a high standard, or even of a fairly satisfactory character. An esteemed correspondent reports of one of the free Sunday recitals at the Palace, that the playing was not calculated in any way to advance public taste; and, truly, one of Mendelssohn's devotional airs thrown out on a powerful reed stop, with a very free accompaniment, and distorted by the eccentric accentuations of a diligently pumped swell-pedal, cannot be regarded as conducive to the advance of public taste. This statement brings forward the question, how far benevolent intentions are compatible with gifts of an inferior type. The "benevolent" individual who gave bad and adulterated food to the poor, would be in danger of sharp criticism; and, similarly, he who is concerned in purveying injurious mental food should be duly judged, however "benevolent" his original intentions may have been. My esteemed correspondent has a remedy, in a proposal that the College of Organists, through its members, should help forward the good cause, by furnishing high-class organ music to the frequenters of the People's Palace. It is timely also to express a hope that the members of the College of Organists, and all other lovers of organ music, will likewise do all they can in every direction to support the valuable recitals at the Bow and Bromley Institute, which not only, like the People's Palace concerts, do much for a large and deserving class, but furnish a high standard of performance, and have greatly assisted in developing organ music in our midst. As leaders in this last-named direction, the Managers of the Bow and Bromley Institute deserve the warm and faithful support of the concert-going public.

E. H. TURPIN.

MUSICAL ELOCUTION.

BY G. E. LAKE.

First of all he must realise that the nose is given for resonance. When a man is said to "sing through his nose," he, as a matter of fact, does just the reverse; and if any doubt this, let them close their nostrils and try the effect! It is, therefore, necessary not only to employ the chest cavity as a sound-board, but also to take advantage of the natural substitutes for organ tubes. This is best effected by economising the breath, expanding the chest, and directing the sound towards the front of the mouth, endeavouring to make it strike agains the teeth, which are kept clear of the lips to avoid "damping" of vibration by the latter. Signor Lamperti advocates the us of the vowel I (ee) for vowel exercises, and its resonant quality is easily tested, especially if prefaced by the compound vowel "oo," the most travelling sounds known being that of the Australian koo-ee and the English soo-eep, which latter cry softly uttered reaches almost as far as the yell of the most blatant costermonger. All vocalists know well the difficulty of enunciating the vowel ee upon a high note, when the sound is thrown to the back of the soft palate; but by familiarising the lower intonation to this vowel the difficulty is greatly mitigated, and the effect of the voice ringing against the teeth produces a trumpet-like quality of tone, and an ease in effect which are indescribable, but eminently gratifying. Of all the six vowels, the broad Italian A (aa) stands alone for imparting a pure and open quality of tone; and when once it can be brought well to the front of the mouth, the quality is in its greatest perfection, of which more anon, Meanwhile, the claims of the others to similar treatment by means of this throwing forward of the tone cannot be too strongly urged, because the resonant or travelling quality of each vowel should be as nearly as possible equalised by incessant practice, in order that the vocal tone may be enabled to waft each syllable to an equal distance. Having thus briefly touched upon the relationship of elocution with legitimate vocal production (itself the offspring of the union of respiration and resonance), let us pass on to the consideration of the principal faults in the vocal elocution of the day, and of the reason why (apart from the dogma of original sin) these faults should so greatly abound, not only amongst English, but also amongst many English scholars, or at least artists. Why is it that our ears are so constantly offended, even in some of the best concert-rooms, by the most horrible imitations of an expressive, if difficult, language? Gentlemen, one could almost say, why is the evil not greater than it is, seeing that we are never taught to *speak* our words properly in ordinary conversation? Of all the utterers of words, the average Englishman is one of the worst, for the simple reason that his cosmopolitan language requires more careful study than other and more indigenous ones, and generally receives less, because, as a nation, the English are most prone to consider every useful faculty rather as a "gift" than an accomplishment. When found fault with, the English student of vocal speech takes triumphant refuge in affirming the unvocal nature of our tongue. Well, in some respects it is less vocal than other languages, but its sound is, *de facto*, much less faulty than is generally asserted. I would even go so far as to assert that English is better to sing than some other languages, in respect, at least, of its requiring greater intelligence, and a more careful study for its proper rendition. Briefly stated, our difficulties are mainly as follows:—whereas, in Continental languages, the all-important vowel almost invariably governs the word or syllable in which it is contained, in English, the vowel is governed by something which precedes or follows it. The vowel "a" has some different sounds, "i" some, and the combination "ou" some. If we say the word "draft," we do not know, until the context is supplied, whether we speak of an air, or utter a cheque. In the words of the old song—

I know a bank
Whose scents are cent per cents,
Whose airs are *drafts!*

etc. Now, even if we spell this last word as draughts, we are still at the mercy of the context in order to know whether we imply a current of air or of liquid, or the occasion of thirst and the means for alleviation thereof. The effect of this confusion upon unstudied vocalism is obvious. The singer, whilst he is articulating his vowel, thinks of the consonant to follow, and alters too soon the position of his resonance productors, to the entire detriment of his vocal tone. Next, our consonants frequently occur *en masse*, and, like the Teutonic, awkwardly in the extreme, as when the sybillant is followed by sybillant or by "sch," percussive by percussive, labial by labial, etc. How often do we laugh at the Scottish dialect; yet, whilst the educated Scotsman speaks far better English than we Sassenachs, the most uneducated "Glesga" shipwright would scorn to say "wen," "were," and "wye," as if he meant when, where, and why, or to say "weal" if he meant wheel. I say, therefore, that spontaneous utterance is not for our language. English must be studied until its correct pronunciation becomes, in a manner, hereditary.

(*To be continued.*)

"The Year Book of the Church of England" states that the Church has 154,000 unpaid, and 19,000 paid men singers, and of female singers about 57,000 unpaid and 2,100 paid.

CONGREGATIONAL CHURCH MUSIC.

A paper on this subject was read before the Sidcup Christian Literature Society, at a recent meeting, by Mr. E. Griffith F.C.O., of Chislehurst.

Defining his sense of the term "reform," Mr. Griffith said he advocated nothing more nor less than is plainly and distinctly directed throughout the liturgy. All would agree that the ideal employment of music in public worship was that the whole congregation should sing in all those musical portions of the liturgy assigned to them. But from a very long and varied experience as an organist in the village, country town, and London churches, he could say that nine-tenths of the congregations did not sing at all, unless in a very simple hymn or chant. It was his conviction that the rapid advancement of musical knowledge, and the greater efficacy of church choirs, did nothing to interpret the real spirit of the liturgy. Considering the power and influence of music as an aid to worship and a source of strength to the Church, it augured ill of the vitality of that Church which could not enlist the voices of its congregations in the musical service, the right and the duty of the people at large, which could, or ought to be effected in every parish by care and judgment. Why was hearty good congregational singing so rare in our churches? Church music was constantly becoming more elaborate and ornate, not only silencing the congregations, but taxing the powers even of our highly-trained choirs. The voluntary choir was consequently becoming a thing of the past, and every man, woman, and boy possessed of the requisite musical ability were demanding payment for their services in praising God by deputy in our churches. Simple, solid, and ecclesiastical music was fast becoming banished from our services. Archdeacon Farrar had written to him on the subject: "The spirit of professionalism in a choir is the ruin of the spirit of devotion in a congregation." The people were not wholly blameless. Dr. Hullah said of them, forty years ago:—"To the shame of our upper and middle classes of society, be it spoken, congregations do not sing. The voice which on Saturday night has held entranced admiring crowds, is on the Sunday morning tuneless. The amusement of a crowd is an object worth years of study; but the praise of God is left to the school children; it is not genteel to sing in church." Certainly there was plenty of music heard in the majority of the churches—music most artistic, most beautiful; but for the choir only. The great congregation was voiceless. He did not desire to do away with church choirs; but to show how they could be made most valuable in leading and assisting the congregation in all the music intended for the people—the original object of the institution of choirs. He depended in a great measure upon musical illustrations to prove that congregations might be relied upon for taking an effective part when all such music was adapted to their wants.

With regard to the different divisions of the liturgy, the Confession should be spoken on a low note common to all voices Supplications for mercy and pardon should be in the natural and simple monotone; the one voice, without confusion and jumble. A note common to the generality of mankind should be used. Congregations would not even attempt to respond on a higher note than E. Why, then, should they sacrifice the duties and the desires of the people to the ambition of choirs? In coming to the canticles and psalms, a grand opportunity for chanting is given, assuming suitable music for the burst of praise from a congregation. But here, again, people were compelled to stand as listeners, simply from the ornate character of the music chosen, to the exclusion of grand, solid, and simple melodies. More frequently than not the chants were set so high, even in the recitation notes, that very few could attempt them. Too often the composer was exercised with the exigencies of harmony for the chancel choir rather than the needs of the congregation, and a desire to display his scientific acquirements rather than solidity, massiveness, and simplicity. No part of the service required more care and discretion in the organist's duties than the chanting. They had only to observe the effect in the congregations when a very simple, melodious, and solemn chant was sung. The interest and heartiness shown ought to be sufficiently convincing as to what should be generally adopted. Gregory, in the year 590, endeavoured to meet the need of the people by arranging music, the main characteristics of which should be "simplicity and gravity." Very probably, if Church composers, with all the resources of modern harmony, had in some degree worked more upon the spirit and devotional character of these old melodies or tones, and had not introduced the lighter style of chant known as the Anglican, the voice of the congregation would never have been silenced. But immediately the sensuous appetite for prettiness was pandered to, as opposed to appropriate and devotional effect, all thoughts for the wants of worshippers were banished. He did not advocate the exclusive use of Gregorian chants, though they had the great charm of reverence and devotion when sung in unison with appropriate accompaniment. The great majority of Church people could not be induced to sing and enjoy them, but this was no reason for filling our modern chant-book with that which was totally unfit for congregational use. The music and pointing, and those who arranged or composed it, were to blame for the bad chanting of the people. Even in many churches where Gregorian chants were used to the psalms, the irreverent gabbling of choirs at the utmost possible speed, often at variance with the organist, effectually destroyed all efforts of the congregation to join in the chanting. Frequently, again, where Anglican chants were in favour they were injudiciously chosen, as regards their pitch and florid character. It was desirable to return to that ancient usage of singing the psalms in unison to grave and solid melodies. These melodies need not be so severe as some of the ancient tones, for it was quite possible for composers to produce good ecclesiastical chants, truly devotional and expressive of the words.

The pointing of the Psalters was another difficulty to be removed. All difficulties in the matter of pointing would vanish by pointing the music to every verse. In his illustrations he endeavoured to show the simplicity of this arrangement; and, as before stated, this was convincingly proved on seven different occasions lately by the vigorous and efficient singing of the audiences and congregations at first sight. Only the ignorant would attempt to defend the reading of Psalms.' We need to restore music to its original connexion with the Psalms, and to acknowledge it here, as elsewhere, the natural expression of our deeper and united emotions. Nothing could justify the prevailing custom in parish churches of singing the canticles to elaborate and anthem-like music called services. Surely these canticles were the special property of the people, and should in no case be made select performances in the chancel. That was a grave mistake, and should never be countenanced or encouraged by the clergy. He especially referred to those very ornate compositions which many organists selected for exhibiting their own mechanical dexterity and the efficiency of their choirs. Why should assembled worshippers be denied their undoubted privilege of singing the grand old *Te Deum*? The service lists of London church choirs would show that possibly, with the exception of the *Venite*—which, fortunately, had not yet been set to a service—every canticle for morning and evening service was sung to a composition taxing the best choirs and organists to execute. Was this edifying to the people, or tending to strengthen the Church's hold on the masses?

Among the clergy who had answered his inquiries, the Rector of St. James's, Exeter, Prebendary Dumbleton (a former curate of Chislehurst) wrote thus:—"But what needs to be done is, I think, that someone should set himself to compose or compile such plain and sound music as you would have. Many would be glad to use it. I have been looking about for such all my life. All you say about the unhealthy advance of choirs as musicians I quite appreciate. Have you ever heard of the choir singing alternately with the congregation? This I have accomplished now in three churches, and it works admirably. I mean in psalms and canticles, when the latter are plain." However, he found it almost impossible to get even an attempt at this from clergy who heartily concurred in his suggestions.

Mr. Griffith said the anthem was the only part of the service where the separation of the duties of choir and congregation was a gain to both. Listening to a good and suitable anthem, well sung, could fill the heart with devotion and prove a spiritual blessing. A well-known rector of a London parish wrote thus:—"The most elaborate music of which the choir is capable should be used in the anthems as a special offering to God, in which the congregation are only expected to join in spirit." It was infinitely better, however, to substitute for the anthem a good hymn, when the former was not calculated, through imperfect execution, to prove an effective musical sermon. For the greatest service of adoration and praise—Holy Communion—simple, grand, and solemn music was required, and not adaptations from Mozart's Masses, and other works, which some of the musical clergy were injudiciously introducing into their churches. Reform was urgently called for here; and the Eucharist service should be guarded from all that pertained to sensationalism, and adapted in its music to aid devotion rather than lead to distraction.

As to hymn singing, all would agree that this portion of Church praise-worship was the most satisfactory, and that here, if anywhere, the voice was occasionally heard of the congregation. Improvement might be effected by the abolition of all flimsy, light, and sickly tunes, the lowering of the general pitch to suit the voices in a congregation, especially desirable for male voices, and by varying the music in some of our hymns according to the change of sentiment; pointing the words of every verse under the music, thus giving greater confidence to the congregation, and opportunity to the clever organist for more variety of expression and execution. His conviction was that a full and hearty interpretation of the liturgy would never be heard until serious efforts were made to adapt its music and responses more to the level of general worshippers. The Church would then gain the enthusiasm and hearty support of the people generally, more by giving them an opportunity to perform their own sacred duties than by the most perfect rendering of a select choir. Responses were being set to suit a choir only; psalms were often sung to chants which few could reach, and the canticles were made into elaborate anthems. Even the creeds—our common acts of faith—were made occasions of display for the choir and organist, leaving nothing to the people, unless, indeed, they muttered or whispered the Amens.

As an organist and musician, he was not really taking an antagonistic course in opposing the introduction of high-class music into our service. He would—in the anthem only—employ the whole resources of modern art, which, if properly prepared, would tax the time and abilities of all engaged in a choir. Moreover, he believed that our organists would improve their positions and gain the support and countenance of congregations by thinking of, and working more for, those congregations. Dr. Allon, of Union Chapel, Islington, had explained to him the system which had been so successful there. Regular practices for the congregation, a choir of about sixty, which led but did not sing for the congregation, and a distinct Psalmody class directed by the organist. Every member should be supplied with the music of a simple, effective sort. Only let the clergy show a willingness and determination to get such music, and without the least doubt the people would make it a second duty and deem it a great privilege, both for the home circle and Church, to provide themselves with it. Here was an extended field of operations for an enthusiastic and clever organist (who should always reside in the parish), and he would become the guide and teacher in matters musical to the whole parish. Many clergy had expressed sympathy with the object, but had not gone further. He suggested the establishment of an association for promoting a correct rendering of the liturgy by all congregations. That it would succed was, in his humble opinion, beyond doubt. If such a service were once gained, chilling restraint, stamped by worldly custom in all our churches, would be banished for ever. Music would be restored to its original connexion with the liturgy, and acknowledged here, as elsewhere, as the natural expression of our deeper and united emotions. By dispersing the whole or part of a choir for a time amongst the congregation—all being provided with easy, effective, and solid music—every assistance would be rendered and confidence given to the people in their first attempts to do their duty. A choir in this sense was the very life of congregational singing; "and the life of the choir is the elementary music class," which should also include the whole congregation. It was difficult to dispute the assertion of Dr. Monk that the larger the organ and the better the choir-singing in any parish, the worse would be the congregational singing. What a brightness, a reality, a soul-stirring, heart-lifting effect if all this could be made to promote the singing of the people instead of superseding it.

The paper concluded with the opinions of a few out of the numerous clergy and laity who had written to Mr. Griffith, including the Archbishop of Canterbury, Mr. Spottiswoode, the Hon. and Rev. E. V. Bligh, and the Rev. E. L. Langdon, who said:—"I entirely coincide in your sentiments on the present style and fashion of Church music, much of which is only suitable to a concert room;" the Vicars of Buckingham and Croydon, Mr. George Hulburd, an old and esteemed resident of Maidstone, and a quotation from a letter of Mr. Gladstone to the editor of the *Nonconformist Musical Journal*, which expressed the hope that skill and science might always continue to be the handmaids of devotion, and might never be used to overshadow it.

A spirited discussion followed, in which the Rev. Dr. Gritton, Dr. Poole, Mr. W. H. Gill, and the Rev. G. Simmons, the president, took part, and the heartiest thanks of the Society were accorded to Mr. Griffith.

RECITAL NEWS.

The Dome, Royal Pavilion, Brighton.—Organ recital by Mr. Alfred King, Mus. Bac., F.C.O. (hon. organist to the Corporation), February 11th. Programme:—

Overture Adagio } "Occasional" March	Handel.
Pastorale	Best-Kullak.
Prelude and Fugue in E	Bach.
Andante (Quintett in C minor)	Mozart.
March "Cornelius"	Mendelssohn.
Serenade "Ave Maria"	Schubert.
Gavotte "Louis XV."	Gladstone-Lee.
Serenata	Boyse-Moszkowski.
Overture in E	Morandi.

St. Luke's, Canterbury-road, Kilburn.—An organ recital was given on February 12th, by Mr. F. H. Stokes, Organist of St. Luke's. Programme:—

Toccata and Fugue, in D minor	Bach.
Allegretto in B minor	Guilmant.
Anthem "O Taste and See"	Goss.
The Choir.	
March in E flat	L. Wély.

St. Marks, Lewisham.—The fourth of a series of special services, with organ recital and vocal music, was given on Wednesday 8th inst., at 8 p.m., the organist being Mr. T. Carleton Bates, M.A. (organist of St. Mildred's, Lee); and the vocalist Mr. Frederic Leeds, Mus. Bac., Cantab, F.C.O. (organist of the church.) The programme included works of Wely, Henselt Bach, Handel, (water music) Hoyte and Wagner, and the songs, "Come unto me" by Coenen, and "Blessed is the man" (Extract from Ps. 65, for voices, string band, and organ) by F. Leeds, who also gave a third recital on Wednesday, Jan. 11th, when the programme was as follows:—

Concert Stück	Topfer.
Andante in F sharp minor	Wesley.
Rejoice Greatly (treble solo)	Handel.
Caprice in B flat	Guilmant.
Toccata in F (with pedal solo)	Bach.
Duet, "Love Divine"	Stainer.
Andante from fourth symphony (known as the "Clock-movement")	Haydn.
"He shall feed" (treble solo)	Handel.
Allegro pomposo in D (concluding voluntary)	Smart.
Andante and Allegro	Bach.

Dublin.—Mr. Wm. H. Vipond Barry, A.Mus., T.C.L., gave a recital at St. Bartholomew's Church, on February 3rd, to a large and attentive auditory, who were unanimous in their praises of Messrs. Gray and Davison's splendid new instrument. The programme included:—

Toccata in the Dorian Mode	Bach.
Andante (Violin Concerto)	Mendelssohn.
March from a Church Festival	Best.
Solo and Chorus, "Nazareth"	Gounod.
Offertoire, E flat major	Morandi.
Prelude and Fugue	Eberlin.
Grand Chœur	Guilmant.

CASALPUSTERLENGO, ITALY.

A new organ has been built in the parish church here by Signor Luigi Riccardi. This builder has studied the best features of the German, French, and English organs, and has, says report, produced a remarkably fine instrument. It is built upon the pneumatic system, whether tubular or ordinary is not stated. The organ has about 70 stops. At the inauguration of the organ, on January 30th, Signor Petrali gave a fine performance. His extemporisation is stated to have been full of inspiration, character, and musical science, and a large number of the lovers of organ music assembled to hear his masterly exposition of the beauties of the new instrument.

Notes.

Canon Shuttleworth writes from St. Nicholas Cole-Abbey Rectory, Lambeth-hill:—"I should be grateful if you would allow me to say, in order to prevent disappointment, that there is no foundation for the statement circulated by some of your contemporaries to the effect that Mesdames Albani and Nordica are to sing the solo parts in 'Gallia' and the 'Ninety-fifth Psalm' at St. Nicholas Cole-Abbey. The music will be rendered entirely by our own choir." The statement in question was seemingly a silly hoax."

The following is stated by an American Church paper:—"Inquiry having been recently made in certain quarters as to the date of the introduction of choral service statedly in our churches, it is but graceful as well as grateful justice to mention that the Rev. John Ireland Tucker, S.T.D., rector of the Church of the Holy Cross, was the pioneer in the movement, nearly forty years ago. The constitution of the choir, however, differed in the substitution of women trebles and altos in place of boys. This was a measure greatly facilitated by the foundation of the Warren Home, where a goodly number of girls and young women are provided for, trained and educated under the generous provision of the founders. An excellent musical education enters constantly in the routine. Dr. Tucker, therefore, has at command all desirable accessions to his choir. Mr. W. W. Rousseau has officiated as organist and choir-master for a long term of years, and not a little of the large degree of success realised is due to his professional efficiency and devotion. Dr. Tucker is also identified with the history of our musical development by his production of the widely-used hymnal associated with his name."

At a recent conversazione in Liverpool, Messrs. Gray and Davison (who have a local establishment), exhibited a voicing machine with various organ pipes of different stops, all vibrating at one pitch. Members of the staff also contributed excellent musical performances.

Organ-grinding in a Chancery Court.—Mr. Justice Kekewich had before him in the Chancery Division the other day, a patent case about organs turned by handles. An amusing scene happened during the afternoon. The rival organs were placed on each side of the judge on the bench, and Mr. Moulton, Q.C., and Mr. Aston, Q.C., the counsel, were invited by Mr. Justice Kekewich to display the excellencies of their clients' musical instruments. The counsel ascended the steps to the bench, and Mr. Moulton, Q.C., treated the Court to an operatic air on his client's organ. The novelty of music in the dull atmosphere of a Chancery Court caused great amusement among the spectators. When Mr. Moulton attempted to play a tune on the rival organ he was unable to extract any sound. His lordship advised him to discontinue the task, with the jocular remark, "I am afraid you are a bad organ-grinder, Mr. Moulton."

An American journal observes: "Singing flat or falling in pitch is unhappily not infrequently heard among vested choirs. This is not confined to new and inexperienced choirs. It may be attributed at first to the inattention and indifference of the children to the pitch, and again a defective intonation among the tenors or basses will pull the whole choir down, and yet more frequently it s owing to an unconscious reliance upon the organ accompaniment, thus sacrificing the absolute dependence of the choir upon independent truthfulness of tone. Even in the most thoroughly trained choir, sometimes the processional enters the church singing half a tone or more below pitch, the interval having been lost *in transitu* from the choir room. Still more common is the loss of pitch in the recessional, the concluding stanzas sung in the choir-room, with the collect and amen, falling miserably off from the true pitch. The remedies are simple enough. No untrue voice should be tolerated, as the defect is generally inveterate and incurable. Then there should be such thorough and persistent choir practice without accompaniment that the choir will become absolutely independent of the accompaniment, self-reliant, and using the accompaniment as a help, and not as an indispensable support. Practical attention to these suggestions will relieve our musical services of very painful blemishes."

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next, February 28th, the library will be open from 7 till 8; a lecture will be given by Mr. T. L. Southgate on "The Physiology of Pianoforte Playing, etc." All students interested in the subject will be admitted. The lecture will be delivered in the Bloomsbury Hall, Hart Street, at 8. April 9th, Annual College Dinner; April 10th, Lecture by Dr. E. J. Hopkins; April 24th, Lecture, by Dr. F. J. Sawyer, on "The Primary Rules of Organ and Pianoforte Fingering"; May 22nd, Lecture; June 26th, Lecture; July 17th, 18th, and 19th, Examination for F.C.O. Diploma; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

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The Musical World.
LONDON: SATURDAY, FEBRUARY 25, 1888

CHURCH CHOIRS.—I. ST. PAUL'S CATHEDRAL.

In selecting the metropolitan cathedral as the first of our series of short papers on the representative Church choirs, we may openly declare that the very best form of Anglican music, as it is to be found only in our great cathedrals, is our ideal, and the standpoint from which we shall judge those churches which from time to time will come under discussion. It is not our purpose to express ourselves definitely as to the best form of Church music, nor to thrust ourselves into the quagmire of controversy respecting the opposing merits of Anglican and Gregorian forms. There are advantages on either hand not lightly to be put aside; but it is our intention rather to judge what is, than to determine what should be, leaving the remedy to suggest itself, except in such slight measure as the space at our command may permit.

In the case, moreover, of St. Paul's Cathedral, the critical faculty is considerably disarmed, both by the excellence of the service and by the evident intention which has been manifest of recent years to make that service an example of what should be. Not that its conduct is yet without flaw or blemish, but it is a good way on the high road to complete artistic success. It will therefore be more to our purpose in this paper if we discuss rather the conditions of the existence of the choir, than the merits or demerits of the performance.

The music of the services is presided over by the Precentor, and the Succentor, as his deputy, selects and arranges the works for each day, always in consultation with the organist, Dr. John Stainer. It will thus be seen that the Succentor must be a musician, having much acquaintance with English Church music. At the present time St. Paul's is particularly fortunate in having the Rev. Wm. Russell as succentor, for in him they have secured at once a learned musician and a thorough churchman. With what complete accord this authority and the organist work is well exemplified in the musical excellence of the services. Next in order comes the organist, Dr. Stainer, and the mere mention of his name is a guarantee that the most sacred traditions of the English school will be revered. Under him is Dr. Martin, to whose lot falls the care of the choristers, and who will succeed Dr. Stainer, when the present organist retires from his post.

The choir is composed of six Vicars Choral, and twelve assistants. Whether under the *old régime* the minor canons were included in this latter class is not certain, but that they took an active part in the musical portion of the service there can be little doubt. The Vicars Choral are appointed solely on account of their musical ability, vacancies in their number being usually filled up from the ranks of the supernumeraries. They are paid out of funds specially set apart for the purpose, the assistants being paid out of the general fund.

The number of choristers at present stands at forty, eight of whom are probationers. They are boarded and educated in a choir-house specially built to accommodate forty boys, and are under the care of the Rev. Wm. Russell, Rev. H. D. Macnamara, and Mr. Green, their musical education being in the hands of Dr. Martin, the deputy organist. They are admitted between the ages of eight and ten, by examination. Any parent may have his boys placed upon the list of candidates, and these are examined at such times as Mr. Russell may appoint and as vacancies may occur. There are generally about three examinations a year, candidates being required to possess a good voice, a slight knowledge of music, and of Latin. The education of the boys is such as any parent can desire to fit the child to occupy a good position in a public school when he leaves the choir-house. The excellence of the board is of a high order, and every effort is made, and with signal success, to make the choir-school as home-like as is compatible with school discipline. The musical duties of the boys occupy them on an average for about an hour-and-a-half daily, besides the services. On one day in the week, on Thursdays at present, the choir boys are exempt from afternoon duty, the service being performed entirely by the men.

The services are, as we have already hinted, entirely Anglican.

In this, admirers of Gregorian music may recognise a weakness. The responses are the traditional arrangement given entirely without organ, the last response being sung more slowly and with a whispered intonation almost poetical. There are some minor points about the conduct of the service which would be the better for revision, the selection of the precentor, for instance, not being always sufficiently considered with a view to the musical excellence of the service, but, as a whole, the music at St. Paul's is sufficiently near to complete success to disarm criticism.

THE CLAVI-HARP.

On the afternoon of Friday in last week, a small party of musicians and musical experts assembled in the sumptuous drawing room of the Royal Hotel, at Eastbourne, to inspect a new and wonderful instrument.

The clavi-harp is the invention of M. Dietz, of Brussels, whose family name has been long and honourably connected with musical inventions and mechanism. His grandfather, the first manufacturer of "upright" pianos, being struck with the difficulties and defects of the harp, constructed in the year 1810, an instrument *à cordes pincées à clavier*, the strings being connected with a key board. This instrument, in the form of a lyre, had copper strings and a compass of six octaves. Only one specimen of it is now in existence. A few years later, M. Dietz made improvements on this model, and in 1814 obtained a patent for a *clavier-harpe*, which may be regarded as the parent of the new clavi-harp, but it had many defects, and was soon forgotten by the musical public.

The original idea was adopted by the son and grandson of M. Dietz, and after the labour of many years, spent in countless experiments, the transformed *clavier-harpe* arrived at the perfection exhibited in the newly-patented Clavi-harp, which has been accepted by many eminent musicians, as not merely equal in all respects, but superior in many, to the harps now existing.

It is to Mr. William Webster, of Blackheath, that the introduction of the clavi-harp to the English musical public is due. Mr. Webster is highly esteemed in musical circles, as a thorough musician, a skilful vocalist, and performer on several instruments. Often taking part in orchestral performances, he was struck with the difficulty of finding good harpists, and the unsatisfactory quality of the *pizzicati* played by the string-band in substitution of the peculiar effects produced by the harp. On hearing the clavi-harp, he was so delighted to find in it the best qualities of the harp, combined with qualities of a superior kind—above all, the keyboard, which enables a pianist to produce harp effects, such as chromatic passages, beyond the reach of any but highly-trained harpists—that he resolved to do his best to secure the utilisation of the instrument in England.

The clavi-harp is not a piano which imitates more or less the sounds of the harp; it is a harp which is played by means of keys, as its name indicates.

The pinching of the harp is perfectly rendered in a regular manner, being at once delicate and soft without losing power. The touch is so sensible, so easily affected, that the performer can at will pass through all the degrees from *ff.* to *pp.* without the aid of the pedals. The instrument is tuned by temperament like the piano, but with much greater facility, the clavi-harp having 73 strings, only one to each note, while the piano has from 200 to 300, two or three strings to each note. The strings are metallic, and covered with silk, therefore the instrument keeps in tune better even than the piano, and the strings scarcely ever break.

Anyone able to play on the piano can also play the clavi-harp. It has the same manner of execution; of playing arpeggio chords, and facilities for putting expression into the song or melody. The attack of the touch only differs in this way: In the piano the hammer strikes against the string when the key has obtained its lowest depth. In the clavi-harp, on the contrary, the hook which plucks the string attacks it just as the note or touch is raised—keeping it down simply has the effect of placing the hook behind the string. To play the instrument loudly one must attack the note sharply at the departure, and play it softly. It is exactly the reverse on the piano. This manner of playing reproduces well the movements of the harpist when he lets go the string and puts his finger back.

The touch of the clavi-harp may be compared with that of the clavecin, in which the strings are plucked by means of a quill, but the clavi-harp differs essentially from that instrument, because it is so susceptible of expression; that is to say, the artist can at pleasure pinch the strings more or less, an impossibility on the clavecin.

The instrument is provided with two pedals. The seven pedals which are used in the harp for making half-tones, are suppressed in the clavi-harp, as every half-tone has its special string. In the clavi-harp the pedal on the right is used in playing loud. When putting down the pedal, the character of the harp is shown; that is to say, all the strings vibrate freely through the influence. But to change the tone you raise (or leave) the pedal, and stifle the strings without leaving off playing, that which the harpist cannot do, since he must use both hands to stifle the vibration of the strings. This loud pedal in the clavi-harp aids also in producing an effect which the harpist would never make. In playing the instrument without the pedal, you obtain a dry tone without echo, and you can, besides that, let several notes vibrate by holding the keys down. In this case those strings only corresponding to the notes held down will vibrate, you can, therefore, play a sustained melody accompanied by chords without echo. The left pedal is used for producing harmonic sounds in the octave, as one does in the harp, with this difference, that the most clever harpist can only make four notes in harmony at a time, and on the clavi-harp you can play ten. Finally, very often the harmonic sounds are missed by the harpist, who does not take the middle of the strings strictly. This never occurs in the clavi-harp, because the pedal mathematically divides in two the three octaves of the bass strings. The touch remains the same if one puts down the harmonic pedal or not.

When it is added that the clavi-harp is much lighter than the piano—so that it can easily be moved from room to room, or taken into an orchestra—and is of an elegant form, favourable to artistic decoration, sufficient will have been said to give a general idea of the new instrument. Minuter details would scarcely be intelligible without inspection of the mechanism.

It is undeniable that at the present day, that beautiful instrument, the harp, is seldom played; still seldomer well played. This is attributable to the difficulties it presents to pupils. Its seven pedals must be employed in different ways when notes are to be raised or lowered a semitone; chromatic passages easy of execution on the piano, are almost impracticable on the harp; the same may be said of the shake, and is only after long and exclusive devotion to its study that the harp can become endurable in the hands of an amateur, or the means of furnishing a professional harpist with a moderate income. It is needless to point out how far, in these respects, the harp is surpassed by the clavi-harp.

The superiority of the new instrument over the harp is so immediately obvious to the impartial examiner; it affords such advantages to lovers of harp-music, in facilitating, by means of a keyboard, the execution of passages which experienced harpists find it diffiult to play, and also in rendering frequent tunings unnecessary; it is so likely to exercise a beneficial influence on orchestral performances and on instrumental compositions, and so calculated to add to the employment of the harp where it cannot now be used, that it will hardly fail to become widely popular in this country, as soon as its merits become known.

CRYSTAL PALACE.

At last Saturday's concert two new works by young English composers were performed. The first of these was a setting, by Mr. C. T. Speer, of certain portions of Tennyson's "The Day Dream," viz., those having reference to the old fairy tale of the Sleeping Beauty. Mr. Speer, unlike Mr. Cowen, who, as our readers will remember, has treated the same subject dramatically, has approached his task in a contemplative spirit, and has in consequence written a sequence of melodies more or less tuneful, and more or less reminiscent, without in the least musically elucidating the story. The music is indeed monotonous to a degree, for, in addition to the sameness which is the inevitable result of the method of treatment adopted by the composer, Mr. Speer seems to have little or no sense of rhythm and phrasing; his melodies seem to be all cut to the same length, and the words fitted in afterwards. Some of these melodies are, however, pleasing, the second subject of the prelude being happy; but much of the possible effect of the melodies is destroyed by crude instrumentation. Very different was Mr. Hamish McCunn's setting of "Lord Ullin's Daughter," in the form of the choral ballad, so successfully employed by Dr. Stanford in "The Revenge." Starting with a bold and eminently Scotch theme, and as the dramatic interest of the scene rises using his voices in declamatory passages against a vividly coloured orchestral storm, Mr. McCunn has produced an excellent musical interpretation of the old ballad, and shown that he has already made great strides in the right direction, for in addition to having something to say, he knows how to say it. Mr. Harper Kearton sang very well in "The Day Dream," while Miss Thudichum, who was apologised for, was nevertheless quite equal to the interpretation of the very little soprano music in the same work. A feature of the concert was the performance of Schubert's Unfinished Symphony in B minor, which was exquisitely played, Weber's Overture to "Der Freischütz" and Delibes's "Sylvia" suite beginning and concluding the concert. The chorus might have been better, there being a distinct tendency to drop in the pitch, but the orchestra, under Mr. Manns's direction, he conducting throughout, left nothing to be desired.

LONDON SYMPHONY CONCERTS.

At last Tuesday's concert the principal item in the programme was again the new Brahms concerto. At a second hearing much of what at first seemed obscure becomes clearer, and the beauty of the *andante* has seldom been surpassed by Brahms. Herren Joachim and Hausmann, as before, played the enormously difficult solo passages superbly, while in solos by Spohr and Boccherini they each obtained enthusiastic recalls. The remainder of the programme consisted of Beethoven's overture, "Zur Weihe des Hauses," Volkmann's "Serenade in F," for strings, op. 63, both well played by the orchestra, and a new orchestral ballad, "The Ship o' the Fiend," by Mr. Hamish McCunn. This latter work is an orchestral illustration of the Scottish ballad of the same name, and which bears a close affinity to Bürger's "Lenore," with the difference that a voyage in the demon ship is substituted for the ride which Dvorak has illustrated with such realistic fidelity in his "Spectre's Bride." If Mr. McCunn has not succeeded to the full in his treatment of this difficult subject, he has at least shown a very creditable ambition and a very considerable amount of technical skill. Nevertheless, this work cannot be said to show much more than cleverness, although there are considerable evidences of this quality. The composer conducted, and obtained a flattering reception.

POPULAR CONCERTS.

The popular concert on Saturday, as the occasion of Herr Joachim's first appearance this season in the afternoon, was crowded and animated. The programme opened with Beethoven's quartet in E flat, op. 74, played by MM. Joachim, Ries, Hollander, and Piatti; Mr. Max Pauer was the pianist, and was first heard in the suite "Aus Holberg's Zeit" (Grieg). Being compelled by the applause to give an encore, he added another example of the same master. Herr Joachim followed with a truly wonderful rendering of Bach's Chaconne for violin alone, which caused an insatiable desire for more, and Herr Joachim kindly gratified this desire by again playing an unaccompanied solo (Bach). Schumann's trio in D minor, in which MM. Max Pauer, Joachim, and Piatti were associated, closed the concert. The vocalist was Mdlle. Hermine Kopp. She had some difficulties to surmount, as, just before her first song, the electric light collapsed, and had to be replaced by the gas, and for an unexplained reason the words of her second song were not printed, which naturally diminished its interest. Her nervousness must partly account for a not very successful rendering of Schumann's "Widmung" and Grieg's "What I saw." Mdlle. Cäcilie Kopp acted as accompanist.

Beethoven's Quintet in C major, op. 29, was the chief item in Monday's programme, and received a very fine interpretation at the hands of MM. Joachim, Ries, Hollander, Gibson, and Piatti. Herr Joachim is always at his best when playing Beethoven, and no less in the impulsive finale than in the beautiful *adagio molto espressivo* was his masterful influence made apparent. His solo, Leclair's Sarabande and Tambourin produced such an *encore* that he was obliged to appear again, playing Spohr's Barcarolle in G major. The pianist, Miss Mathilde Wurm, possesses a delicate touch and refined and expressive style, and in Schumann's "Papillons" she was enabled to display these qualities to advantage. Miss Marguerite Hall was again the vocalist, and was very successful in Brahms's fine song "Geistliches Wiegenlied," the effect of which was enhanced by the viola obbligato, founded on an old Catholic hymn, and well played by Mr. Hollander, and Schumann's "The Soldier's Bride." Mendelssohn's Pianoforte Trio in C minor concluded the concert.

MR. HENSCHEL'S VOCAL RECITAL.

The third and last of Mr. Henschel's Vocal Recitals was given on Wednesday afternoon, at the Princes' Hall, and attracted a numerous and highly appreciative audience. The merits of these excellent performances can, indeed, scarcely be overrated; they have ranged over a wide field of vocal music, taking in the old Italian, the French, and the German schools, and in no instance descending below the level of high art. More intelligent and, in their way, accomplished singers than Mr. and Mrs. Henschel it would also be difficult to find, and as a mere education these concerts must have been invaluable to vocal students. The programme of last Wednesday commenced with Cimarosa's graceful duet, "Che bel piacere," followed by a sacred song, "Sei nur still," sung with due emphasis by Mr. Henschel. That artist also gave one of those ballads of Loewe, which he has made specially his own, and which, but for him, would scarcely be known in England, although in the way of narrative music they have few equals, always excepting the standard setting by Schumann of Heine's "Die beiden Grenadiere," in which also Mr. Henschel excels. The lady was heard to perhaps greatest advantage in Liszt's "Die Lorelei," the most poetic, if not the most popular, of the innumerable treatments of that poem. This was indeed a perfect rendering, marked at once by the subtlest refinement of feeling, and by considerable power of expression.

MISCELLANEOUS.

The concert of Herr Ragnar Grevillius took place at 49, Eaton-square, on the 14th inst., and not, as mis-stated in our last issue, at a house in Euston-square. The fashionable audience included a number of Swedes, who were interested in witnessing the *début* of their compatriot.

Mdlles. Marianne and Clara Eissler announced a violin and harp recital at the Princes' Hall for last Tuesday afternoon. Mr. John Thomas's co-operation with Miss Clara Eissler was promised in his duet for two harps, in E minor.

The members of the Lyric Club gave their second soirée of this season at the Institute of Painters in Oil Colours, Piccadilly, on Thursday evening, the 16th inst., when upwards of five hundred visitors were entertained. Amongst others, the following artists contributed to the success of the evening:—Miss Belle Cole, Miss Lucille Saunders, Miss Carlotta Elliott, Miss A. Gomes, Miss Agnes Jansen, Miss Rosa Leo, Mrs. M. A. Carlisle, Mr. H. Thorndike, Mr. W. Nicholl, Mr. Franklin Clive, Mr. Jack Robertson, and Mr. Luther Munday, as vocalists; MM. Theo. Werner and René Ortman each gave a violin solo, Mr. A. J. Hall, a musical sketch, while recitations were given by Miss Alexes Leighton and Mr. George Giddens. During the evening three new songs, by Miss Carmichael, Miss Hope Temple, and Mr. Wilfrid Bendall, were sung, accompanied by the composers.

The fourteenth annual ballad concert given by the East End Society, in aid of the City of London Hospital for Diseases of the Chest, Victoria-park, was held at the Town Hall, Shoreditch, on Feb. 14, under the direction of Mr. Wilhelm Ganz. Among the vocalists were Miss Agnes Larkcom, Miss Frances Hipwell, and Madame Patey; Mr. A. Lawrence Fryer, Mr. Charles Ganz, and Mr. Frederick Bevan. The instrumentalists were Mr. Philip Paque, solo cornet, and Mr. Wilhelm Ganz, solo pianoforte.

SAVOY THEATRE.

"H.M.S. Pinafore" is now preceded at the Savoy by a decidedly ingenious trifle, from the pen of Frank Desprez, entitled "Mrs. Jarramie's Genie." Both the music, which is the joint production of Messrs. Alfred and Francis Cellier, and the humour of the piece itself are of a kind that is very familiar to frequenters of the temple devoted to Sullivanesque and Gilbertian art. In this case the accustomed element of incongruity is obtained by the introduction of Oriental necromancy into modern life, a notion cleverly utilised already in one of Anstey's novels. The veritable Aladdin's lamp, by a curious series of accidents, comes into the possession of a retired upholsterer's wife. From the hands of that lady, after she has enlisted the Genie's services as butler and man cook, at a critical junction of domestic affairs, it passes into those of her husband, a fervid politician, eager for social and parliamentary distinction, in obedience to whose counter orders the Genie, in turn, is compelled to assume the form of an election agent. This, and several other complications, keep the piece going with considerable liveliness, the chief burden falling upon Mr. John Wilkinson, as the slave of the lamp, who not only effects several dexterous transformations, *à la* Cascabel, but displays no small humour in his various impersonations. The other parts were fairly well acted, and the music contains some pleasing numbers. The good ship "Pinafore," with her good captain, is as funny as ever, but the public cannot be expected to laugh for ever. After many a propitious cruise, and a career of exceptional prosperity, the time seems at hand when this unique man-of-war, too, will have to yield to those inexorable laws from which neither ships nor human beings can claim exemption, and no doubt we shall hear presently that "The Pinafore" has been brought into dry dock. Meanwhile, if there still exist any playgoing man, woman, or child, to whom this piece is not familiar, the chance of seeing it as well rendered, and better mounted, than ever before, ought not to be allowed to pass.

Next Week's Music.

THIS DAY (SATURDAY).

Afternoon Concert	Crystal Palace.	3
Popular Concert	St. James's Hall.	3
Strolling Players' Orchestra	St. James's Hall.	8.30

MONDAY, 27.

Popular Concert	St. James's Hall.	8.30
Madame Emily Tate	Brixton Hall.	8

TUESDAY, 28.

Mr. Wade's Chamber Music Concert	Princes' Hall.	8.30

WEDNESDAY, 29.

London Symphony Concert	St. James's Hall.	3
Ballad Concert	St. James's Hall.	8

THURSDAY, MARCH 1.

Purcell's "Dido and Æneas," Stanford's "Elegiac Ode" (Bach Choir)	St. James's Hall.	8.30

Music Publishers' Weekly List.

SONGS.

Away to the Battlefield	M. Soale	J. Williams.
Picture, A (D to E)	L. Grant	Grant, Edinburgh.

CONCERTED VOCAL.

Day-dream, The (Cantata)	C. T. Speer	Novello.
Hear my Prayer	J. H. Pope	"
Jesu, the very thought is sweet (*ad lib.* chorus)	T. C. Grounds	"
Lord Ullin's Daughter, Ballad for choir and orchestra	Hamish McCunn	"

BOOKS.

The Musical Year Book of the United States	G. H. Wilson	Mudge, Boston.

INSTRUMENTAL.

Angioletta (pianoforte)	F. Leideritz	J. Williams.
Daphne "	H. Klussmann	"
Gavotte (violin and pianoforte)	B. Godard	"
Go it Galop (pianoforte)	H. Klussmann	"
Les Cloches de Corneville (harp)	J. W. Glover	"
Midnight Dreams Waltz (pianoforte)	H. Klussmann	"
Nadia "	Roubier	"
Pelican Polka "	H. Klussmann	"

MUSIC IN ITALY.

MILAN, Feb. 18.—Plenty of news, in and out of the capital of Lombardy. *Ab Jove principium*—Verdi's "Otello" has created a new furore in Modena with Signora Mayer, and Signori Durot and Sparapani, as interpreters; all three very good. The same work met with another success at S. Carlo in Naples, with Tamagno, Kaschmann, and Signora Gabbi. The *tenore robusto* (who, by the way, has become a very effective actor, too) made a sensation, as did Kaschmann also, who proved a marvellous Iago. Both these artists, and Signora Gabbi—a beautiful Desdemona—had to repeat respectively, the *Addio, Sante memorie* (three times), the *Credo*, and the *Ave Maria*. Both at Modena and Naples, the work has made the same impression as it did at Milan, the enjoyment growing by degrees on every successive night. The illustrious author received telegrams of sympathy and admiration, to which Signor Verdi replied with heartful thanks, announcing at the same time that "Otello" will be his last work. At our La Scala, Goldmark's "Queen of Sheba," too thinly attended (because of the performers), has been supplanted by Meyerbeer's "Africana," the great and only attraction being Señor Gayarre, who was engaged for six nights at the handsome figure of 5,000 francs per night. Gayarre took many liberties with his text, but nevertheless roused great enthusiasm, and attracted enormous crowds. At the Carcano we had Ponchielli's "Roderigo, Re dei Goti" revived, one of the very first works of the Maestro, written some thirty years ago, in the style of that epoch. Critics have taken a very hostile position towards this old opera, without consideration of the many beauties it contains, and the decided mark of genius revealed by its author who, in later years wrote "I Lituani" and "Gioconda." Signora Brambilla Ponchielli, the widow of the Maestro sang and sings her part in "Roderigo" with love and with the bravura of a distinguished artist. However, despite the critics, "Roderigo" won much favour and applause among the audience, who know less of theory, but feel more. I take this opportunity of stating that "Gioconda," by the same author, met with a great success at Carlo Felice, Genoa, the first performance being attended by a select audience, which crowded the house, and heartily applauded the artists, Signore Pantaleoni, who created Gioconda at La Scala, years ago, Felicita Angeli, Signori Lhérie and Sillich, baritone and basso; the tenor Gabrielesco being the least efficient member of the cast. Meyerbeer's opera was followed by "La Favorita," in which Gayarre also appeared, the general performance being an excellent one. Signor Battistini, the baritone, a young artist, a handsome man, and a refined singer, specially distinguished himself. At the Teatro Argentine in Rome, "Amleto" by Ambroise Thomas, and Boito's "Mefistofele" have been well received. The French Maestro, who was present at the first performance last week, has been the object of a warm demonstration.

PROVINCIAL.

BRADFORD.—Friday and Saturday were given up to forlorn attempts to keep afloat "popular" concerts in the great music hall. On Friday the series was extended by Mr. W. B. Sewell, who has deserted the classics for operatic selections, which do not, however, make his concerts pay their way, although he brings a very good orchestra of seventy men together. On the Saturday night, the local artillery band, a small and hardly efficient string band, with sentimental and comic vocalists were engaged, but this affair was not more successful than the other. The artillery band played very well, and the Creole singer, Mdlle. Young, had uncommon success in ballad airs. She has a fine mezzo-soprano voice, which shows a little want of cultivation in the low register, but is very telling when unforced. The Festival Choral Society is getting into deep water. The reforms noted twelve months ago have not been thoroughly efficacious, as the funds are rapidly lowering, and members are called upon for a substantial subscription. This is demurred to; and while the matter is in abeyance Dr. J. C. Bridge (Chester) has resigned his conductorship, probably to free the committee in considering ways and means. It is to be hoped, however, he will be induced to withdraw the resignation, as the society never had so able, nor so popular a conductor.

STAFFORD.—The Stafford Choral Union gave an excellent performance of Gaul's "Holy City," in the Borough Hall, on Monday, Feb. 6, under the conductorship of Dr. E. W. Taylor. The band and chorus number over 200 performers, and so regular has been their attendance at rehearsal, and so thorough their training, that it would be difficult to conceive a much finer interpretation of the work. This is very satisfactory, considering that the society has been in existence only three months. The solo portions were in the competent hands of Miss Mills, Miss Atkins, Mr. Briton, Mr Horrey, and Mr. Cockerill, of the Birmingham Festival Band, solo harp.

BATH.—The second of the English Ballad Popular Concerts, under the direction of Mr. Albert Visetti, took place at the Assembly Rooms, on Saturday evening. The first part of the programme was devoted to sacred music, the opening number being a duet for two pianofortes, Rossini's "Stabat Mater," admirably played by Miss Lucy King and

Mr. Visetti. Miss King was also associated with Mr. W. N. Squire in Mendelssohn's Variations for piano and violoncello. Miss Emily Squire, a mezzo-soprano of good quality, was recalled for her rendering of Gounod's "There is a Green Hill." Madame Amy Sandon, who possesses a strong contralto voice, sang "The Chorister" (Sullivan), with taste and expression. Mr. O. Yearsley, a well-trained tenor, chose for his song "How many Hired Servants," from the "Prodigal Son." Madame Rose Hersee gained great applause for her solo from "The Creation," "On Mighty Pens," returning to bow her acknowledgment. Mdlle. Anita Alameda possesses a soprano voice of good quality and compass, her high notes being particularly clear and strong. She obtained a recall for her interpretation of Gounod's "My Beloved Spake," the 'cello *obbligato* being played by Mr. Squire, of the Royal College of Music. Mr. Dan Price (bass), was encored for his song, Gounod's "Nazareth," with chorus of male voices. The second part of the concert commenced with Reichardt's "Image of the Rose," nicely sung by Mr. Yearsley, with vocal accompaniment. Miss Emily Squire gave the "Habanera" from "Carmen," and in response to the applause sang "Robin Adair." Mr. Yearsley gave a pretty song by Hope Temple, "Fond Heart, Farewell." Madame Amy Sandon wa recalled after Tennant's "Song of the Heart," but declined to repeat it. A pianofore solo "La Regata Veneziani" (Liszt), beautifully played by Miss King, was much appreciated. A capital concert concluded with another duet for two pianofortes, Raff's "Tarantella," played by Miss King and Mr. Visetti.

Birmingham, Feb. 20.—Madame Agnes Miller's second popular chamber concert at the Masonic Hall, on Feb. 16, was even better attended than the first, and the *bénéficiaire* must have been gratified with the success she has achieved. The Shinner ladies' string quartet, composed of Miss Emily Shinner (first violin), Miss Lucy Riley (second violin), Miss Cecilia Gates (viola), Miss Florence Hemmings (violoncello), proved again a great attraction, their delightful *ensemble*-playing being of the highest order. Moreover, each lady is a soloist of great merit, who has mastered every technical impediment, which was amply shown in Schubert's beautiful quartet in A minor, op. 29, and Brahms's quintet in F minor, op. 34. Miss Shinner, as a leader, may be classed high in the rank of our native violinists; her tone is absolutely pure and refined, her technique unerring. Miss Lucy Riley also met with a cordial welcome; her playing in some duos for two violins by Benjamin Godard, in which Miss Shinner joined, showed great talent. Miss Hemmings gave an uninteresting sonata in A by Boccherini, on the violoncello, with masterly skill and perfect finish. Madame Agnes Miller chose for her pianoforte solo Beethoven's fantasia in G minor, op. 77, and Chopin's study in G flat, op. 25, No. 9, also his impromptu in A flat, op. 29, besides playing in Brahms's wonderful quintet. Madame Miller, who is endowed with a firm touch and a good memory, may strictly be considered a classical exponent of the higher art of pianoforte playing. The Brahms quintet displays the powerful character of the great German composer, and necessarily demands higher executive skill. We specially wish to single out the marvellous scherzo in C minor, with trio in C major, which justly might be named *un banquet infernal;* it was played with an amount of vigour and character quite electrifying. The audience applauded every item, and the artists may be proud of the reception accorded to them.—The programme for Mr. Stockley's third orchestral subscription concert, which was announced for Thursday at the Town-hall, is of unusual interest, and includes the following works:—Beethoven's Symphony, No. 2; overture, "Tannhäuser" (Wagner); suite—mazurka, intermezzo, gavotte, fantasia, and march for full orchestra (Edward Elgar, of Worcester); Mendelssohn's pianoforte concerto in D minor; Schumann's novelette in F major; Rubinstein's staccato etude in C, the last three-named to be played by Miss Fanny Davies. The vocalists are Mdlle. Antoinette Trebelli and Mr. Henry Pope. Mr. Gilmer's military band concerts still attract a vast audience, giving delight to thousands. The Clef Club monthly chamber concerts, given in their own rooms, are now well established, and deserve a word of high praise for their excellence, and may be named as the best concerts of the kind given in private circles.

High Wycombbe.—The choral association gave their second concert of the season in the Town-hall on the 13th. The programme included Mendelssohn's "Ninety-fifth Psalm;" part songs, "The Dawn of Day," "Oh! my Love is like a red, red rose;" songs by Mozart, Cowen, and Sullivan; Chopin's nocturne in G, and Albanesi's menuetto. The performance was excellent, and greatly enjoyed by a large audience. Mr. J. G. Wrigley, F.C.O., Mus. Bac., Oxon., conducted. Bennett's "May Queen" is announced for the final concert in April.

Maidenhead.—The philharmonic society gave their second concert of the season on the 14th, in the Town-hall, when Bennett's "Woman of Samaria" was performed for the first time by this society. The principals were Miss Katherine James, Madame Annie Chappell, Mr. Ralph Dawes, and Mr. David Hughes. The performance was excellent, and greatly enjoyed by a large and enthusiastic audience. Mr. J. G. Wrigley, Mus. Bac., Oxon, conducted.

Manchester, Feb. 20.—The Committee of the Schiller-anstalt were fortunate in being able to secure the services of Mr. and Mrs. Henschel for their third concert, Feb. 11. The vocal recitals of this talented couple could not fail to be interesting, were it only for the opportunity it gives one of hearing good songs, too rarely met with in concert programmes. But in addition to the admirable selective taste displayed, the interpretation which they give of the songs chosen is so thoroughly worthy, that an evening spent in their company becomes a thing to be remembered with delight. In order to appreciate fully the comprehensiveness of Mr. Henschel's artistic education, it is necessary to see him at one of these recitals. His singing we all know; but here we learn also that he has raised the difficult art of accompanying to as near perfection as we can well imagine. And those of his songs that were included in the programme: "Sing Heigho!" "Gondoliera" duet, and two songs from the Cyclus Werner's "Lieder aus Welschland," all showed that as a composer he ranks far above the average, and that his work is refined and musicianly. We have been fortunate enough to have heard Mrs. Henschel several times this season, and on each occasion it has been a pleasure to record our admiration of her sweet singing. She fully realised the high standard we expect of her, and was especially successful in Liszt's "Loreley," and Grieg's "Solveig's song." It is hard to say which of the many songs sung by Mr. Henschel could claim the palm, but, personally, we preferred his rendering of Schubert's "Gruppe aus dem Tartarus," Beethoven's Air from "Claudine von Villa Bella" and Loewe's "Erlkönig,"—the last a good song, but vastly inferior to the superb musical drama which Schubert has given to us. The duets, which included a quaint buffo duet by Paisello, were admirably given. The great master of the violin made his first appearance amongst us this season at Mr. Hallé's seventeenth concert, Feb. 16, and it is needless to add that the welcome he received was wide-spread and enthusiastic. Herr Joachim stands alone amongst *virtuosi.* Here and there, an occasional player may, perhaps, excel him in this or that technical speciality; but with Herr Joachim technique is reduced to its proper level of a means and not an end, and is always made subservient to an artistic interpretation of the composer's meaning. What that meaning is no one can tell us so well as Herr Joachim, for when he is playing, we feel, to an extent which no other player can make us feel, that we are in the presence of a great and earnest mind, to whom music is a religion. His rendering of Brahms's Concerto in D was simply perfect, and at the conclusion of his second solo, which consisted of a selection from the Hungarian dances (Brahms and Joachim), the audience eagerly availed themselves of the opportunity afforded of securing an encore. The vocalist should have been Miss Lily Crabtree, but she was unfortunately prevented by indisposition from appearing, and Mr. Seymour Jackson was engaged in her place. The short notice he received, no doubt influenced his selection considerably, otherwise we should have been disposed to grumble at the introduction of "When other lips" at a concert of this class. His first song, "Deeper and deeper still," was carefully given, and showed that Mr. Jackson is still progressing in his art, though, perhaps, not so rapidly as we could wish. The orchestral selections included Mozart's perennially delightful symphony in E flat, and, amongst other things, two novelties. The first of these, Hiller's overture "Ein Traum in der Christnacht," seemed to be a pleasing and musicianly work, but, unfortunately, it was placed first on the programme, and our jewelled, "oiled, and curled" plutocracy invariably time their advent to these concerts so nicely as to render the first piece almost entirely inaudible to those already assembled. The second, Grieg's "Spring" melody for stringed orchestra, was heard under more favourable circumstances, and is a most charming work, marked by the Scandinavian originality which Grieg's music has done so much to popularise. It is, we believe, an adaptation of one of his pianoforte pieces to be found amongst the "Morceaux Lyriques."

NOTES FROM PARIS.

The recent performances in Germany of Weber's opera "The Three Pintos," has attracted considerable attention in musical circles in Paris and the provinces, and it is reported that some of the provincial managers will undertake to introduce the work into France next winter.

The receipts of the Carnival ball of last week at the Grand opera were 32,000 francs.

Madame Essipoff during the last few weeks has performed at many classical concerts in Paris.

The first concert this season of the Society of Wind Instrument Chamber Music took place on the 16th of this month, at the Falle Pleyel. Amongst the works performed by MM. Faffanel, Gillet, Turban, Diemer, etc., were a "Caprice sur des airs russett," (first time of performance in public), by M. Saint Saëns; and compositions by Ch. Lefebvre, Gouvry, and others.

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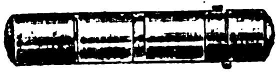

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Cologne, July 16th, 1886.

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Facts and Comments.

The first number of "The Meister," a quarterly journal issued by the London branch of the Wagner Society, contains, amongst other things, a notice by Mr. Shedlock of the correspondence between Wagner and Liszt, a translation of Wagner's famous letter to Berlioz, and an article on Schopenhauer's "The World as Will and Idea," by Charles Dowdeswell. Careful and trustworthy translations of Wagner's literary work are too sparse in England, and by supplying such the new journal may do excellent work.

Mr. Cowen, on Friday last week, signed the contract with the Commissioners of the Melbourne Centennial Exhibition. During his long stay in Australia Mr. Cowen will have the opportunity of introducing many English works, and other music unfamiliar to the Colonists, at his series of concerts commencing August 1.

Mr. A. C. Mackenzie is at present engaged on some important works—namely, the music to Mr. Buchanan's ode, "The New Covenant," composed for the Glasgow International Exhibition; a popular opera in collaboration with the same author; to say nothing of his "Twelfth Night" overture, which he has to orchestrate with a view to its production at a Richter concert.

The Albert Hall Society is in difficulties, and the annual meeting of the proprietors and seat-holders last Monday was a stormy one, Mr. Peacock more especially never ceasing from troubling. It was announced among other things that the Prince of Wales had resigned the chairmanship of the committee, which had been offered to the Duke of Edinburgh instead. We care comparatively little about the Albert Hall, but we care a great deal about the Albert Hall Choral Society, which we sincerely hope will not suffer from any new arrangements that may be made.

Rumours notwithstanding, we are able to state on good authority that nothing whatever has yet been settled as to a season of Italian Opera at Her Majesty's Theatre, under the joint or separate management of Messrs. Lago and Mapleson.

Lecturing on Tuesday evening at the Highgate Literary Institute, Mr. H. C. Banister, Professor of Harmony at the Royal Academy of Music, stated that he had been entrusted with the papers of the late Sir George Macfarren, and proposed to write his life.

Madame Nilsson will sing at two farewell concerts during the forthcoming season, the one to be given at St. James's Hall, the second and last at the Albert Hall; both under the management of Mr. Kuhe. Singers have a way of saying—or singing—farewell many times, and it may be expected that Madame Nilsson will be no exception to the rule.

The "Sunday Times" announces that the Directors of the Carl Rosa Opera Company have, at their last meeting, decided to build a theatre in London, where performances of opera will be given during the greater part of the year. This is almost too good to be true.

On the adjudication of Sir Herbert Oakeley, Professor of Music at Edinburgh University, the Academical Board of the Trinity College, London, has awarded the Sir Michael Costa Prize, value ten guineas, with the gold medal of the College, to Mr. John Alsop, of Newton Abbot, for an orchestral overture in F.

Universal regret will be felt at the sudden death of Mr. John Clayton, who succumbed to erysipelas at Liverpool, on Monday afternoon last. The loss of this popular and, as the latter phases of his career served to show, very versatile actor will leave a blank in social as well as theatrical circles. Little thought the writer that the cheery greeting exchanged after a *matinée* a few days before he started on his provincial tour was to be the last in this world!

A very dainty and attractive programme was that of Mr. Malcolm Lawson's concert last week. It consisted of old French songs, and ranged from some specimens of the Folk-song, which cannot be pinned down to any date—such as the Chanson Béarnaise, "Roussignoulet," and the old Belgian child's song, "Compagnons de la Majolaine"—to specimens of 17th century music, attributed to Du Courroy, Lefevre, and others.

Miss Emily Lawson distinguished herself by her delivery of some of these quaint and pretty songs, and those that were given by Mr. Malcolm Lawson himself lost none of their poetic significance, though his style of singing is rather heavy for this *genre* of the art. We observe that a concert of Venetian music of the 18th century is announced by Mr. Lawson for March 5.

The St. James's Theatre will, in the autumn, pass into the hands of Mr. Rutland Barrington.

The first public concert of exclusively English music which has probably ever been given in Vienna, took place last week, under the Patronage of the British Ambassador, Sir Augustus Paget, and Lady Paget, in aid of the funds of the Victoria Home for British Governesses in this city. Eduard Straus's famous orchestra performed a selection from Sullivan, D. Godfrey, and other British composers, and English songs were effectively rendered by Fräulein Anna Holzer and M. Z. Dome. One of the attractions of the concert was the excellent performance of a young English composer and pianist, Mr. Louis Ree. The room was crowded, more than 500 reserved seats having been disposed of. At the close of the performance Sir Augustus Paget warmly thanked Eduard Straus for having contributed so much to the success of the concert.

Mr. Frederick Lamond, the Scotch pianist, recently gave a very successful recital at Frankfort-on the-Maine. Beethoven's A flat sonata, opus 110, Brahms's Paganini variations, and Chopin's "Etudes Symphoniques" were his principal pieces. The local press is highly complimentary.

A testimonial was to be presented to Madame Marie Roze previous to her departure for the Antipodes, yesterday (Friday) afternoon, at the Grand Hotel, Liverpool. The Earl of Lathom acted on behalf of the subscribers to the testimonial fund

It is said that Bizet's "Carmen" has not been received with favour by Madrid audiences. The critics assert that though Spanish names and Spanish costumes are worn by the characters, the work possesses nothing further in common with Spanish ideas.

Yet another musical autobiography in sight! Madame Patti, at a recent audience with Queen Christina of Spain, disclosed to that distinguished person that she is about to publish her memoirs.

The prima donna left Madrid on Monday, after having made her farewell appearance at the Royal Opera House, where a large audience had crowded to hear her in a selection of operatic scenes. Flattering demonstrations were made, and the sparkling "Il Bacio," which takes the place of "Home, Sweet Home" with Continental audiences, rewarded the enthusiasm of the public.

The Brussels correspondent of a morning paper telegraphs, Feb. 26, "The Opera 'Liederik,' by the Belgian composer, Mertens, has just been produced in French at the Antwerp Opera, and secured complete success. The plot is simple enough. The steward, Liederik, who loves the betrothed of the armourer, Stephan, accuses his rival of theft. The lord of the country, in order to discover the truth, adopts the disguise of a vagrant, and making himself known at the end of the piece, recompenses virtue and punishes vice. The music is pleasing throughout, and elicited much applause. The composer was enthusiastically greeted, and the Ministers of Finance and Foreign Affairs showed their interest in the new production by being present."

The performances announced to take place shortly at the Paris Grand Opéra of "Henry VIII." and "Sigurd" will give general satisfaction, and this is decidedly a move in the right direction. At the same house, simultaneously with Gluck's "Orphée," will be given the new ballet "La Tempête," upon which M. Ambroise Thomas is now occupied at his Villa d' Hyères.

With regard to "Hamlet," it became speedily apparent at rehearsal that the delicate art and comparatively small voice of Mdlle. Moor were altogether inadequate for the vast area of the Paris Opera house, and an Ophelia of calibre better suited to the surroundings has already been found in Mme. Lureau-Escalaïs. Meanwhile there are rumours that the supplanted soprano has been engaged at the Opéra Comique.

A little town in Sicily, according to local papers, lately witnessed one of those comical scenes for which the greater familiarity existing in some of the smaller theatres between actor and audience offers more favourable conditions than is fortunately the case here. The exertions of a baritone named Bertoli, during a performance of the "Huguenots," in which he sustained the part of Saint-Bris, seemed to have found so little favour with his hearers that he was roundly hissed after the benediction of the poignards. Nothing daunted, Saint-Bris advanced calmly to the footlights and gave a new feature to the celebrated scene by the following little speech: "Gentlemen, do me the favour to look at my co-conspirators"—and here he waved his hand majestically in the direction of the chorus—"and when you have done so, just say whether it is at all possible to get up a successful insurrection with such a miserable lot as these. Far from making me their scapegoat, you ought to pity me." The sequel to the story, as it runs, bids fair to assume even tragic proportions, for after the performance, as we are informed, the audacious singer was chased through the town by an infuriated mob, and at one time there seemed to be a chance of another massacre of St. Bartholomew.

There was quite as much effrontery, and more wit, in the following address once delivered to an unruly audience in the country, by a well-known actor of his time, and the father of the present Edmund Yates, who has recounted the incident: "If quiet is not immediately restored, all orders shall be returned at the doors."

A curiosity of unique interest has lately been added to the collection of ancient musical instruments at Leipsic. This is a specimen of the "bible-régale," or Royal Bible. Externally it resembles an enormously bulky bible of the Middle Ages; but on closer inspection will be found to consist of a wooden box, containing a row of keys, some small pipes, and a miniature pair of bellows. The instrument, which emits sounds powerful for its size and of a guttural quality, was used in village churches during the fifteenth and sixteenth centuries for accompanying the choirs.

It will be news to many people to hear that the Stratford Musical Festival has been an annual established fact for the past five years. It consists of public competitions for choral societies, choirs, solo and sight singing, musical theory, pianoforte, organ, violin, and cornet solos, string quartet playing, and musical compositions, open to residents in the district surrounding Stratford. The competitions will take place in the Stratford Town Hall, on Saturday, March 10th, and on Monday, March 12th. Certificates signed by the adjudicators (J. F. Bridge, Esq., Mus. Doc., Alberto Randegger, Esq., John Francis Barnett, Esq., and Berthold Tours, Esq.) will be awarded to prize-winners, and to other candidates who specially distinguish themselves in any class. The public have in past years attended in large numbers to hear the selection of music, and it is hoped that the forthcoming Festival will be as interesting and attractive to them as previously. The plan of giving a concert by the prize-winners, which was successful when initiated last year, will again be adopted, the date being Tuesday, March 13th. The distribution of Prizes and Certificates will take place on the same evening. The secretary is J. Graham, Esq., 23, Boleyn-road, Upton, E.

THE REID FESTIVAL.

Edinburgh, 22nd Feb., 1888.

The Reid Festival, this year, has fully maintained its high reputation as an important musical event, and has enjoyed all the enthusiastic support which a critical and music-loving public is wont to bestow upon it.

The festival has happily this year, moreover, been restored to its former dimensions. The lapsed performance of last year was reinstated, and, as heretofore, the concerts were three instead of only two in number. Nor was this all. A really sensible and valuable innovation as regards the character of the music performed was also introduced. Formerly the practice was to employ a full band at each of the three concerts, to the entire exclusion of chamber music; so that, as an educational institution—the primary object for which the whole Reid bequest is supposed to have been made—the Festival was thus made to miss altogether one, at least, of its obvious possibilities. This year the closing concert of the series was entirely devoted to music of the so-called "chamber" character. Although none of the programmes contained any startling novelty, they each, as will be seen from what follows, included, however, works of undoubted interest alike to the student and the amateur.

The Festival commenced with an afternoon orchestral concert, on Saturday the 11th inst.; was continued on Monday, the 13th, on the evening of which day the Reid concert proper took place, and was brought to a close on the following day, with the concert of chamber music to which reference has been made.

Dr. Hallé's band, as it has done for the last 20 years, again occupied the orchestra; Dr. Hallé himself was the solo pianist, Madame Neruda, the violinist, and Madame Nordica and Mr. Watkin Mills, the vocalists; and it is needless to say that, from first to last, each and all concerned in the rendering of the works selected for performance did their very utmost to secure the most satisfactory results.

The Saturday's concert opened with Spontini's "La Vestale" overture, and was followed, at the commencement of the second part, by Sterndale Bennett's "Wood Nymphs." These works, with two movements from Schubert's "Rosamunde" music, the Entr'acte in B flat, and the Air de Ballet; and Wagner's "Kaisermarsch," supplied what may be regarded as the minor orchestral incidents of the programme, while the major consisted of a MS. symphony by Haydn, in D minor, op. 49, and of Beethoven's Violin Concerto in D. Besides these Dr. Hallé contributed two pieces by Chopin, a prelude in A, and the Grand Polonaise in F minor; Madame Nordica sang Mozart's "Gi argui," and Paccini's "Il soave ben contento," and Mr. Mills, Handel's aria from "Egio," "Già resuonar," and Verdi's "O tu Palermo."

A day's rest after the fatigue inseparable from a week of almost incessant travelling between, and performances in, Leeds, Manchester, and Carlisle, had a most perceptible effect upon the orchestra. They returned to their desks on Monday evening manifestly refreshed and invigorated thereby for the due fulfilment of the more exacting calls which the chief event of the Festival—the Reid concert itself—was calculated to make upon their endurance. The music-hall on the occasion was early and completely filled with a fashionable and appreciative audience, composed for most part of the members of the teaching staff and governing bodies of the University and their friends, together with a large contingent of the senior students. For some days previously, tickets were practically unobtainable. Those, however, who were so fortunate as to possess them had ample reason to congratulate themselves in view of the rich musical treat at which they were thus enabled to assist. One noticeable feature of the preliminary proceedings this year, was the omission, on the part of the students, to cheer the several members of the official bodies according to their varying degrees of popularity or otherwise, as they entered the room. Why this old custom should have been disregarded it is difficult to tell; but its abandonment did not certainly add to the interest of the occasion.

On appearing at the conductor's desk, and wearing the LL.D. hood, in recognition of the hon. degree conferred upon him by the University on the occasion of its Tercentenary, in 1885, Dr. Hallé was received with several hearty rounds of applause, to which his long and valuable services to musical art in Edinburgh fully entitled him. After these had been gracefully acknowledged by the recipient, and had fully subsided, the more formal part of the concert was gone through. This, it may be well to state, consists, as the quaint terms of the founder's bequest express it, of the performance of "one solo for the German flute, hautboie, or clarinet; also one march and one minuet with accompaniments by a select band, in order to show the taste of music about the middle of the last century when they were by me composed, and with a view of keeping my memory in remembrance." In their present form, it may be added, these curious productions of General Reid owe a good deal to the subsequent scoring of Auschütz; and it is customary to honour them on these occasions by the whole audience rising and standing during the playing of the march.

The details of the programme proper of the concert were as follows:—Three overtures—Cherubini's "Anacreon," Mendelssohn's "Hebrides," and Smetana's "Lustspiel," Weber's romantic "Concertstück," Boccherini's well-known "Minuetto and Trio;" a brace of songs, with orchestral accompaniments, by the Professor of music, Handel's "Let the Bright Seraphim," Rossini's "Una Voce," and Gounod's recit and aria from "Irene," "She alone claimeth;" two violin solos, Beethoven's Romance in F, and Paganini's "Mouvement Perpetuel, and lastly, as "the roof and crown of things," Beethoven's immortal "Eroica" symphony.

Of the less important orchestral numbers, with the exception of Smetana's overture, it will suffice to say that they were played in a quite admirable and satisfying manner; that the severely symmetrical, though melodious, measures of Cherubini, and the delicious whispers of Boccherini's dying cadences, were on the one hand made to contrast forcibly with the rugged and well-nigh forbidding grandeur of the effect of Mendelssohn's great tone-picture of the solitary and storm-driven waters of our western seas, on the other.

At this concert, it was Dr. Hallé's turn to carry off the chief honours as soloist. His magnificent playing of Weber's Concertstück lacked none of its old beauty and power, and quite took the audience by storm. He was recalled no less than three times at its conclusion.

The supreme event of the concert was, of course, the performance of the "Eroica," which proved to be such as to evoke the utmost enthusiasm among those who were fortunate enough to hear it. From the passionate and heart-stirring *allegro* to the triumphant and majestic *finale*, it was simply a noble interpretation of a sublime conception. And it is only right to say that the result achieved was equally due to the conscientious care and steadiness of the individual executants, and to the masterly manner in which Dr. Hallé not only guided but inspired them from the conductor's desk.

On both occasions on which they appeared, the singing of Madame Nordica and Mr. Mills was greatly appreciated, and went far to enhance the general success of the concerts. Madame Nordica gained her chief triumphs in the rendering of Mozart's "Gli Angui," and of Handel's "Let the bright Seraphim," in which she was ably supported by Mr. G. Jaeger, who played the trumpet *obbligato* in a highly efficient manner Mr. Mills appeared to greatest advantage, if we may take the popular applause as a criterion, in his singing of Professor Oakley's songs. Both Madame Nordica and Mr. Mills each received more than one hearty recall during the Festival in recognition of their services.

But little space remains for comment on the events of the Chamber Concert, which was certainly not the least enjoyable part of the Festival. The chief works rendered were Schumann's Quartet in E flat, the executants being Dr. Hallé, Madame Neruda, Signor Risegari, Herr Straus, and M. Vieuxtemps; and Beethoven's Septuor, which was played by Madame Neruda, Herren Straus, J. Hoffmann, G. Hoffmann, and F. Paersch, and MM. Vieuxtemps and Lalande. Besides these larger works, Dr. Hallé and Madame Neurda gave together Bach's Sonata in A, and each also contributed solos, those for the violin being Spohr's Barcarole in G minor, and Scherzo in D, and for the piano, Mendelssohn's Caprice Brillant in E, and Prelude and Fugue in E minor. The quartet on the whole, if we may judge from the manner of its reception, may be said to have carried off the palm, while the Septuor, although it received, for the most part, a magnificent exposition, did certainly suffer, in one or two minor respects, from defects in some of the wind parts.

At the close of the concert a very interesting *réunion* of the members of the Edinburgh Society of Musicians was held at the Windsor Hotel. Dr. Hallé and the principal members of his orchestra were invited to sup with the society, and the compliment of electing Dr. Hallé its first hon. member was afterwards gracefully paid him.

Reviews.

THE HISTORY OF THE "PRIMA DONNA."

Some time ago, readers of THE MUSICAL WORLD obtained a foretaste of the inexhaustible fund of anecdote and graceful chat which Mr. Sutherland Edwards has ever at command when discoursing upon a subject which has come to be regarded as in some sort his specialty—"The Prima Donna;" and they will be prepared to receive with hearty welcome the two attractive volumes he has lately contributed* to the history of that favoured and fascinating product of art and civilization—regarding her in the collective sense adopted in the title—from her early girlhood in the seventeenth, to the fuller development of her still youthful charms in the present century. The appearance of such a history seems to be especially opportune at a time when, owing to various causes, she has manifestly entered upon a somewhat critical phase of her career; though still with every prospect of long life before her, and of many triumphs in the future equal in brilliancy to those she has enjoyed in the past, obtained though they may be under somewhat altered conditions. Fortunate in most things, the "Prima Donna" must be accounted emphatically fortunate in having for her chronicler the chivalrous admirer, at times the kindly monitor, who has here limned her portrait with so loving and skilful a hand. With what sympathetic industry odd corners of operatic history have been ransacked for the apt anecdotes and characteristic touches that here give life to the portrait, and how brightly and pleasantly the information contained in the work before us has been set forth, readers already acquainted with the author's genial and appetising style will take for granted. Varied and romantic as these stories of eminent singers will without exception be found, there is one element of monotony running through them all, in that indispensable condition of the Prima Donna's existence—professional rivalry. From this not even the greatest among them, at any rate in their early careers, have, or could have, been exempt; and even when some pre-eminent queen of song may appear to have risen above the fray to the serener atmosphere of undisputed dominion, her position is at best one of armed neutrality. In these chronicles, therefore, embracing as they do the history of opera from its early beginnings in England down to modern times, and including much interesting talk about artists whose names are still fresh in the memory of the present generation, as well as about others still living, we may expect to find many a spirited professional battle piece. The wars of Cuzzoni and Faustina, of Sophie Arnould and Mdlle. Laguerre, of Mara and Todi, of Malibran and Sontag, and others, are sung by one well qualified by sympathy and store of information to enter into the spirit of that stirring part of his subject. Many readers will turn also with special interest to the accounts given of favourites yet reigning, or whose triumphs on the lyric stage are of comparatively recent date. Jenny Lind, Adelina Patti, Nilsson, Albani, Valleria, and other artists of eminence have each a special chapter, or more or less lengthy mention. Nor is the lighter French Comic School, as represented by Mdlle. Schneider, altogether forgotten. To these are added some lively and pertinent comments upon singers and operas generally.

On the subject of operatic conventions, while admitting the absurdity of many of these, Mr. Edwards draws a sensible analogy between opera and the poetic drama, pointing out how, from the very nature of the arts, the introduction of some artificiality is as unavoidable in one case as in the other. "That the personages of a drama," he remarks, "should make their utterances in the singing voice is only a degree more unnatural than that they should do so in rhyme, or in rhythmical blank verse. One mode of delivery is just as much opposed to custom, if not nature, as the other. The declamation of trivial phrases in portentous music has, of course, a ridiculous effect; but this also has its counterpart in the rhymed comedies and dramas of France, which often contain common-place thoughts expressed in the most sonorous language. Not that in representation this causes such a shock as might be expected. The audience soon get accustomed to the verse, as in opera to the music, and accept it without criticism or inquiry." A further chapter on "The Prima Donna as a Type" brings this veritable dream of fair women to an appropriate conclusion. Her accomplishments, her aptitude for travel, her large income, her lavish generosity, her husband (the latter receiving in this chapter the especial attention his importance demands), and finally her jealousies and little foibles are all touched upon in a sprightly and good-natured vein. "At the benefit of a rival, the *prima donna* renews, without, perhaps, being aware of it, the policy which, in modern times, has been specially associated with the Austrian Empire, but which is as old as the art of government itself. Giulietta dislikes Chanterelle heartily, because Chanterelle, who is engaged at an opposition theatre, is a light soprano, and is always trying to eclipse her in her best parts. Paulina, however, who appears at the same theatre as Chanterelle, and divides with her the admiration of the public, is a dramatic soprano, so that her success, however much it may vex Chanterelle, will not in the least degree disturb Giulietta's peace of mind. On the contrary, every triumph gained by Paulina at Chanterelle's expense, will fill Giulietta's heart with joy. Hence, at Paulina's benefit, she applauds without reserve, and without caring what happens to her gloves." There is also an amusing initiation into secrets connected with the mode of presenting the regulation "tiara of diamonds" at the close of an engagement in certain continental capitals, for the particulars of which, we are compelled, by consideration of space, to refer readers to the work itself. It should be added that, for the purposes of reference, a copious and well arranged index greatly adds to the value of this book for those who are interested in the biography of the lyric stage.

"JOCELYN."

(FROM OUR SPECIAL CORRESPONDENT.)

Brussels, February 26.

In January last an attempt was made to call the attention of the readers of the MUSICAL WORLD to the personality and doings of Benjamin Godard, and the first performance of his new opera, "Jocelyn" (February 25, at the Théâtre de la Monnaie, of Brussels), gives us an opportunity of gaining a deeper insight into the mind of the composer. The large number of musical critics that had flocked to Brussels from all parts of Belgium and France, were not unanimous in the appreciation of the work, which fact speaks highly in favour of its author and of the opera itself. Absurd as it may appear, a long experience, especially in theatrical matters, has taught me to consider almost as an axiom that when a production is equally liked by everybody it is almost as bad as when it is liked by nobody. He that achieves a success *nemine con.* has at least given to the public something strictly in accordance with the tried and accepted rules of the beautiful *ad usum Delphini*: something within easy reach of the shortest intellectual arm; a kind of peony in full bloom in the artistic garden; whilst M. Godard, by dividing the criticism in two opposite parties, has shown that he has departed from the King's highway, and is ascending the mountain by a track not yet marked on the official maps.

The libretto of "Jocelyn," by Messrs. Silvestre and Capoul, is based on the well-known poem of the same name, by Lamartine. Jocelyn, an affectionate son and brother, overhears his mother deploring that the insufficient dowry of her daughter prevents her from marrying the man she loves. To make his sister happy, Jocelyn sacrifices himself. He announces to his mother his decision to become a priest, gives up to his sister all he possesses, bids adieu to his home and to his native mountains, and shuts himself up in a seminary to be initiated in his chosen profession. Before his studies are at an end, the French Revolution breaks out in all its fury; convents and churches are sacked, and, in the general ruin, Jocelyn is obliged to fly to avoid death, and seeks refuge on the highest Alps. A shepherd helps to conceal him; he directs him to the Eagle's Grotto, amongst rocks and glaciers almost inaccessible, and once a month he brings him a basket of food. The time passes, and Jocelyn is alone with the awful Majesty of nature, the spirit of God. One morning Jocelyn perceives a wounded man and a boy, followed by two soldiers, who are running for their lives. He hastens to their rescue. "Save my son; be a father, a brother to him," says the wounded man. "Go, fly, with my life I shall save yours." Jocelyn helps the boy over the precipice, and the father, struggling with the two soldiers, falls with them into the torrent below, and is lost for ever. Months pass away, and the affections of Jocelyn are centred in his friend Laurence, who shares the immense silence and solitude of the mountain with him, when, one day, by chance, he discovers that his young companion is not a man, but a girl. A dreadful battle takes place within himself; he has devoted himself to the Lord, and marriage is not allowed to Roman Catholic priests; yet he has not been as yet consecrated, and he is free not to pronounce the vows that will bind him for ever to the Church. Love triumphs over asceticism; the purest love for Laurence takes the place of friendship, and the day when Laurence will be able again to return unmolested to her native Brittany they are to become husband and wife. But one night, while Laurence is asleep, the shepherd who has protected Jocelyn steals up to the grotto for the first time, and hurriedly tells him that a bishop, one of Jocelyn's former teachers, has been arrested and sentenced to death, and that the old man was heard to implore from Heaven, as a last grace, to see, before dying, one of his young pupils of the seminary. Jocelyn, without waking up Laurence, follows the shepherd, promising to be back the next day, and descends with him to the village, and is admitted to the cell where the condemned man is waiting for his death at dawn of day.

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* "The Prima Donna, Her History and Surroundings, from the Seventeenth to the Nineteenth Century," by H. Sutherland Edwards. In two volumes, Remington & Co.

Within the walls of that cell the most tragical act is accomplished; the old prelate must confess his sins to a priest before appearing before the supreme Judge, if not, the gates of heaven are shut against him for ever. Jocelyn is to be that priest, and he must, therefore, be consecrated on the spot by the hand of the martyr who is going to suffer, and whose soul will have no rest if Jocelyn does not submit to the sacrifice. This scene is as terrible as powerful, and as full of contrasting feelings as the one between the Inquisitor and Philip II., in Schiller's "Don Carlos," and the one between the old Royalist and the young peasant in Victor Hugo's "Quatrevingttreize"; the issue is that Jocelyn, overpowered, submits, and is made a priest. From this moment he sees Laurence no more; years after, he catches sight of her in Paris; she has been reinstated, has married a gentleman who died very soon, and she is said to lead an exceedingly fashionable life. The sense of his duty overcomes Jocelyn's desire to meet her, and he leaves Paris to attend to his flock in a little country place. One day he is called in to assist a dying lady who is taken ill passing through his place; on her death-bed she confesses to him that she loved once a man who had been sent her by God; that she tried everything to forget him, but in vain, and that she hoped that in Heaven she might be joined to him from whom she had been severed on earth. Jocelyn absolves her from her sin, and, breathing her last breath, Laurence recognises him, and, taking hold of his hand and gazing on him, she dies.

This is the plot of Lamartine's splendid poem, and the subject of M. Godard's opera, with the difference, however, that the poem adapted for the stage has undergone some changes, detrimental to Lamartine's meaning and high poetical intention. Some of these alterations were inevitable, some might have been avoided. The episode in the second part of the fourth act, when Jocelyn throws himself into the arms of Laurence in her garden in Paris, and only leaves her, hearing the bell tolling the "Angelus," is, though effective in a common way, a perfect slap in the face of Lamartine, and Jocelyn's revealing himself to the dying Laurence is another concession to the "bourgeois" that cannot be stigmatised enough, showing as it does in what degree of poetical intelligence audiences are supposed to be by makers of ordinary *libretti d'opera*.

One fault I must lay at the door of M. Godard, and that is his having accepted for writing an "opera," what might have been a fit subject only for a "musical drama," or for a "cantata." The so-called "opera" is a form of expression insufficient to the modern thought; it affords scope enough for the episode, for the little story, but it falls short of the great practical idea in its entirety. Gounod's "Faust" is very well on the stage, because it does not meddle with the philosophical conception of Goethe, and only gives us the episodical love of Heinrich and Gretchen. Schumann trying to deal with the subject in the full spirit of Goethe, never dreamt of the stage.

Jocelyn is in his way a conception as typical as Faust: it is the heart of man wrought upon by human love, passing by Theism to Pantheism, almost to Mysticism in the solitude, and returning again to Theism and Catholicism in contact with society. To bring this home in a few hours to well-fed, after-dinner opera-goers, is not easy, and no wonder that the work, as the "advanced" critics assert, remains beyond the ideal of Lamartine.

Taking, however, "Jocelyn" as it stands, that is, judging how the task was performed by what its author had proposed to himself, I must say that in my opinion "Jocelyn" is an admirable work, showing beyond any doubt that Godard has such power of dramatic expression as to be equalled only by Massenet in France and Boito in Italy.

In the general musical treatment the influence of Wagner is not more remarkable than in "Faust" or "Carmen," and considerably less than in "Mefistofele." The "leitmotive" theory does not seem to obtain with Godard: there are three or four themes which reappear here and there in the score, and that is all. Godard differs particularly from Wagner, by the way in which he deals with the orchestra; the orchestra plays throughout a part subordinate to the actors, and the interest is entirely concentrated on the stage. The singers have much to sing, and though the mere display of vocalisation is entirely done away with, yet rhythm and melody scarcely ever cease in the vocal parts, and beautiful melodic periods are to be found, even where the old Italian masters would have used recitative. In fact, M. B. Godard has a copious vein of melody, pure, new, and original, and that is the favourite pigment of his palette, occasionally he even exceeds in the use of it, for instance, in Laurence's aria in the fourth act, which recalls Meyerbeer, and might have been better in keeping with the situation if the form had made room for more dramatic freedom.

Every act contains at least one remarkable number; so, in the first act, after an introductory and very charming chorus, there is a beautiful duet between Jocelyn and his mother, followed by a *romanza*, in which Jocelyn bids adieu to his home. The second act contains the grand scene and love duet between Jocelyn and Laurence: and the fourth act, though objectionable as a poem, is, musically speaking, full of freshness and vigour. The "Carillon" preceding the death-scene is also a fine inspiration.

But what gives a claim to Godard to being ranked with the foremost composers is the third act. The first part of the act is the scene in the prison between Jocelyn and the bishop, and the second part is the scene in the public street, where Jocelyn accompanies the bishop to the very steps of the scaffold.

The work was magnificently performed on Saturday night, and was received with no little enthusiasm. Madame Rose Caron was extremely successful as Laurence, and M. Engel's Jocelyn was a fine impersonation. M. Seguin and the other artists did justice to the smaller parts, and M. Dupont conducted with marked ability.

NATIONALITY IN MUSIC.

To the Editor of THE MUSICAL WORLD.

SIR,—A reference in your "Notes and Comments" of last week's issue to certain utterances of Gounod raises, but in my humble opinion scarcely disposes of, a question of considerable interest to musicians of a speculative turn, and one upon which some further expression of opinion might, I think, be elicited in your columns with advantage. Is there, or is there not, such a thing as nationality in music, and, if so, to what extent may the composers of various countries be said to have been influenced by it? According to the author of "Faust," the distinction occasionally drawn between German music, Italian music, and French music is so much nonsense, based upon a misconception of the fixed character of laws pertaining to thorough bass, counterpoint, and fugue, which are manifestly as applicable in the wilds of the Steppes, as in London or Paris. And, with some limitations, I, for my part, am disposed to agree with M. Gounod, in spite of your remarks thereupon, when he says "Geographical boundaries cannot hedge in harmony." And first, for my limitation. There are unquestionably other boundaries to be considered besides the "geographical." In a certain sense it may be fairly said that educational boundaries can and do hedge in harmonies. It is one thing to say that certain laws are universally applicable, and another that they are universally applied; and no one probably will be disposed to deny that the music of different countries, as of different ages, will display different features and limitations, according to the greater or less standard of knowledge and culture existing among them. But assuming these conditions to be equal, and concerning ourselves for the nonce with civilised musicians only, I would contend that music and musical inspiration is a thing free as air, entirely independent of race, or soil, or nationality—a product, in short, of individual genius, the characteristics of which would probably have been the same, whatever country its happy possessor might happen to be born in. The argument in favour of a national, as well as an individual, *cachet*, seems to me to derive its plausibility from classing together the master-minds of music and those who have been influenced by them; the founders of "schools and styles," with their followers and imitators. In other words, Beethoven—who I firmly believe would have been as much Beethoven had he been born in England, as he was as a matter of fact in Germany—opening out fresh and wondrous vistas in the art of music, gave to the world eventually, but to his countrymen and intimate associates first, new thoughts, new impetus, and a sense of hitherto undreamt of possibilities. According to the power and receptivity of his followers, these thoughts struck root and fructified; for obvious reasons, in Germany first. But it may fairly be asked: is German music what it is because of Beethoven, or was Beethoven what he was because of Germany? When put that way I think there can be but one answer to the question. And as I treat this isolated case, so would I treat all. Minds of like bent will seek their congeners; commanding spirits make their impress upon their times and their surroundings, but their advent is the result (humanly speaking) of happy accident, not of geographical conditions. If, in the absence of any such accident in England, we have hitherto been unable to boast of a distinct English school, at any rate we have, heaven knows, cliques enough. But for all that, music, I contend, is a universal language; musical genius "bloweth where it listeth;" and if the mystery of its appearance is to be solved at all, it must be by the help of far other considerations than these. Until we hear of a marked French accent in the tone produced by the bow of a violinist, of a German guttural obtruding itself in the performance of a horn player, of broken Spanish or Italian on the flute, I for one, sir, shall refuse adhesion to the theory of nationality in music.—I am, your obedient servant,

COSMOPOLITAN.

The Organ World.

ORGAN RECITAL PLAYING.—XI.

The organist using Bach's organ works for recital purposes will do well to approach his task with a large sense of the nobility of the music and the greatness of the instrument, with manly resolution to control with a firm hand, not only the various mechanisms he has to deal with, but every tendency towards excitement and panic, feebleness of expression and slothfulness of finger. In no other music indeed are the grand qualities of an experienced recitalist more exactingly monopolised than they are in Bach's greater organ works. Griepenkerl, in his valuable observations on Bach's organ pieces and upon their rendering, has some remarks the student would do well to ponder over. Briefly summarised, these observations may be said to include suggestions intended to secure clearness of delivery, phrasing, registering, graces, and other mannerisms, and general characteristics of tempi. The technical features regarding clearness of musical speech are touched upon as in four divisions: a separation of melodic figures or single notes, and a careful binding together of all legato or connected sounds; an elastic touch, which prevents the wrong blending together of succeeding notes; judgment in registering, and the choice of a moderate, or at any rate, judicious tempo. Griepenkerl attaches much importance to the matter of touch. He speaks of the organ as having no crescendo, diminuendo, and sforzando powers, and adds, the great Fugues of Bach have neither forte nor piano effects, consequently touch plays an important part in their just enunciation. This dictum calls for some qualification, seeing that the modern organ, though not changed from the older type of instrument in its general principles of tone-production, has, in the hands of a skilful manipulator, some serviceable crescendo and decrescendo effects. Again, the question of changes, such as may be secured by passing from one manual to another, may be even conceded in most of the great Fugues, as has been shown by Mendelssohn and still more recent great performers. This question has already been advanced upon in the present series of articles; still, it may be well to say a few words here on the position of the modern recitalist, as an expositor of Bach's organ music. There seems no real reason why some well-judged variations of tone should be altogether banished. "Revealed religion is all-sufficient in itself, still, there is no reason against the light of science being employed in the practical elucidation of religious truth;" and, with due reverence, this observation may be said to have an application in the world of art, inasmuch as there can be no reasonable objection to the employment of modern skill and inventions, when judiciously used, in throwing light upon the highest class of musical thought, even though such music may be sufficiently satisfying in itself, and not wanting any adornment or variation of treatment to secure eloquent results. But the recitalist occupies a position which may be called educational and persuasive. He must endeavour to guide the popular ear towards the enjoyment of reflective and logical music, and his task justifies the employment of such fair, thoughtful, and honourable means of adding to the original power of the music, as will legitimately heighten its effect to those who listen to music in the days when tone-colour is inseparably associated with the definition of the divisions and features of musical objectivity. Such action calls for the exercise of an intimate acquaintance with the original text and the mode of workmanship, and a stern determination to adopt only such changes and effects as will heighten, without detracting from, the character of the original idiom, and leave undisturbed the logical, even flow of counterpoint, which, by its very nature, is accumulative rather than assertive, and reflective rather than active.

E. H. TURPIN.

COMPOSITIONS FOR THE ORGAN.

Edmund T. Chipp, Mus. Doc. (Weekes and Co., 24, Hanover Street). Only those who understand the organ know how difficult an instrument it is to write for with success; and apart from the intrinsic merits of the music by the late esteemed organist of Ely, his work is ever characterised by a complete mastery over the technical features of his task. The present volume contains what it may be hoped is only an instalment of a large number of similar posthumous compositions Those here given have been selected and very ably edited by the composer's friends, Dr. G. Garrett and Mr. James Higgs. The work opens with a fine, brilliant "Introduction" and succeeding "Fugue in C." Of slow movements in Dr. Chipp's happiest manner are several movements, entitled "Meditation," "Contemplation," "Reverie," &c. The composer's artistic skill as a writer of "variations" appears to exceptional advantage in his treatment of an air by Schumann, which is highly effective without the least straining after effect. Of the march form there are useful and effective specimens, including Postludes in D major and D minor, fine organic pieces; a bright "Festal March," and a "Processional March," with fanfare sentences for the tuba of a solo organ. The bold introduction and compact counterpoint of the Fugue in D minor show the master-hand to advantage; as does also an excellent Fugue in A minor. The pieces "In Memoriam" and "Con Moto Moderato" are very charming, and delightfully taking in character; and the graceful and simple "Minuet" is the most organic specimen one can recall. The work contains in all some fourteen pieces. These are not only uniformly good and interesting, but they are all useful and effective solo pieces and voluntaries. Organists must indeed congratulate themselves upon so valuable a publication as the present issue of Dr. E. T. Chipp's Organ Compositions, which it is hoped will meet with such a demand as may prompt the executors of the distinguished composer and the able editors to issue further selections from the remaining manuscripts. In marking the stops, an excellent plan has been adopted; various combinations are given under alphabetical letters, and these registering directions are always referred to under their respective letters. The work is printed clearly and roomily in oblong form. It cannot be doubted that the selection will prove a most acceptable addition to the organist's library.

MUSICAL ELOCUTION.

BY G. E. LAKE.

I take it that we all know the difficulties which lie in the way of our management of finals and duplicated consonants (I say "our" because I am now speaking of the English language). Of these two obstacles in our path, the finals are the largest, because intermediate consonants compel attention by their more obvious difficulty of enunciation. A well-known bishop, one of the few to recognise, or at least, to acknowledge, the influence of oratory in Church teaching, gave the following advice to a candidate for ordination:—"Before uttering a second word, be sure that you have yourself heard the first. You may be then ascertained of your auditors' apprehension of it." If this be sauce for the goose-speaker, who is not tied to time in prose speech, it is also sauce for the superior or gander-singer, who is bound down to it in rhythmical utterance, and has barely time to dispose of one final consonant before he is called upon to articulate an initial one, or a conjunctive vowel. What then is he to do? He cannot sing his terminal consonant according to its own sound, because that is governed by its preceding vowel (even as his vowels are governed, alas! by their consecutive consonants), he must, therefore, make of his terminal a labial, lingual, or palatal percussive by means of a rapid insertion of a syllable somewhat like short eh, as it-eh, sleep-eh, hard-eh, hark-eh, strong-eh, etc., and let him not hesitate to do this, because the spurious auxiliary sound, being merely an aid to a percussive, will not travel, but merely serves to terminate his percussive final by making it resonant. Anyone who has accompanied accomplished vocalists used to declamation in large buildings, will notice that their use of aids to percussive terminals, though exaggerated on the platform, are perfectly natural in the auditorium, to which the pure sound has most plainly reached. I cannot, at once, think of any song which draws more largely upon this faculty than Sir Arthur Sullivan's wonderful, if too little known, setting of Lord Tennyson's "Edward Gray," a song which is not only a model of melodic musical aid to difficult declamation, but by the way in which the composer has contrived to avoid patchiness in portraying the varied sentiments and personalities of the different implied narrators, is a triumph of art in musical illustration. Allow me to quote the opening lines :—

Sweet Emma Morland of yonder town,
Met me walking in yonder way,
"And have you lost your heart," she said,
"And are you married yet, Edward Gray?"
Sweet Emma Morland spoke to me.
Bitterly weeping I turned away,
"Sweet Emma Morland, love no more
Can touch the heart of Edward Gray."

Observe the extensive use of the linguals T.D. (as terminals occurring before anterior vowel-effects), and their consequent articulative difficulties. "Sweet Emma" (three times), "Morland-of," "lost-your," "said-and-are," "yet-Edward," "turned-away," "heart-of." Could there be a clearer illustration of this particular difficulty? I think not, and trust that everything has been said to show the necessity for very careful study of the enunciation of anterior and posterior consonants, particularly when percussive, to which end I invariably recommend any pupils to underline and to practice the dangerous conjunctions of above with vowels or vowel-effects. Moreover, it is very necessary to practice the five vowel sounds, with their labial, palatal, and lingual prefices or appendices attached, as, for instance, p-aa, aa-p, k-aa, aa-k, t aa, aa-t, etc., together with their dento-labial and lingual varieties, such as f (or ph), th and dh. The earnest student will find this classification capable of considerable sub-division, but it is enough to indicate here the direction in which he must proceed. Speaking at large, there are two more letters which claim attention, *i.e.*, m and n, for the better securing of whose travelling qualities it will be found necessary to prefix or to addend a sound which I have already referred to as something like eh or er, without a final trill of the tongue.

Before passing to the brief consideration of vowel sounds, let me revert to this trill of the tongue as a necessary acquisition for the due articulation of the letter r, as distinct from w, especially when followed by a vowel. Take the word Moreland. Without a rapid trill of the tongue we must say Mawland, and, in fact, we do often affirm that "our sawrou" when we mean to allude to a spiritual open-wound though no one has heard Mr. Sims Reeves assert at the end of "Deeper and Deeper Still" that he "could no maw!" At the risk of touching upon controversial matter, I cannot resist alluding to the popular fallacy that the letter r must not be trilled, as being upon a par with the erroneous teaching that "the minor of C is A"; that (in England only) doh may refer to any note as well as to C (whereby the sol-fa syllables are made to refer to key and not to pitch); that "touch" is purely a gift; that an organist cannot play the pianoforte (alas! poor Mendelssohn); that a first-rate performer must be a good teacher, and *vice versa*; that Italian opera is dead because the star system has failed; that a man is compelled to submit to the simultaneous noise of a German band and three barrel-organs in the same street, because other people subsidise the executants; or that England is not a musical nation, because she does not make a noise about it; has no occasion to send her students and artists abroad for instruction or for fortune, and is too wealthy and generous to refuse shelter and subsistance to any long-haired, foreign *ignorami*, but chooses to accept them, and to repay her by subsequent abuse!

But there remains to say a few additional words about vowels. If we take up a pronouncing dictionary, we see at the head of each page a broad illustration of the different sounds taken by the letters a, e, i, o, u, y, according to their varying combination with others. In some cases the vowels remain open, and consequently vocal; in others they lose their identity, though still vocal, *id est*, "a," as in "hate," "psalm," and "shawm"; again, in others they lose both identity and vocality, as in "that," "what," and "shall." In the former cases the vowel (whether single or compound) is easy of musical (or sustained) articulation; in the latter, we are driven to seek a vocal substitute for the non-sustentive sounds dominated by the consonants. Before reverting to these, I would venture to suggest to the student that he should bear in mind that the success of Italian vocalisation is largely due to the purity and open nature of the vowels, which not only govern the words in which they appear, but are all sounded individually, and have not the same tendency to produce dipthongs as have English and French vowels; consequently, he who wishes to produce pure vocal tone should proceed in this manner. Read over the music and words, carefully marking the breaking places; then practise the music upon the Italian vowels, using either the sol-fa syllables (according to pitch, not key), and the open vowel "aa" (not laa). Having thus fixed the tone with the breathing and marks of expression, the unvocal English words will be less likely to govern and to spoil the purity of sound. Next, the words should be read through aloud, and slowly, a special mark being placed after difficult finals, to exhibit and prevent their leading to conjunction with following affinative vowels, etc., *id est* "sweet | eyes" "depths | of," "stands | a." Think how likely the last words are to form the one word "stanza," and the necessity for this methodical system will be apparent. It is not alone voice, not its cultivation, not expression, not musical taste that made Sims Reeves the artist he is, though in all these he is pre-eminent. Hear him recite "Deeper and deeper still," if you would learn the secret of his popular influence, and why his utterance of these pathetic words make him superior to an ordinary elocutionist, proving that vocal music is indeed the perfected form of speech. And now, returning to the unvocal vowel sounds, let me briefly offer a few suggestions for their sustention when they occur upon a note which requires it.

The syllable "at," as in "that," "sat," etc., contains no definite vowel sound capable of prolongation in singing; consequently it is necessary to provide one. Now, on the upper notes of the voice this syllable naturally becomes "a" (or a sound between those of "a" and "aa"). This is the correct sound. As the tongue and pitch lower, we reach, first of all, "aa" in the middle of the voice, and then "ah" in lower register. If, therefore, the student avoid this tendency to broadening, and preserve the "a" or medium sound, as in the high notes, he will obtain the true pronunciation, which is, in short, midway between "mann" and "mahn." A very common fault in vocalising "a" in deep notes is to pronounce it as "aw," or even "au," thus acquiring considerable vulgarity at the expense of some resonance!

The other most familiar imperfect vowel sounds are those of "e" as heard in when, cleft, engender; "i" as in in and insipid. "o" as in not and or; "u" as in thus, dull, fur (for example, nurture), and also bury, "y" as in truly, many, etc. This vowel being, however, almost confined to the composition of terminals is seldom required for sustention, save under the sound of "i," as in my, by, etc. For the correct sustained pronunciation of all these vowels under the various circumstances engendered by their combination with other and predominating sounds, the student is again earnestly referred to Mr. Ellis's "Speech in Song" primer as an indispensable (if not absolutely infallible) guide to correct enunciation. For our present purpose it must suffice to say that the nearest to the vocal pronunciation possible upon a high note, should be used in the other registers, and that the sounds of the ill-defined vowels should tend towards that of their true Italian prototypes, as "e" to "aa," "e" to "a," "i" to "ee," etc., but without absolutely overstepping the line of demarcation, save in the event of the impure syllable having to be sustained for several beats upon one or more notes (as in the so-called "Handelian run,") when the compulsory or medium vowel sound must more or less quickly graduate into an open tone, according to the pitch, returning at the end of the note or run to the initial sound, and by a similar process. The vocalist will then truly realise the refined characteristics of Italian pronunciation (in which there is an absence of all that is hard, coarse, or assertive), and by comparing the English word "pullet" with the French "poulet," and the English "pur" and "paw" with the Italian "pur," the distinction will be at once obvious. I, therefore, do not hesitate to say that the study of Italian pronunciation is indispensible to the education of a refined vocal elocutionist of every other nationality, and most of all of English, because, as I have said before, our language demands, in many instances, the formation of artificial vowel-sounds to replace those true ones which are dominated by more or less unvocal coadjutors.

(To be continued.)

Notes.

Here are some interesting Temple Church dates. On May 7th it will be 45 years since Dr. Hopkins played his first probationary service. On June 30th the same highly distinguished and esteemed organist will reach the age of "three-score years and ten;" and on June 20th, it will be 200 years since the Benchers purchased their famous organ of Father Smith.

At a recently given special Assize concert in the Leeds Town Hall, Dr. Spark played selections on the organ from Schubert, Lemmens, Smart, Neukomm, Boccherini, Dubois, &c.

Mr. W. T. Best, who has introduced so much continental organ music, has lately been playing compositions by Spanish and Dutch composers for the organ.

The Benchers of the Two Societies of the Temple have generously voted Dr. E. J. Hopkins the sum of "fifty guineas," for writing the fine Jubilee anthem at their request last June. This is, it may be concluded, the largest sum ever given for the composition of an anthem, and presumably the benchers of the Temple have left the copyright in the composer's hands. Dr. Hopkins is to be congratulated upon such a kindly recognition of his artistic labours. As a comparison, it may be well to remind readers that Mendelssohn received only £40 or £50 for his "St. Paul" from the publishers, who declined, it is said, to give more than £10 for his Service, ultimately purchased for £20 and published by another house,

As early as 1714 the London Welsh held a service on St. David's Day, and for more than 140 years this custom was continued. The Most Honourable and Loyal Society of Ancient Britons have made arrangements, by the permission of the Rev. Evan Jones, to restore this service, which was held on March 1st, at St. Bennett's Church (the Welsh Church), Queen Victoria-street. The choir was formed by children from the Welsh School, Ashford.

BOW AND BROMLEY INSTITUTE.—In consequence of the somewhat serious indisposition of Mr. E. H. Lemare, Mr. E. H. Turpin played the Recital on Saturday last, going through the programme set out by Mr. Lemare. The vocalists, Miss Briggs and Mr. Charles Kingsley, greatly pleased the audience, as did Miss Anna Lang, the violinist. To-night a pianoforte recital will be given by Master C. Ewart Gravely, of Brighton.

COLLEGE OF ORGANISTS.—On Tuesday last Mr. T. L. Southgate read an able paper on the "Physiology of Pianoforte Playing." He treated his subject in a very practical manner, and explained the use of the newly invented mechanisms of Mr. Macdonald Smith, which are ingeniously designed to strengthen the hands, wrists, and fingers away from the keyboard. Mr. Macdonald Smith has kindly presented a set of these mechanical appliances to the College of Organists, where they may be inspected by the members. Mr. T. L. Southgate remarks on the subject of the "Physiology of Pianoforte Playing," might be summarized under the following heads:—An anatomical description of the muscles and sinews of the hand and forearm, with diagrams; physiological difficulties in the way of pianoforte playing, on account of the varying strength or weakness of the different fingers and their muscular connections; the employment of gymnastic mechanism for developing the muscles of the wrists and hands, with a description of the various apparatus that has been invented for the purpose during the last two centuries, and their defects and advantages in connection with the common obstacles experienced in teaching; description and exhibition of an apparatus for attaining strength of muscle and rapidity and flexibility of movement, as well as the improvement in "touch," called the "Dactylergon," invented by Mr. W. Macdonald Smith, of Oporto. The able lecturer conclusively proved his points, that suitable mechanism was an advantage in the saving of valuable time, as its daily use was a more rapid way of overcoming various difficulties presenting themselves to students, by economising time and labour, and the apparatus he exhibited would no doubt be of very material assistance when used systematically. Some valuable observations were offered by Mr. James Higgs, who occupied the chair, by Mr. Thomas Wingham, Mr. James Turpin, and Mr. Arthur Trickett. To conclude with, Mr. Southgate read a letter from the inventor of the "Dactylergon."

America is the modern paradise of organists and Church musicians. In New York alone there are, it is said, some 2,000 organists and paid choristers, receiving annually 250,000 dollars or £45,000. In no other country indeed are Church musicians so liberally remunerated and appreciated.

VASSAR COLLEGE, U.S.—At the "School of Music," Dr. F. L. Ritter, the musical historian, gave his fourth lecture on Feb. 17th. The subject was "The Organ and its Functions in the Church," with illustrations performed by Mr. Frank Taft. Doubtless the eminent lecturer would treat his subject with much learning and ability, and it is to be hoped that the lecture will be printed. The programme of illustrative pieces ran thus:—I. Italians. 1. Trio, G. P. A. Palestrina, 1514-1594; 2. Toccato, L. Luzzaschi, 1545-1607; 3. Ricercare, G. Frescobaldi, 1580-1644. II. Germans. 4. Vorspiel, "Wir glauben all'an einen Gott," J. Ch. Bach, 1665-1703; 5. Vorspiel, "Christ lag in Todesbanden," J. Pachelbel, 1653-1706; 7. Vorspiel, "Ach Gott vom Himmel sieh darein," F. W. Zachau, 1663-1712; 8. Fugue, D. Buxtehude, 1637-1707; 9: Praeludium und Fugue, G. F. Handel, 1685-1759; 10. Toccata in F, J. S. Bach, 1685-1750. III. Modern School: 11. Adagio (German), G. Merkel, 1827-1887; 12. Sonata, (German), A. G. Ritter, 1811-1887; 13. Andante, (English), H. Smart, 1812-1879; 14. Pastorale and Finale from Sonata in G minor, (French), A. Guilmant, 1837.

With regret is announced the death of Mrs. Wesley, the widow of Dr. S. S. Wesley. The deceased lady, who died on February 18th, was the daughter of the late John Merewether, Esq., and sister of the Very Rev. Dr. Merewether, a former Dean of Hereford, and she was married to the late Dr. Wesley in 1835; some three years after he became organist of Hereford Cathedral. Dr. Wesley's family consisted of five sons, two of whom are clergymen of the Church of England, two in the medical profession, and one in Australia, and there was one daughter who died in infancy. The late Mrs. Wesley was about 80 years of age.

SPECIFICATIONS.

TUNBRIDGE.

The following is the specification of a new organ built by Mr. Alfred Monk, London.

GREAT ORGAN.

Open diapason	8 ft.	Harmonic flute	4 ft.
Claribel	8 ,,	Principal	4 ,,
Dulciana	8 ,,	Lieblich flute	4 ,,
Keraulophon	8 ,,	Cornopean	8 ,,

SWELL ORGAN.

Bourdon	16 ft.	Piccolo	2 ft.
Violin diapason	8 ,,	Mixture	
Gedact	8 ,,	Trombone	8 ,,
Gamba	8 ,,	Oboe	8 ,,
Voix célestes	8 ,,	Vox humana	8 ,,
Principal	6 ,,		

PEDAL ORGAN.

Open diapason	16 ft.	Violoncello	8 ft
Bourdon	16 ,,		

COUPLERS.

Swell to great.
Swell to pedals.
Swell to pedals.

Six composition pedals.

This is the fourth organ built by Alfred Monk for the same gentleman. The previous organs contained 40 stops, 3 manuals; 25 stops, 2 manuals; and 15 stops, 2 manuals.

RECITAL NEWS.

Christ Church, Luton.—An Organ Recital was given by Mr. J. Walsh, F.C.O., A. Mus. T.C.L., (Organist of St. Margaret's, Uxbridge), on February 8th 1888, when the programme was as follows:—

Concerto, No. 5 in F	Handel.
Larghetto	W. Rea.
Prelude and Fugue in G	J. S. Bach.
Communion	Batiste.
Overture in F	C. Vincent.
Solo di Flauto	Capocci.
Prelude and Fugue in D minor	Mendelssohn.
Postlude in C	H. Smart.

Holy Trinity Church, Ayr, N.B.—At the dedication of the new chancel and new organ, on Sunday, February 12th, the morning preacher was the Rev. F. E. Ridgeway, Incumbent of St. Mary's Church, Glasgow, and the evening preacher, the Rev. W. T. Houldsworth, Vicar of St. Andrew's Church, Wells-street, London. Mr. Arthur Reynolds, A.C.O., the organist of the church, accompanied the services throughout, and gave a short recital after evensong, which included the following pieces:—

Sonata in C minor	Mendelssohn
Scherzino	Fumagalli.
Toccata and Fugue in D minor	J. S. Bach.
Largo in G major	Handel.

The following is the specification of the new organ, built by Messrs. T. C. Lewis and Co., London, and is the gift of Mrs. Heneage, of Ayr:—

Great Organ, CC to G.			
Bourdon	16 ft.	Octave	4 ft.
Open diapason	8 ,,	Mixture (prep. for)	3 rks
Harmonic flute	8 ,,	Trumpet ,,	8 ft.
Swell Organ, CC to G.			
Geigen principal	8 ft.	Geigen principal	4 ft.
Rohr flute	8 ,,	Oboe	8 ,,
Viole de gamba	8 ,,	Horn	8 ,,
Vox Célestes (prep. for)	1 ,,	Clarionet (prep. for)	8 ,,
Choir Organ, CC to G.			
Dulciana	8 ft.	Salicional (prep. for)	8 ft.
Lieblich gedact (prep. for)	8 ,,	Flauto traverso (prep. for)	4 ,,
Pedal Organ, CCC to F.			
Sub bass	16 ft.	Violone (prep. for)	16 ft.
Double open diapason	16 ,,	Posaune ,,	16 ,,

COUPLERS.

Swell to great.	Swell to pedal.
Swell to choir.	Choir ,,
Great to pedal.	

Four pedals of combination. One double-action foot pedal to great and pedal coupler, The metal pipes are all of the finest spotted metal, and the organ is a noble example of high-class work.

Moorlands Wesleyan Chapel, Dewsbury.—The new organ, built by Messrs. T. Hopkins, and Sons, York, was opened on Tuesday, Jan. 31, by Mr. James Bottomley, A.C.O., organist of St. John's Church, Dewsbury Moor:—

PART I.

Prelude and Fugue in G	Mendelssohn.
Andante in E flat Allegretto in B flat	Henselt.
Jerusalem the Golden (with variations and finale)	Dr. Spark.

PART II.

Fugue in G minor	J. S. Bach.
Andante Con Moto (violin and organ)	Hesse.
Andante in A minor and major	Batiste.
Quasi Pastorale Finale (in the French style	Dr. J. C. Bridge.

SPECIFICATION OF ORGAN.

The organ contains two complete manuals, great organ and swell CC to G, 56 notes, and pedal organ of 30 notes. It has ten speaking stops and three couplers. The case is of pitch pine and has 29 speaking pipes of bright metal in front. The total number of pipes in the organ is 515, composed as follows:—

Great Organ.				
Open diapason	metal	(Gamut)	G to G	49 pipes.
Dulciana	metal and wood	(Tenor)	C to G	56 ,,
Principal	metal		CC to G	56 ,,
Stop flute	wood		,,	56 ,,
Swell Organ.				
Gamba	metal	(Tenor)	C to G	44 pipes.
Stop diapason	wood		CC to G	56 ,,
Octave	metal		,,	56 ,,
Flautina	,,		,,	56 ,,
Oboe and bassoon bass	,,		,,	56 ,,
Pedal Organ.				
Bourdon	wood		CCC to F	30 pipes.

COUPLERS.

Great to pedal. Swell to great. Great to pedal.

Torrington.—An organ recital was given on January 26th, in the Wesleyan Chapel, Torrington, by Mr. Wesley J. Hammet, organist of the Temple Chapel, Taunton, whose performances were greatly appreciated. The selections made by Mr. Hammet were well calculated to display the capabilities and the beauties of the organ, and the several items on the programme were played with a manipulative skill which won general admiration. The programme was as follows:—

Organ Sonata, No. II. in C (Grave, Adagio. Allegro Maestoso e Vivace, Fuga Allegro Moderato	Mendelssohn.
Allegretto Pastorale	C. Steggall.
Prelude and Fugue in C	Bach.
Andante con Variazioni e Fuga	T. J. Dudeney.
Andante in F sharp minor	S. S. Wesley.
Poco Adagio in D	Henry Smart.
Andante in F	Lefébure Wély.
Chorus, "Heaven and the earth display," ("Atnalie")	Mendelssohn.

The organ has been constructed by Mr. J. E. Minns, of Taunton, upon his improved tubular pneumatic system. The several stops are of individual excellence, while the full organ tone is admirably balanced. The specification is as follows:—

Great Organ.	
Open diapason.	Principal.
Claribel flute.	Fifteenth.
Dulciana.	
Swell Organ.	
Stopped diapason.	Oboe.
Viola.	Tremulant.
Gemshorn.	
Pedal Organ.	
Bourdon.	Bass flute.
Couplers.	
Swell to great.	Swell to pedals.
Great to pedals.	

Two composition pedals.

The organ is of attractive appearance, and has been much admired.

Crystal Palace.—Mr. H. W. Weston, F.C.O., gave the recitals on Saturday, February 4th, on the great organ, when the programme contained the following selection:—

March in D major (posthumous)	Mozart.
Romanza in G, op. 40	Beethoven.
Concert Fugue in G	J. L. Krebs.
Pastoral Introduction "Joan of Arc"	Gounod.
Meditation in C	C. St. Saëns.
Bourrée and Variations in B minor (from 2nd Sonata for violin alone)	J. S. Bach.
Finale to Organ Sonata in C	G. A. Macfarren.
Capriccio alla Sonata	Fumagalli.
Largo and Fugue, Finale	Handel.
Nocturne in G minor (No. 11)	Chopin.
Overture "Bohemian Girl"	Balfe.

Salem Chapel, Romford.—A recital was given by Mr. James Bryant, F.C.O., L.Mus., on February 16th. The new organ is entirely constructed on Mr. F. A. Slater's new patent tubular pneumatic system to both manuals, pedals, drawstop-action, and couplers, dispensing with the usual complicated tracker mechanism. The specification was drawn up by Mr. Bryant. The instrument has two manuals and pedal. The programme ran thus:—

Allegro Marziale	Weber.
Impromptu	J. Bryant.
Romanza (Sonata)	Spohr.
Ave Maria	Cherubini.
Largo e Mesto (Sonata)	Beethoven.
Festive March	Smart.
Andante con variazioni (Septuor)	Beethoven.
Slow Movement (Symphony)	Haydn.
Offertoire	Batiste.
Andante quasi Allegretto	Weber.
Slow Movement (Symphony)	Beethoven.
Offertoire	Lefébure Wély.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next the library will be open to members from 7 to 10; March 13th, Council Meeting, at 5; April 9th, "Annual College Dinner;" April 10th, Special Lecture, by Dr. E. J. Hopkins; April 24th, Lecture, by Dr. F. J. Sawyer, on "The Primary Rules of Keyboard Fingering;" May 22nd, Lecture; June 26th, Lecture; July 17th, 18th, 19th, F.C.O. Examatinion; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

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MARCH, 1888,

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TO MOSCHELES.

This instalment is made up almost entirely of letters, and is illustrated with some unusually interesting portraits and fac-similes; among the latter the first page of the "Song without Words," as originally written by Mendelssohn, and the first page of the original score of his overture to the "Isles of Fingal," with a comment written on it by Gounod.

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The Musical World.

LONDON: SATURDAY, MARCH 3, 1888.

THE TRUTH ABOUT THE ACADEMY ELECTION.

The battle has been fought and won, and the two combatants are, although of course in a very different sense, satisfied with the result. Mr. Barnby was the first to congratulate Mr. Mackenzie on his success, and although he found it necessary to resign the appointment of conductor of the Academy, which he has successfully held for about a year, this was done in a friendly spirit, in order to leave a perfectly free hand to the new Principal; not from any feeling of pique. This dignified and proper conduct on the part of the protagonists is a matter for general congratulation; but the seconds of the principals—the ardent partisans and bottle-holders—are not so easily satisfied. We have received from many quarters, wholly unconnected with either Mr. Mackenzie or Mr. Barnby, all manner of unsolicited information as to the ins and outs of the contest, the influences brought to bear upon the various voters, and the like. Considering ourselves to be the organ and representative of the musical profession in its true interests, we have not thought it desirable to give publicity to this kind of tittle-tattle, and, following the illustrious example of King William III., who tore up a list of conspirators against his reign, we have consigned all these communications to the limbo of the waste-paper basket. On one point only it may be desirable to throw some light, were it only to show on what small causes important issues sometimes depend. Some absurd mystery has been made about the actual figures of the vote, and we may therefore state in an authoritative manner, that of the thirteen votes given, seven were for Mr. Mackenzie and six for Mr. Barnby. One voter being absent in Hanover, was prevented by illness from making the trip across the Channel. Had he been present, the division would probably have been equal, and in that case the casting vote of the Chairman would have determined the result. As it is, the Academy has every reason to congratulate itself upon having had the choice between two such men, to say nothing of other candidates who retired early in the race.

The outsider might think it strange that so much eagerness was shown in the competition for a place yielding only the moderate salary of £500 a year, for which Mr. Barnby was willing to give up at least three times that amount at Eton. But it should be remembered that the Royal Academy is the only musical institution which is supported — miserably supported, it is true—from the public funds, and that its Principal therefore is, so to speak, the only musician officially acknowledged by the State. This in itself is something, and the position, moreover, opens a wide field of beneficial action to a man of artistic spirit. To the tilling of that field, Mr. Mackenzie will now have to turn his undivided attention. There are many new crops to be sown, many tares and brambles to be rooted out. It will require a strong hand, and withal a gentle hand, to reform some of the evils which were quite lately pointed out by a correspondent in THE MUSICAL WORLD, to turn the Academy from a kind of Limited Company for the benefit of certain professors, into a truly national institution. That Mr. Mackenzie has some of the qualifications necessary for such a task may be readily acknowledged. He is an excellent musician, his knowledge of the art is both deep and wide, and his training has been cosmopolitan. As a teacher also he has had experience in Edinburgh, although this, of course, is a very different matter from being at the head of a great musical institution. The Principal of the Royal Academy should not be only a good artist, but also a man of business and a man of the world, and even a good after-dinner speaker, who could represent the body of musicians on public occasions, even as does Sir Frederic Leighton the body of painters. Will Mr. Mackenzie be able to do all this?—that is the question the future must solve. It has been said that the chances are ten to one against a composer possessing these practical and decorative qualifications, and there is little doubt that any music school over which, for instance, Beethoven had presided, would have counted its existence by weeks, if not by days. On the other hand, Mendelssohn achieved excellent results at Leipsic, and Cherubini and Auber did at least fairly well at the Paris Conservatoire. We gladly accept the omen of these names for Mr. Mackenzie. We shall watch his career with interest, and our support, as well as that of every competent writer in the press, will not fail him.

One word we should like to add. Mr. Mackenzie should remember that he has duties as a composer, as well as a principal. The author of "Colomba," and the "Rose of Sharon," should not bury his talent in the dust of practical routine. Let us hope that when once the Academy has been put in proper working order, he will devote at least part of his time to the service of the muse, even as did Sir Sterndale Bennett and Sir George Macfarren before him.

CRYSTAL PALACE.

The first and last items of last Saturday's programme formed a striking contrast, and showed how in modern times composers have cast off the old forms and taken new moulds in which to shape their ideas. For the former was Sterndale Bennett's concert overture "Parisina," and the latter Saint Saëns's symphonic poem "Le Rouct d'Omphale." Bennett's overture is always welcome; its melody appeals irresistibly to the ordinary hearer, while the skill with which its themes are treated is amply sufficient to demonstrate the scholarly resources of its composer. But while Bennett was content to deal with a poetical subject in an orthodox fashion, Saint Saëns, following the example of Liszt and other more modern composers, has chosen the more rhapsodical form of the symphonic poem, in which the themes are treated with greater freedom of key-relation and sequence. The result in this instance is, although never powerful, extremely graceful, and Mr. Manns's interpretation was perfectly sympathetic. Miss Fanny Davies was the soloist, and her rendering of Beethoven's Concerto in G was in all respects worthy of the reputation she has made, being distinguished by refinement and intelligence. We do not like her reading of Brahms's Rhapsody in G minor, but her technique was quite equal to the demands of Rubinstein's exacting "Staccato Etude," which was played with great clearness and brilliancy. The Symphony was the No. 2 in C of Schumann, which was splendidly played, save for a momentary unsteadiness in the third movement, and Madame Patey contributed arias by Handel and Sullivan, in her well-known manner.

POPULAR CONCERTS.

Schumann's quartet in A minor, op. 41, opened the concert last Saturday. It was played in most sympathetic fashion by Messrs. Joachim, Ries, Straus, and Piatti. The first-named and the two latter artists were heard later in Brahms's quartet G. minor, op. 25. Mdlle. Janotha was the pianist. The lady gave as a solo, Chopin's Barcarolle in F sharp major, with her customary force and poetry. Spohr's "Tempo di Minuetto" for two violins received excellent handling from Messrs. Joachim and Straus. The vocalist was Miss Hamlin—she sang "Rose softly blooming," and subsequently a "Frühlingslied and Reiselied" by Mendelssohn—which were very well received. Miss Carmichael rendered the accompaniments with her usual graceful delicacy.

St. James's Hall was filled to overflowing last Monday evening, as it never fails to be when Madame Schumann plays. Of all the great pianists who come to England there is certainly none more popular, and in this case we may almost say beloved, than this gifted lady, but the regard in which she is held is only too well deserved. Her natural gifts are great; she has a beautiful touch, always firm, yet of the utmost delicacy when requisite, and in addition an exquisite sense of rhythm and phrasing. But what makes Madame Schumann stand out alone in the ever-increasing ranks of great pianists is her deep conscientiousness and reverence for the composer's intentions, to which she sacrifices all the (to some artists) enticing allurements of "new readings," and the like. She is an ideal representative of pure and classical pianoforte playing, and as such is worthy of the high place which even now, in spite of advancing years, she retains. Her appearance was the signal for a perfect storm of applause, again and again renewed, at the conclusion of a superb performance of Beethoven's Fantasia Sonata, the finale in particular being rendered with a *vèrve* wonderful considering the artist's great age. Beethoven's noble quartet in C sharp minor, op. 131, opened the concert, and received a splendid interpretation from MM. Joachim, Ries, Straus, and Piatti, its intricacies being mastered with a clearness and breadth of style it would be hard to equal. Miss Liza Lehmann was the vocalist, singing songs by Gordigiani and Schumann with great delicacy and taste; and Mozart's Divertimento, or rather the first and last three movements of it, delightfully played by MM. Joachim, Straus, and Piatti completed the programme.

THE LONDON SYMPHONY CONCERTS.

The last but one of this series of concerts took place at St. James's Hall on Wednesday afternoon, when the principal novelty, or *quasi* novelty, presented was a performance, for the second time this season and by special desire, of Liszt's "Todtentarz" (Danse Macabre) for pianoforte and orchestra. That the pianist of the occasion was Mr. Fritz Hartvigson will be taken as a matter of course. With a thorough mastery of its formidable technical difficulties, this artist has so completely entered into the weird spirit of the Hungarian composer's fantastic and remarkable work, that he may be fairly said to have made it his own. At the present time, at any rate, as its successful interpreter he stands alone in this country. The remaining orchestral features of the concert consisted of familiar works, and included good performances, under the conductorship of Mr. Henschel, of Beethoven's Pastoral Symphony, the overture to "The Flying Dutchman," and Mendelssohn's "Calm Sea and Prosperous Voyage." The duo-nocturne from Berlioz's "Beatrice et Bénedict," was rendered with much charm and finish by Mrs. Henschel and Miss Marguerite Hall. The Princess of Wales and her daughters were present.

ALBERT HALL.

The Welsh Concert on St. David's day, given at the Albert Hall, gained some artistic interest from the appearance amongst the singers of Nikita, the American prima donna. This young lady has just returned from the Continent, where, as we had previously occasion to state, she has astonished and delighted the natives, especially the German bards very much. In other respects also her tour has been of decided advantage to her. Her voice has gained strength, as it naturally would from day to day in one so young, and she also sings with more feeling and expression. In spite of the acoustic impediments of the Albert Hall, her voice told well, and she brought down the house in "Deh Vieni," and the simple ditties which she added for the benefit of a popular audience. Madame Patey, Mr. Lloyd and Miss Mary Davies were amongst the other artists.

PRINCES' HALL.

The second of Mr. Charles Wade's Chamber Concerts was given at this Hall on Tuesday evening. Mr. Wade took upon himself the lion's share of the vocal music, and sang songs by Handel, Mendelssohn, Gounod, and Batson, with considerable taste and intelligence, but he seemed to be somewhat affected by the bitter weather that has lately prevailed. Miss Bertha Moore was the other vocalist, singing Haydn's "My mother bids me bind my hair," and Henschel's "O, hush thee my babie," which were excellently suited to her fresh and pleasing voice. The instrumental portion of the programme was in the hands of Señor Gomez (clarionet), Monsieur Ernest Gillett ('cello), and Signor Carlo Duccei (pianoforte), and consisted of a trio by Walckiers, op. 96, Beethoven's trio, op 11, some solos for 'cello, and two movements from Weber's Duo Concertante, op. 48, for clarionet and piano. Señor Gomez has a good tone and phrases well. M. Gillet's tone is somewhat harsh, but in other respects he proved himself a capable artist.

Dr. BRADFORD'S "JUDITH."

A performance of this elaborate oratorio was given at St. James's Hall on Tuesday evening, in aid of the Chapel and Organ Fund of the Royal Naval School. The performance extended ever close upon three hours, although portions of the work were omitted. Detailed analysis of the score would, in such circumstances far exceed the limits of our space. Suffice it to say that counterpoint and other scholarly devices have been the composer's chief aim, and, in that respect, his score offers much that is interesting to the student. On the other hand, the music is wanting in character, and a feeling of monotony is not always avoided. "Judith," in fact, is a specimen of a type which is now somewhat antiquated, but, in its particular sphere, occupies a creditable position. The composer conducted his own work, and was assisted by Miss Anna Williams, Miss Hope Glenn; Mr. Bernard Lane taking the place of Mr. Charles Banks at very short notice; Mr. Lawrence Fryer, Mr. Frederick King, and Mr. Brereton. An efficient band and chorus had been provided, Mr. E. H. Turpin ably presiding at the organ. Several of the numbers were warmly applauded, and the instrumental introduction to the second part had to be repeated.

MR. J. A. DYKES'S PIANOFORTE RECITAL.

At the present time, when pianoforte players are so numerous and the standard of merit is high, it is by no means easy for a young pianist to make any mark. Mr. Dykes's programme last week included Bach's Chromatic Fantasia and Fugue, Beethoven's Moonlight sonata, Mendelssohn's Variations Sérieuses, and pieces by Schumann, Chopin, Raff, and Rubinstein, from which it will be seen that Mr. Dykes did not shrink from setting himself a severe task to perform, and risking unfavourable comparison with the interpretation of well-known artists. It is, therefore, high praise to say that he performed his arduous task in a thoroughly creditable manner from beginning to end, and that without a note of music before him. It must be owned that his conception of Bach was lacking in breadth, and that the opening of that crucial test, the Moonlight sonata, was a little heavy; but as Mr. Dykes warmed to his work and his nervousness wore off, he played better and better. It was not until the slow movement of the Beethoven sonata that the peculiar singing touch which we are used to look for in pupils of Frau Schumann became apparent, but afterwards it was very striking. Perhaps Mr. Dykes was most successful in Mendelssohn, Schumann, and Raff. We understand that he has received instruction from the latter, and no doubt plays his master's compositions *con amore*. Taken as a whole, Mr. Dykes's playing strikes us as singularly free from exaggeration, the fault from which so many young pianists of the present day suffer. Mr. Dykes controls himself, and keeps the composer first and the executant second, as a true artist always should. At the same time, he does not lack brilliance or fire when it is needed, although he confines himself to making strictly legitimate effects. His *technique* is good, and as we have remarked, his touch particularly so. On this occasion Mr. Dykes claimed to take rank as a pianist, but we know him to be also a composer; and if the pianoforte trio performed a few weeks ago at a Monday Popular Concert be a fair type of his writing, we hope that the next time he appears before the public it will be in the double capacity of pianist and composer.

NOVELLO ORATORIO CONCERTS.

After a prolonged absence in Italy, Mr. Mackenzie appeared last week in the conductor's seat, at the Novello Oratorio Concert, and was greeted by the audience as well as by the chorus with the warmth due to a musician of his distinction. Although the average execution has not as yet reached the high standard which is a matter of constant co-operation at least as much as of individual merit, these concerts have a distinct function in our musical life. For while our old-established choral societies too generally limit themselves to a very few works of general popularity, the practical as well as the artistic object of the Novello Oratorio Concerts is at least partly to bring forward the composition of modern, and more especially modern English, musicians. Such a work, Sir Arthur Sullivan's "The Golden Legend," occupied the chief place in last night's programme. No special enterprise, indeed, was needed to revive this charming cantata, which, ever since its production at Leeds, has drawn large audiences and excited enthusiasm wherever it has been heard in an English concert room, although it will be remembered that the Berlin critics, showing less judgment than might have been expected, failed to recognise its merits. Those merits have been too frequently insisted upon here to require any further mention. Persons who fail to recognise the weird charm of the prologue with its novel effect of the cathedral bells become vocal, the subtle humour of the contrapuntal fiend, and the sweetness of some of the melodies, must be singularly obtuse, and the composer may well rest satisfied with the verdict of the *vox populi*, which, in this case, is in full accord with the opinion of competent judges. One of the advantages of the "Golden Legend" is that it presents no very great difficulties to competent singers. The music, though well written, and at times scholarly, is simple and straightforward withal, and the chorus, having evidently been trained with every care, did ample justice to the large *ensembles*, the unaccompanied evening hymn, "O gladsome light," being more especially sung in a refined and accurate manner. The soloists, Madame Nordica, Madame Patey, Mr. Lloyd, and Mr. Watkin Mills, are more or less identified with the parts undertaken by them, and it will suffice to say that one and all did their best and materially contributed to the general success of the performance. The "Golden Legend" was preceded by a concert overture from the pen of Mr. Oliver King, a promising young composer, who conducted his own work. The overture is well designed and effectively scored. It is earnest, not to say sombre, in character, and the opening theme almost suggests a funeral march, although at the end a brilliant climax in the major key is reached. Mr. King has not supplied a programme, but it may be conjectured that the struggle and final triumph of the human soul or, it may be, of a definite hero has been the subject of his as of so many other compositions.—*The Times.*

MISCELLANEOUS.

A pianoforte recital was given by Mr. Algernon Lindo at the Steinway Hall last Monday. Mr. Lindo opened the programme with Beethoven's sonata (appassionata) in F minor, and in the course of the evening gave several pieces by Chopin, Liszt, and others. Mr. Lawrence Kellie was the vocalist, and Mr. Frank Lindo contributed a recitation.

In spite of the bitter weather, a full and appreciative audience was attracted to St. James's Hall on Thursday night, the 23rd Feb., to hear "Elijah" once more given by the Sacred Harmonic Society. The performance of this old favourite among oratorios was in all respects satisfactory, the choruses being taken with spirit and precision, and Madame Patey and Mr. Lloyd being in particularly fine voice.

On Friday, the 24th Feb., Herr Bonawitz gave the fifth of his series of six historical recitals on organ, harpsichord, and pianoforte, at the Portman Rooms: commencing with a dismal organ composition by Conrad Paumann, 1410-1473, that will probably be permitted to return unregretted to the merited oblivion whence it has been disinterred. A relic of A. de Cabecon, 1500-1566, with some definite contrapuntal effects, was more deserving of notice; but the exceedingly poor specimen of an organ that was at Herr Bonawitz's disposal, made a pleasing reproduction of these quaint old works quite impossible. On the other hand, Herr Bonawitz displayed the almost forgotten capabilities of an old two-manual harpsichord to great advantage. For accompanying voices, this instrument, with its thin orchestral tone would be really valuable; and it would be a public benefit if it could be reintroduced for the practising of the many would-be players that persist in torturing their neighbours' ears with strumming on noisy modern pianofortes.

TOLLINGTON PARK.—The New Court Choral Society gave very good renderings of Rossini's "Stabat Mater" and Cowen's "Rose Maiden," on Friday evening, February 24th, the soloists being Madame Clara West, Miss Rose Dafforne, Mr. E. Bryant, and Mr. W. G. Forington. All went off well; but perhaps the gem of the performance was the duet "Quis est homo," which evoked hearty and prolonged applause. The accompanist was Miss A. Dearden; conductor, Mr. T. Bound. There was a full room, notwithstanding the severity of the weather.

The Strolling Players gave the 2nd concert of their sixth season on Saturday evening last, at St. James's Hall, to a large and friendly audience. The *pièce de résistance* was a symphony in F, by Gouvy, which was announced as being played for the first time in England. It would, perhaps, have been no great loss had the work been allowed to remain in obscurity, for its melody is trivial, and at times savours strongly of Offenbach. Of the four movements the *andante con moto* is perhaps the best, the themes being broader and the treatment more dignified than in the other three. The principal remaining items of a very long programme were Beethoven's overture to "Fidelio," Massenet's "Scènes pittoresques," and Handel's "Arioso," for violin, harp, and organ, the violin part being well played by Mr. H. M. Morris. The principal defect of the orchestra is the quality of the strings, which is very poor, but the members (including several ladies) play with care, and with better instruments, better results would, no doubt, be obtained. Miss Effie Clements and Miss Eleanor Rees obtained marked favour for their vocal selections, and Herr Pollitzer, in the absence from England of the hon. conductor, Mr. Norfolk Megone, conducted.

PRINCESS'S THEATRE.

Ingenious advertisement and the reputation obtained in England by a clever Australian story, were the means of arousing some interest in the recent production at the Princess's of a play founded upon it, entitled "The Mystery of a Hansom Cab," and have probably borne no small part in the crowded state of the house during the past week. Of the piece itself little more need be said than that it emphasises once again a lesson of which several illustrations have lately been afforded, viz., that successful novels, especially those of the conundrum kind, seldom make good plays, for the simple reason that, owing to the conceived exigencies of dramatic construction, the answer has to be given first and the conundrum propounded afterwards. A detective story like this, or the Leavenworth case, or several others of the same class, when the incidents are viewed through the wrong end of a telescope, can only be saved from utter dulness by some merits over and above the interest to be derived from an inverted plot—such as well-contrived situations, smart dialogue, or clever touches of character, all which qualities are conspicuously absent in the present instance. Not that we are disposed to accept without reserve what is generally received as a cardinal rule of dramatic construction, that no secret should ever be kept from an audience. The element of surprise, of suddenness, has at any rate served the purpose of some of the most experienced dramatists of modern times for producing powerful effects; and even the favourite instance cited so often on behalf of this restriction—the screen scene in the "School for Scandal"—may, perhaps, be considered in two ways. Certainly the audience are all the time aware that Lady Teazle is behind the screen; but do they know that Charles Surface is going to throw it down? In Sardou's "Nos intimes," too, a dexterously enough constructed piece, the whole hinges upon the careful guarding of a secret from the spectators till the very end. The interpreters made the best of the small opportunities afforded them. Miss Grace Hawthorne was sympathetic and interesting as Sal Rawlins. That excellent actor, Mr. Fernandez, in an exceptionally weak heavy father's part, was constrained to disguise not only his features but his talents. Mr. J. H. Barnes enlisted sympathy as a good-natured Irishman, and Miss Eva Sothern was throughout engaging and natural. The comic business, much of which had little relevancy to the story, was well fulfilled by Miss Drummond and Miss Cicely Richards; and Mr. Frank Wright and Mr. Ernst Leicester made excellent stage detectives.

Music Publishers' Weekly List.

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Next Week's Music.

THIS DAY (SATURDAY).

Afternoon Concert..	Crystal Palace.	3
Popular Concert	St. James's Hall.	3

MONDAY, 5.

Popular Concert	St. James's Hall.	8.30

TUESDAY, 6.

Mr. Malcolm Lawson's Concert	Queen's Gate Hall.	8
London Symphony Concert	St. James's Hall.	8.30
Chamber Music	Princes' Hall	8.30

WEDNESDAY, 7.

Ballad Concert	St. James's Hall.	

THURSDAY, MARCH 8.

Herr Max Schrattenholz	Steinway Hall.	3
Miss Low	Kensington Town Hall.	8

FOREIGN.

BERLIN, Feb. 24.—Von Bülow has arranged to add a fifth Beethoven evening to the series he gave last year. The programme will include the Sonatas F minor, op. 2; D major, op. 10; B flat major, op. 25; A flat major, op. 29; F major, op. 54; E minor, op. 90; besides the Rondo in G, op. 51, No. 2. and the Andante favori in F. At the Philharmonic Concert conducted by him a few days ago, Bazzini's overture to "King Lear" was played, and made an excellent impression. Fräulein Kleeberg has returned here, and continues to excite great admiration. Much interest was aroused in the Tschaikowsky concert. The Russian composer takes, and deserves to take, high rank among modern musicians. The programme included the following works:—Symphonic poem "Romeo and Juliet," First Pianoforte Concerto (played by Herr Siloti), Prelude and Fugue out of orchestral suite, Andante from string quartet, songs, and overture "1812." The band worked well to give effect to these masterly compositions, Tschaikowsky conducting with firmness and dignity. The beautiful songs were well sung by Fräulein Aline Friede. The Wagner memorial celebration by the united Berlin and Potsdam Wagner Society was allowed by the Emperor to take place in the Royal Opera House. The selection of music was directed by Herr Schröder, and included a poor rendering of the Symphony in C, the "Parsifal" Introduction, and a large excerpt from the "Götterdämmerung," in which the "Trauermarsch" was especially well played. The "Kaisermarsch" evoked loud demonstrations from the audience, who thereby testified their loyalty and their gratitude to the Emperor.

PROVINCIAL.

BRADFORD.—On the 17th ult. Mr. Hallé paid another flying visit to the town, his band and the chorus usually engaged for the full-dress subscription concerts giving another of these. The Verdi "Requiem" was the *piece de resistance*, and was not a flawless performance, probably because the singers were not quite at home with their conductor, Mr. Hallé, taking them over from Dr. Bridge's (Chester) coaching, and then the two doctors apparently differing on sundry points, as might naturally be expected where a conductor has not his own choir-master. There was, nevertheless, some fine singing during the night, notably in the Sixty-third Psalm, Mendelssohn's music showing off the choir rarely. The "Reformation" symphony, and the "Festival" overture were the other works of the night. In the Requiem Miss Annie Marriett, Madame de Fonblanque, Mr. Lloyd, and Mr. Gilbert Campbell were a fine quartet, singing with almost uniform accuracy, and admirable spirit. The anticipated resignation of the Festival Choral Society conductor, to which reference has been made, happily did not assume concrete form, the committee probably inducing him not to give it formal shape. This is very pleasing at the present juncture, and will give the Society time to pull itself together for a crisis in its affairs, which cannot be long staved off. Mr. F. S. Sewell, formerly of Bradford, and now at the Royal College of Music, has declined a lucrative post as organist at the Cape. Miss Emily Skinner and Mr. Charles Ould took a prominent part in a concert of English music here on Tuesday. A partita by C. H. H. Parry, trios by G. Onslow and C. E. Hornsley (the latter a well known work), and Dr. Stanford's 'cello sonato in A, were the principal pieces. The lady also gave an admirable romance by Joachim and Spohr's barcarolle. A gavotte by Dr. Anre was Mr. Ould's solo. The pianist (and *entreprenneur*) Mr. S. Midgley, took a rôle part in the performances, and a Miss Lummett, with a very powerful contralto voice, gave songs.

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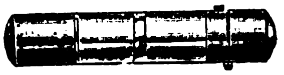

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Facts and Comments.

It is stated that in the absence of Mr. Cowen the Philharmonic directors have asked Dr. von Bülow to conduct the two final concerts of the season. This is decidedly a step in the right direction, Bülow being, if possible, greater as a conductor than as a pianist. In case he accepts, he will also give a cyclus of four pianoforte recitals consisting of the entire series of Beethoven's Sonatas, the preparations for which are in an advanced stage, although nothing definite has as yet been settled.

Mr. and Mrs. Henschel have started on a concert tour to Russia, and will sing at Berlin and other places on the way. Everyone will be glad to learn that the continuance of the London Symphony Concerts is secured for, at least, another season, when it must be hoped that the indifference with which these excellent performances have hitherto been treated will at last give way before merit and perseverance. A sufficient guarantee fund has been provided by four art-loving gentlemen, and ten evening concerts will be given between November 20th and February 19th. These will be supplemented by two afternoon concerts not included in the subscription. The prices will be considerably reduced, single stalls being 7s. 6d., and a subscription ticket for the entire series of ten concerts, £2 15s. If this does not draw the British public, then what will?

Mr. Hollins, the blind pianist, has been engaged to play at a number of first-rate concerts in America, and Dr. Campbell, the Principal of the Academy of Music for the Blind, will accompany him on his journey.

Twelve hundred and fifty pounds has been collected for the Macfarren Scholarship at the Royal Academy; but it is intended to increase the fund to two thousand pounds or more, in order to provide for the maintenance as well as the training of the scholar. Mr. Alfred Littleton, of 1, Berners-street, is the honorary treasurer.

We poor blinded mortals never know what we are doing till some scientific man comes to tell us. Mdlle. Janotha, for example, has recently had her eyes opened by Sir James Paget in his lecture before the London Society for the Extension of University Teaching, at the Mansion House. Sir James declared that "he remembered once hearing Mdlle. Janotha play a presto by Mendelssohn, and he counted the notes and the time occupied. She played 5,595 notes in 4 min. 3 sec. It seemed startling, but let them look at it in the fair amount of its wonder. Every one of those notes involved certain movements of a finger, at least two, and many of them involved an additional movement laterally as well as those up and down. They also involved repeated movements of the wrists, elbows, and arms, altogether probably not less than one movement for each note. Therefore there were three distinct movements for each note. As there were 24 notes per second, and each of these notes involved three distinct musical movements, that amounted to 72 movements in each second. Moreover, each of those notes was determined by the will to a chosen place, with a certain force, at a certain time, and with a certain duration. Therefore there were four distinct qualities in each of the 72 movements in each second. Such were the transmissions outwards. And all those were conditional on consciousness of the position of each hand and each finger before it was moved, and while moving it, the sound of each note and the force of each touch. Therefore there were three conscious sensations for every note, there were seventy-two transmissions per second, 144 to and fro, and those with constant change of quality. Let them imagine it in telegraph wires. And then, added to that, all the time the memory was remembering each note in its due time and place, and was exercised in the comparison of it with others that came before. So that it would be fair to say that there were not less than 200 transmissions of nerve force to and from the brain outwards and inwards every second, and during the whole of that time judgment was being exercised as to whether the music was being played worse or better than before, and the mind was conscious of some of the emotions which the music was intended to impress."

"Three distinct movements for each note, seventy-two transmissions per second, a hundred and forty-four to and fro," these are statistics which will give pause to many a pianist who has hitherto followed his calling in a harmless and unconscious manner, "playing," so to speak, "as he or she went for want of thought."

Four dates, April 5th, 19th, 26th, and May 2nd, are announced for the Sarasate concerts, two of which will be for Chamber music, while at the second and fourth Mr. Cusins will, as in former years, conduct the orchestra. Herr Theodor Werner, of Holland, a new, and we should say a very plucky violinist, also announces three concerts, at which the Crystal Palace orchestra, under its conductor, Mr. Manns, will assist.

Last week, at the Imperial Hotel, Liverpool, the Earl of Lathom presented Madame Marie Roze, on behalf of her admirers in Liverpool, with a tiara of diamonds. It consists of five stars fitted upon an arch of gold, containing in all about two hundred diamonds of the finest quality. Each star may be detached from the tiara, and is so fixed that it may be adjusted either as a hairpin or a brooch. The tiara is in a handsome velvet case, lined with white satin, upon which is inscribed, in letters of gold, "Liverpool testimonial to Madame Marie Roze, March 2nd, 1888."

Herr Röder, of Berlin, a prolific writer and composer, is at present in London, *en route* for Dublin, where he has been appointed professor of singing at the Royal Irish Academy of Music.

Mr. Barnett is busily engaged in making additions and very important alterations in the instrumentation of his Pastoral Suite, which is to be performed at one of the Philharmonic Concerts.

Mr. Oliver King will contribute two choral works to the programme of the Chester Festival next summer.

Among the artists engaged by Mr. Augustus Harris for his Covent Garden season is Madame Melba, the Australian, who made such a favourable impression at Brussels, where she first appeared at the Théâtre de la Monnaie in "Rigoletto." MM. Ritt and Gailhard have endeavoured to engage Madame Melba for the Paris Opéra, but the efforts of Mr. Harris were, as usual, crowned with success.

Mr. Walter Clifford and Miss Florence Waud, the well-known pianist, both of whom were engaged for a concert tour in the United States, have been paid a considerable sum as compensation in consequence of the postponement of the tour.

Yet another musical festival. This time it is the inhabitants of North Staffordshire who do not see why they should always have to go elsewhere for such entertainments, or why they should be behind other provinces in occasionally exacting from musicians a return visit. Hanley has been fixed upon as the headquarters of the new festival, and Dr. Heap, of Birmingham, has been engaged for the inaugural performances to be given next autumn, probably in October.

Sometime ago rumour would have it that Edward Remenyi, the Hungarian violinist, was dead. But that enterprising gentleman is not so easily killed either by rumour or more substantial missiles. Instead of going to the shores of Styx, he only went to South Africa, and there, at Grahamstown, he, not many months ago, discoursed sweet music to the girls of the Diocesan School. To show how much Ramenyi is alive and, so to speak, kicking, we reproduce part of his programme, which is in his "first manner," as the engravers say. Here it is, with all its peculiarities of spelling, although without the startling oddities of type which, as it were, give additional zest to the matter:—"Ye Violist, after ye interval, will resume his work with ye greatest pleasure in spyte of those who have had enough. Ye Musick Pieces which he will Play will be a Hungarian „ Eroica „ composed by himself, Thereupon will follow a very Bigge and Important Piece of Music, written by ye ancyent Viol Master, Giuseppe Tartini, who was by birth an Italian, and thereupon a short Piece will be Discoursed on ye G Stryng, called Aria, composed by Bach. An Ave Maria written by Jacob Arcadelt, a French Maistre de Chapelle, who lived in ye 16th century, and on whose Melodie Remenyi wrote contrapuntal Varyations, of which ye Ghost of ye Old Magister approveth (this is so). By this time methinks ye Violist, and moreover hys hearers, will have had quite enough of it, and he will finish hys Musickal Menu by a very short, pleasynge, and sweet dessert, pour la bonne bouche, and this will consist of a Valse, which goeth slowly, and another movement, which goeth hoppynge, and is mostly played with ye Left Hand. (It is very extraordinary—in sooth, those persons who do not hear it, would not believe it.) Both pieces are composed by a lyvinge Musick Master yclept Delibes. This is ye End, and everybody can Go. Important Notice!—'Nobody is obliged to be pleased.' That's All."

The news of the disbandment of the National Opera Company has been telegraphed from New York. It is necessary, however, to receive these statements with caution, as too great reliance was accorded to the sensational news that came from the same source announcing the break up of the German Opera Company, since denied.

It may be interesting to know that the benevolent millionaire who offered 50,000 dollars to the parents of Hofmann for withdrawing the child from the public platform, is the same Mr. Higginson of Boston, who started the magnificent symphony concerts originally conducted by Mr. Henschel.

The unusual spectacle of a libel suit on account of a musical criticism, says "Freund's Music and Drama," is likely to be presented in one of the City courts, with the Brothers Ferdinand and Hermann Carri as plaintiffs and the New York "Times" as the respondent. That journal spoke of a concert given by the brothers at Chickering Hall, the night before, as "an unprovoked assault" upon a piano and violin; and after a round of treatment in that style, wound up with a suggestion that some long-suffering auditor might yet get revenge by loading the piano and violin of the Brothers Carri with dynamite. Considering that the brothers have given a series of concerts in this city every season for nine years, and are loaded with foreign testimonials of their skill as artists, they feel badly used. They think they can show a malicious purpose rather than a desire for fair criticism in the article.

Among a collection of autographs recently offered for sale at the Hôtel Druot was an interesting letter written by Wagner to a friend in characteristic French, and dated 2nd April, 1861, shortly after the well-known fiasco which attended the first performance of "Tannhäuser" in Paris. Read in the light of this composer's subsequent fierce tirades, the indulgent, philosophic spirit in which he appears at first to have accepted his misfortune, may be regarded as the calm that preceded the storm.

"You must not be too hard upon your Parisian public," he says. "In spite of the enormous efforts brought to bear against me, Paris has fought heroically against the cabal of Messieurs the jockeys, and it is not her fault if she has been systematically prevented from hearing my music."

An interesting course of lectures upon the history of French music, lately delivered by M. Bourgault-Ducoudray, at the Conservatoire, has been appropriately brought to a close by some illustrations of ancient French musical instruments, the different characteristics of which were skilfully displayed in the lecturer's performance upon them.

A "trilogy," by M. V. d'Indy, founded upon Schiller's dramatic poem, "Wallenstein," recently introduced in Paris at the Lamoureux Concerts, met with a very favourable reception. It will be remembered that a symphony on the same subject, and bearing the same title, was composed by Rheinberger.

A meeting at Nice between the French song-writer Gustave Nadaud, and the Emperor of Brazil, a Sovereign whose lively interest in matters pertaining to art is well-known, appears to have been accompanied by several little incidents of a mutually agreeable character. Dom Pedro not only listened to some fifty of the singer's ditties, but himself made translations of some of them into Portuguese. Not to be outdone, Nadaud presented, by way of thank-offering, a poetical tribute of some length, couched in duly flattering terms, and addressed to "His Majesty Dom Pedro, Emperor of Brazil," which was very graciously received.

It is hoped that few French officials are as nervous as the Mayor of Rouen, who took fright at the mention of the "Tannhäuser" overture in the programme of M. Colonne's orchestral concert at Rouen. The unpatriotic conductor was forced to substitute some "French" music for the dangerous and offensive composition of a Teuton. What does our Cosmopolitan correspondent say to this?

The French "normal diapason" has been introduced into Chili, the Minister of War insisting on its adoption by the military bands.

Before leaving Europe to fulfil her South American engagement, Mdme. Patti sang at a charity concert in Lisbon, where her reception, according to accounts just received, vied in brilliancy and enthusiasm with any that she has met with in Madrid. The King and Queen and all the Royal Family of Portugal were present, and between the acts the artist was summoned to the Royal box, and personally congratulated by their Majesties on her success, the Queen presenting her with a large photograph of herself, to which she had appended her autograph. As for the calls and recalls and showers of bouquets, are they not written, already, in incidents of exactly similar character in Mr. Sutherland Edwards's History of the Prima Donna?

A German version of "The Mikado," was brought out on Friday last week at Vienna, where that operetta had been given in English on two previous occasions, with much success. Two librettists had manipulated the libretto, inventing, and altering the jokes in accordance with German taste. Of the actors, Fräulein Collin, a popular favourite who played Yum-Yum, appears to have altogether failed to seize the spirit of her part, being serious and sentimental rather than sprightly. Others sang and acted fairly well, but the chorus, male and female, seemed, as one correspondent puts it, to sing and posture under the distressing conviction that they were doing things absolutely out of the beaten track of German acting, and hardly worth learning for mere temporary purposes.

We can, in our mind's eye, see the sword which pierced Mr. Gilbert's gentle bosom on reading this account. His extraordinary *lazzi*, his extravagant fancies turned into "topical jokes" by two clumsy German librettists, a sentimental Yum-Yum, a chorus standing still and looking distressed—is life worth living, fame (and money) worth having, in such circumstances?

A soirée was held recently in the Music School of Fräulein L. Ramann, Nüremberg, at which the history of "The Waltz," was set forth in a cyclus. The first example dated from the early part of last century, "Ei du lieber Augustin," and some of the elaborate waltz music of Chopin and Liszt marked the height of its development. Fräulein Ramann opened the proceedings with an explanatory address.

Wagner's "Die Feen," is now so far on its way to performance at the Munich Court Theatre, that some rehearsals have already taken place. The scenery is said to cost £3,000.

Samara's operetta, "The Singer of Palermo," has achieved considerable success at the Vienna Carl Theatre.

Hungarian musicians and music lovers have determined to raise a memorial in honour of Liszt, at Budapest, but they have not yet fixed upon its character and form.

A new Conservatoire was opened last month at Cracow.

SPONTINI AND WAGNER.

(From the *New York Tribune.*)

Of the operatic representations of the week just past* three were devoted to "Ferdinand Cortez" and one to "Siegfried.' Spontini and Wagner were thus brought into such intimate association that an inquiry was but natural concerning those points of resemblance between the men and their creations which have caused them frequently to be represented as touching hands in the story of the development of the lyric drama. To a music student who went to the Metropolitan representations with his mind unburdened by imaginary opinions drawn from articles on Spontini contributed by Dr. Spitta to Grove's Dictionary, or the really admirable essay to be found in Berlioz's collected literary works, it must frequently have seemed as if the relationship between the Gallicised Italian and the intensely native German was more imaginary than real. There are many things in that department or portion of music criticism which has become crystallised into history that are in the same case. How often do we find Wagner discussed as if in some mysterious manner he was the direct heir in art of Gluck, when, as a matter of fact, as "Euryanthe" has demonstrated to local students, his relationship with Gluck is extremely remote except in belief, while his sonship to Weber is as plain as day. If "Euryanthe" and "Siegfried" were brought into juxtaposition as "Cortez" and "Siegfried" have been it would be interesting to discover the gifts of heredity in the latter work.

There are many more points of resemblance between Spontini and Wagner as representatives of principles in art, than there are between their creations; and there are traits of character in which the men bore a strong likeness to each other. Before Wagner there was probably no composer who worked so constantly, intelligently, and earnestly as Spontini to attain the highest conceivable effect in interpretation. When Wagner as a young man journeyed to Berlin in the vain hope of having the opera which he had made out of Shakespeare's "Measure for Measure" brought out in one of the theatres of the Prussian capital, the most powerful art impression that he received came from a representation of "Ferdinand Cortez" under the direction of the composer at the Royal opera. Here he saw a precision in all departments that he had probably never dreamt of—singers, actors, stage machinists, and musicians all acting as if inspired by the same thought, aim, and emotion. He heard an orchestra that had been drilled to respond only to the will of its leader and to publish his intentions to the utmost nicety—an orchestra that could bring out a fortissimo like the crashing of a thunder-bolt, and in the next second a pianissimo like the exhalation of a spirit ("Rien qu'un souffle!" was Spontini's customary direction to the musicians when he wished them to play pianissimo). It is not unlikely that the Berlin performance of "Cortez" which Wagner listened to in 1836 was an incident which had a lasting influence on his career. The aims and effects of his conducting were like Spontini's,

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* Early in January.

though the means adopted were strikingly dissimilar. There was something of the soldier in Spontini, and it is not unlikely that it was this something that won him the favour of Napoleon. The military spirit found expression even in the words which he was wont to address to his musicians during rehearsal. "Allez!" "En avant!" "Martelez!" he would command, and when after almost numberless rehearsals he was satisfied to bring a work forward, he would dismiss his forces from the last rehearsal with the words: "Au revoir au champ de bataille." It was not without fitness that he was called the "Napoleon of Music." Wagner was a militant man, but in another field of activity. He was a soldier in the cause of intellectual and artistic progress. Last February the *Tribune* published an interview with Herr Seidl, in the course of which he said:

"As a conductor, technically and intellectually, Wagner can surely be given the highest place. He ruled his musicians completely with his gestures, yes, even sometimes with his eyes alone. He lifted them up into the fairy realms of his imagination, and confided tasks to them which they had never before thought of. He inflamed them with his fiery eyes; an energetic sweep of his bâton would bring out a heavy chord from his orchestra such as had never been heard from it. He could charm as ravishing a piano out of the brass instruments as out of a violin; and to extract a pianissimo simultaneously from all the instruments of the orchestra was the most wonderful feature of his conducting. He was able to initiate the musicians in the melos of a composition without superfluous words; a sententious comparison, a witty remark, would throw more light on Wagner's intentions than whole books which have been written about controverted passages."

To the judicious the significance of this parallel between the conducting of Spontini and Wagner is plain enough. Sincerity, devotion, reverence, were the mainsprings of their effort in the interpretation of art works. These qualities are not so common among musicians now as might be supposed, and they were less common when the taste fostered by such composers as Rossini dominated the theatre and concert room, and if one wishes really to learn why Spontini's music acquired so much significance in modern music history, he must compare its spirit with that of the fashionable operas of its day. Study pursued on such lines will do justice to Spontini without enjoining a fictitious belief in the present value of his creations, such as has been expressed lately in some of the newspapers of New York. His manner is antiquated, and though his recitative and melos at times swing themselves up to a lofty plane of expressiveness, they are, on the whole, wearisome and wanting in real vital beauty. Spontini was a poor melodist, and melody is now, always was, and always will be *in sæcula sæculorum* the essence of music, be it lyric or dramatic.

Like Gluck and Cherubini, Spontini was a foreigner, who, coming to Paris, abandoned Italian ideals and essayed to write up to the dramatic spirit of the unspoiled element in the French people. The first great battle in behalf of the lyric drama had been won by Gluck, and Spontini adopted the works of the German reformer as his models. A dozen Italian operas at least lay behind him when he set out upon his new course, and it is characteristic of the man and of the sincerity of his aims, that when once he had embraced the new art evangel he looked upon his Italian scores only as the toys of his youth. The music of Bach, Handel, Gluck, Haydn, Mozart, and finally Beethoven received the admiration of his artistic maturity, and only his colossal vanity and egotism, we are sure, prevented him from recognising the genius of his rival, Weber. In the conscientiousness of his own merit Spontini was monumental; even Wagner's colossal egotism seems insignificant in comparison, though there is one trait that the two men had in common: an unwillingness to recognise the excellence of their contemporaries. When Spontini came to Dresden, in 1844, to conduct his "Vestale," Wagner asked permission to submit an opera score to him for judgment. "Jeune homme," replied Spontini, "what do you want to compose? If you want Romans you have my 'Vestale'; if you want Greeks, you have my 'Olympia'; if you want Spaniards, you have my 'Cortez;' if you want Indians, you have my 'Nourmahal.'"

It is also related by one of Spontini's biographers that being forced to recognise the fact that Weber, Auber, and Rossini had been admitted to the ranks of the dramatic composers, through the merits of "Freischütz," "La Muette," and "William Tell," he cried out angrily, "*C'est moi qui a mis la brèche, par laquelle ils marchent tous, tous.*" ('Tis I who made the breach through which they all marched.) Even Berlioz, whose admiration for Spontini was boundless, and who did not hesitate to adopt many of his methods (as those who heard "Les Troyens à Carthage" last winter will have guessed) records that while Spontini came to hear his music, he never spoke of it except on two occasions. In defining his own style, Berlioz claimed that the dominant qualities of his music were passionate expression, internal fire, rhythmic animation, and unexpected changes, and he described passionate expression as that expression which largely strives to reproduce the most inward meaning of the subject. The same qualities he found in Spontini's music, toward which he probably felt himself drawn quite as much by the fact that, like Spontini, he had been obliged to do battle with the narrow-mindedness and pedantry of the Conservatory. The criticisms of the professors were directed against the very things in Spontini's music which Berlioz admired, and which he recognised as constituting its peculiar physiognomy. Chief of these are the introductions of new harmonies "invented and successfully applied before the wise men had a suspicion of their existence," and the use of chords and modulations "which custom hadn't yet made public property." These things and certain unique features of his instrumentation were looked upon as contributing to the passionate expression which was Berlioz's avowed aim. Most of them are familiar enough now and cause no surprise at the performances of "Cortez." The occasional shifting of accents to unaccented parts of the bar may be still recognised as an excellent means for producing animation and energy, but it has ceased to astonish, while Spontini's division of the violas, which is productive of really fine effects, is an every-day device now.

It is only when looked upon historically that "Cortez" can be found to possess that energy, pride, passion, and gracefulness which Berlioz lauded in it, and which still asserted sufficient force over Schumann to lead him to record in his theatrical diary: "Heard 'Cortez' by Spontini with rapture ('mit Entzuecken') for the first time."—*H. R. Krehbiel.*

Correspondence.

NATIONALITY IN MUSIC.

To the Editor of The Musical World.

Sir,—Your correspondent, "Cosmopolitan," may possibly have travelled a great deal; but like some others of wandering habits he seems to be addicted to a singularly superficial and hasty mode of viewing things, and among them the subject of "Nationality in Art." His arguments are plausible only at first glance; a very moderate amount of examination will suffice to show their flimsy and specious character. "Was Beethoven what he was," he asks, with an air of triumph, "because of Germany; or is German music what it is because of Beethoven?" To this I answer unhesitatingly, "both." Great composers, great poets, great philosophers most assuredly leave their impress upon the age and the country in which they live and work. Equally undeniable is it that they themselves are products of that country, of its traditions, its associations, and, so to speak, its intellectual climate. "Cosmopolitan's" argument against Nationality in Art, would, if once admitted, involve the denial of all national distinctiveness whatsoever. Now, it happens that one of the most interesting considerations in connection with music is just that very reflection on it of the temperament and modes of thought peculiar to different countries. The thoughtful, studious character of theoretical Germany, the light-hearted melody of sunny Italy, the rugged beauty of the northern, the hearty simplicity of English, the mingled sensuousness and ideality of latter-day French music, all find such unmistakeable expression, that one might almost divide these different styles into provinces, as in a map. Again it is hard to understand how the very marked differences of idiom exhibited in the folksong of various countries should have escaped the notice of anyone professing to approach the subject in a critical spirit. Our own English, Scottish and Irish tunes, the Hungarian and Polish national dances, and the equally characteristic tones and rhythms of Scandinavian music can no more be confounded together by musically constituted persons than, say, our essentially English "Bailiff's Daughter of Islington," with "Ca ira" of the French.

This brings me to the incidental denial in your correspondent's letter, that national characteristics are to be found in English music, indicating a want of perception that could be more readily understood in the case of an Englishman himself, than of one who calls himself a cosmopolitan musician. Both nations and individuals may be conceived to be to a certain extent unconscious of those idiosyncrasies and peculiarities of accent or manner which constitute the difference between themselves and other people; but for one professing to have all countries equally in his purview, this obtuseness becomes inexplicable. In short, when dealing with this subject at any rate, Cosmopolitan exhibits the vices but not the virtues of his class. In passing, I may point to quite a recent example of local colour in the work of a promising young composer, every bar of which is permeated by the special characteristics of his native music—viz., to Mr. Hamish MacCunn's orchestral and choral ballad, "Lord Ullin's Daughter."

But, instances apart, I am prepared to contend on broader grounds, that probability is hugely in favour of our finding much difference, both of degree and kind, in the musical development of different countries. The familiar analogy between the nation and the family will help to strengthen this assertion. Your correspondent can scarcely deny that particular talents and aptitudes do run in families; that one home will produce artists, another mathematicians, another financiers, another soldiers and sailors, and another musicians, and so on. May we not expect, and do we not as a matter of fact find, a similar variety of gift, bent, character, and temperament among those larger families which we call nations? I think, however, I have said enough to expose the radical unsoundness of "Cosmopolitan's" argument, and to show that even if music is, as he says, "free as air," like the air it, too, is subject to climatic conditions.—I am, sir, your obedient servant, NATIONAL.

Reviews.

VOCAL.

The vocal score of Mr. Hamish McCunn's Ballad for Chorus and Orchestra, entitled "Lord Ullin's Daughter," (Novello, Ewer, & Co.), which produced so favourable an impression when performed for the first time at the Crystal Palace, and subsequently at St. James's Hall, possesses special interest, not only on account of its intrinsic merits, but as being the work of a young musician who has rapidly succeeded in attracting notice to himself, and already occupies a conspicuous place among the ranks of promising English composers. Short though it is, the work exhibits so many unmistakeable signs of originality and dramatic perception, that it was not surprising to find, on the occasion of its introduction at the Crystal Palace, that the minds of many among the audience were wandering across the years to another first performance at the same place, when the name of Arthur Sullivan was first brought into notice by his incidental music to the "Tempest." To a composer so manifestly imbued with the spirit of his native music, Campbell's little poem offers excellent opportunities for local colouring, and these have been promptly availed of. The music throughout is unmistakeably Scotch, and a whiff, as from the moors felt even in the short opening orchestral movement, predicts one characteristic feature of the work. Following in the matter of form the example set in Mr. Stanford's "Revenge," the composer has apportioned the passages of the poem between separate divisions of the voices and full chorus. There is therefore no dramatic personation; the piece must be regarded in one sense as purely descriptive. But the description is none the less of a dramatic kind, and thus orchestra, chorus, and parts of chorus, may, as it were, be regarded, jointly and severally, as fulfilling the *rôle* of a single reciter. At the commencement, for instance, the narrative is taken up alternately by basses and tenors, with so little regard to division of dialogue that a short speech put by the poet into the mouth of the chieftain, is actually begun by one and continued by the other. For the rest, the various phases of this stormy poem are depicted in the music with a picturesque vigour and a control of resources calculated to arouse natural interest in any future work the promising composer may bring forward. "The Day Dream," a cantata for soli, chorus, and orchestra, founded upon Tennyson's familiar poem of that name, by Charlton T. Speer (Novello, Ewer, and Co.), also demands attention as the work of a musician whose creditable achievements date from the year 1874, when, at the age of 14, he gained the Sterndale-Bennett Scholarship at the Royal Academy of Music, of which he is now one of the professors. The main outlines of the story, it will be remembered, have already been treated, and treated charmingly, in that favourite resource of choral societies, Mr. Cowen's "Sleeping Beauty." Without attempting what would be altogether unnecessary comparisons, it may be said that the present cantata is distinguished by much pleasant and fluent melody, together with appropriateness of harmonic treatment. An orchestral introduction of some length anticipates some of the principal motives, several of which are decidedly effective; and the whole work is one that may be listened to with interest and pleasure. Many of the beauties in the poem itself are of so purely a literary kind, as not always to reward adequately the efforts of a composer, and in this respect Mr. Speer has been to a certain extent handicapped in his task.

"An Act of Daily Exercises," for mezzo-soprano, soprano, and tenor, by Albert B. Bach (Metzler & Co.), will be found a valuable assistance to vocal students, whose various acquirements (even to scale exercises, for showing "the influence of the words on musical feeling"), have been amply and ingeniously provided for; the whole being preceded—as such works should be—by a practical elucidation of the author's theory of voice production.

INSTRUMENTAL.

The attention of pianists has of late been drawn to the importance of emancipating the left hand, by the issue of several pieces and studies especially designed to subserve that purpose. Among these mention should not be omitted of a transcription, for the left hand alone, by Joseph Romano, of the celebrated sextet from "Lucia di Lammermoor" (Hutchings), a dashing bravura piece with which none but a very fairly advanced player could successfully tackle, even with the assistance of both hands. To play it as it is written affords excellent but rather fatiguing practice, not only for the usually weaker hand, but also, as we pointed out in the case of a similar study, for the effective use of the pedal, which is of necessity brought into frequent requisition. Another, but much less exacting specimen of this sort of study, is an "Impromptu" written specially for the left hand, by J. Humphrey Anger (Weekes and Co.). Two pianoforte pieces by Joseph C. Bridge, "Polonaise" and "Dance of Mummers" (Weekes and Co). make fairly agreeable drawing-room and schoolroom music, and one of more brilliant character is a fantasia on "Les Cloches de Corneville," by Sydney Smith (Joseph Williams). "Pavane Romantique" (Dernier Tournoi D'Henri II.), by H. Roubier (Joseph Williams) is a more than usually successful reproduction of an ancient dance form. By the same composer we have yet another tribute to Her Majesty's Jubilee, in the shape of an effective "Hymne Patriotique," for pianoforte (same publishers). There is decided cleverness, but some monotony in a Tarantella, by W. Dawson, who figures as both composer and publisher. The almost unvarying rhythm of six equal notes, in which this piece is written through seven compactly printed pages, might be relieved with advantage. "Turkish Cavalry" is a fairly spirited quick march for the piano, by D. R. Munro (Weekes and Co.). "Moigneaux," by Adrian Downes (D Wilcocks) fulfils its purpose as a good waltz.

Among recent music for violin and piano we may single out a little "Romance," the first of "Deux Morceaux," by J. Contrufo (Hutchings and Co.), as possessing decided charm and refinement. E. Davidson Palmer continues his series of "Operatic Fantasias" with a skilful arrangement of themes from Tannhäuser (Joseph Williams); and other useful transcriptions for the two instruments will be found in four "Fantasias on National Airs," by W. H. Birch, devoted to English, Scotch, Irish, and Welsh melodies respectively.

The Organ World.

CONGREGATIONAL SINGING.

From time to time this vexed subject appears, and earnest thinkers use voice and pen in behalf of what always has been, and ever will remain, a great institution of the Christian Church. The universality and usefulness of congregational singing is undeniable, and it is, notwithstanding its imperfect utterances, the type in the Church Militant of the greatest of all songs, the song of the Redeemed to be sung amid scenes of unfading glory, when the Church at last shall be at rest. Still, congregational singing is in a sense a very human institution, and consequently there is a practical view of its responsibilities and imperfections which is apt to be overlooked. St. Paul, in words often but never too often quoted, tells us we are to sing with the "understanding" as well as with the "heart," and it is the question of the understanding which seems to call for special consideration, simply because we are all agreed that congregational singing can only be a living thing when it springs from the heart. Some will have it that congregational singing has decayed, and that want of heart is the main cause of this decay. Such an assertion is illogical in the face of the recognised fact that religious life, despite the buffetings of a too faithless world, has of late been greatly quickened in all branches of the Church. The history of Christianity would seem to reveal the story of congregational aptitude for sacred song in a more encouraging fashion. At the close of the first dispensation (during which, as we all know, sacred art received due encouragement) the early Christians began their "Pilgrim's Progress" on earth with but little aid from the power of Art; then congregational singing pure and simple was the song of the Church; but at a very early period the Christians claimed Art as the "handmaid of religion," and though sacred Art "grew not apace, but wisely, discreetly, and slowly," the function of the trained musician was duly recognised. Then we find at various epochs of the history of the Church, fluctuations and alternations in the respective influences of the people's song and sacred Art of a more cultivated type; all the same, however, both retain distinct signs of everlasting vitality, which are as evident now as in those early days when, as ancient documents tell us, the trained singers sang from parchments, and the untrained people loyally joined in the well-guided sounds. The whole story of sacred song, in short, is told in the sublime Preface. The Church ever cries: *Sursum corda* and *gratias agamus Domino Deo nostro*, and the musician and the people answer *Habemus ad Dominum* and *Dignum et justum est*. Still, it must be allowed, we are passing through a crisis regarding congregational song; musical education is, for the time being, against it. The extended knowledge of the art has weakened the voice of the people for the time being, because it has been advanced to the length of teaching them that in Art matters, wisdom draws a line beyond which ordinary mortals may well "fear to tread," and insists upon the duty of an external, as well as an active participation in its treasures and delights. It may be, congregational singing will, in the near future, take up a new and higher position, when St. Paul's profoundly wise injunction will be more completely fulfilled than ever it has been, so far, in the history of the Church; when the "understanding" shall take a just share in the production of the people's song. There are other probable reasons for the assumed temporary diminution of power in the song of the people. The growth of refinement which inevitably accompanies the advance of Art, naturally produces a respect for the efforts of trained singers and players, which brings into action an increased desire to gain instruction and emotional power from a more attentive, listening attitude. "The meaning of a song goes deep," said Carlyle, and how deep must be the meaning of a well-enunciated sacred song. Then the growth of refinement, one of Art's greatest triumphs, may have brought about a widespread discontent regarding the imperfections of untrained singing; and it may have even produced in the minds of those at last conscious of their vocal shortcomings, a desire to avoid the, one may almost say, guilt of adding "dire discord" to the harmony of well-attuned sacred song. The uncultured may have learnt by the refining process of Art, to feel some regard for the feelings of their more cultured neighbours. This thought might be pushed to the length of an expression of some hope of a recognition of the truth, that spiritually the uncultured are called upon not to offend their "weaker brethren"—whom the cultured not unfrequently are—by their too often discordant efforts. Their would be in such a position a subtle spirit of charity demanding the respect of all. Again, as that accomplished essayist, Mr. Dunphie, tells us: "Silence is associated with all that is most touching and profound in devotional feeling;" and this feeling of silence is personal, as well as objective; that is the silence of a person in the midst of beautiful church music is a high and holy feeling, akin to the silent rapture with which one meets with lowly heart the God of Nature in the midst of a silently contemplated scene of natural grandeur or beauty. Such a feeling would disincline the religious thinker with a respect for sacred Art, to join in demonstrations of too obviously uncultured congregational singing. It has been observed that practical musicians strangely abstain from taking part in congregational singing, when they might do good work as leaders of the people's song. Such abstention is at least instructive; it betrays real depth of feeling and profound respect for sacred Art, and, it may be, it discloses consideration for one's neighbour in a desire not to offend by technical errors, in the absence of those "guiding signs" furnished by musical notation, and an accompanying self-respect calling for commendation, A too eager encouragement of congregational singing may, indeed, deprive many of the joy of listening, and also tend to foster, as indeed it often does, an inferior type of sacred Art. Undoubtedly, congregational singing is a grand impulse and a great fact in the power of the Church of Christ, well deserving earnest and thoughtful consideration; the heart of man, as an eminent writer tells us, longs for "musical as well as verbal expression." The basis of the advancement of the people's song rests upon two points, the cherishment of the power of association, a mighty power in popular Art, and the well-judged and widespread cultivation of the elementary technicalities of music. With regard to the power of association, what Englishman fails to recognise and take part in the singing of the "Old Hundredth Psalm?" Every Frenchman, said some one, can sing the quaint and beautiful Easter hymn, "O Filii et Filiæ," and not less certain is it that every German knows the choral "Ein feste Burg." Surely this grand and unassailable power of association is the real foundation of congregational music, and nothing can be wiser than teaching the people to respect this their true vocal strength, as the very wings upon which their heaven-born song shall take its flight homewards. To this end not only should the music of association be persistently cultivated as the only legitimate people's song, but congregational worshippers should be specially urged only to assist in those portions of the service, which, from their plain-song character and inherent tendencies by simplicity and repetition to evolve influences of association, are clearly stamped by the word "congregational." As regards the more technical side of congregational music, all who can read music, be their powers of vision ever so litttle, and whether through the medium of the staff or tonic sol-fa notation, should be urged and trained to sing from notes. Congregational practices might with advantage also be encouraged, if they can be managed with a minimum of perplexing ambition and a maximum of definite but limited purpose.

One very human difficulty in the way of earnest yet modest congregational singing, is the abstention of presumptuously ignorant critics, who much prefer the atmosphere of sulky silence, and the criticism of their musical betters, to any ultilitarian attitude of church-life; such persons may well occupy the attention of our preachers from time to time.

It need not be added that congregational music includes the performances of those who might sing fairly well if they could bring themselves into a condition of musical discipline; the incompetent, the vain, and the ignorant, indeed, receive special indulgence in congregational music. This may be well, but it is a flaw in the *morale* of the institution.

Lastly, the whole scheme of congregational music, to be wholesome and progressive, must be accompanied by a real respect for the labours of the trained musician; a respect as real, in its way, as that felt for the minister or preacher. "Each must serve and wait in his appointed place;" and it is the absence of this respect for the musician and his work in church, as evidenced in much inane talk on congregational music, which is blocking the way to solid progress, and depriving the cause of much useful sympathy. Once more, although it may be that the growth of musical education is, for a time, somewhat against congregational singing, it will soon again be for it. People having learnt one of the first lessons of practical Art, a healthy feeling of shame at the poverty of their own attainments, will soon gain strength, and being re-assured by force of a larger amount of knowledge, will prove in unmistakeable tones that congregational singing is still a real power in the Church; but, that it may so be a real strength in our religious life, be it remembered that the people's song must be lowly rather than ambitious, and must have a right place and be strictly kept in that place; for congregational singing, like a good many other things, may be an illustration of the inspired words which tell us that the proud shall be abased, but the humble shall be exalted.

E. H. TURPIN.

SPECIAL MUSICAL SERVICES.

Church Bells has the following sensible words:—

It seems to have become quite the custom now-a-days, in comparatively a large number of our churches, to hold special musical performances during the seasons of Advent and Lent. Some fifteen years since St. Anne's, Soho, if we remember rightly, gave us the lead in this matter with the St. John Passion Music of Sebastian Bach. The thing was a startling innovation on our English notions, and gave rise to some not unlively discussions as to its propriety. Conservative Church feeling talked about the distress of seeing sacred buildings turned into concert rooms; for a congregation to sit listening to a performance of music, even though it were sacred music, could not be accounted in any legitimate sense of the term a "service;" and an orchestra of fiddlers, in spite of their being vested in surplices, was an outrage on the decencies of the sanctuary.

But things move quickly, and our prejudices in this direction seem by this time very largely to have died away. For to-day these musical performances are not only given in many churches, but they are given quite frankly, as one may say, for their musical value; for the effect, that is, which the music, appreciatively listened to, may have upon the feelings of the congregation; without any attempt by the accompaniment of many prayers, or of a sermon, as in the earlier days, to disguise the thing under an appearance of its being just an ordinary form of service, with the introduction of an inordinately long anthem. Certainly it is well that this frankness should have come about. In a church, of all places in the world, we want no pretence. We must make up our minds clearly whether such or such a thing has any business in itself, for its own sake, to take place there; and if we decide that it has, we must let it take place openly. One is irritated often, when, as for instance on the occasion of a choir-sermon, one hears the preacher elaborately trying to defend the performance of anthems on the main ground that they impress upon the congregation the significance of certain passages of Holy Scripture, and tend directly to their moral improvement, and so serve exactly the same purpose as the reading of the Lessons serves, or the preaching of the sermon. No doubt a finely rendered piece of fine music may have this effect, but it is not its immediately intentional effect. Its immediately intentional effect is emotionally to move you by interesting sound; and to be emotionally moved in this manner is one of the ways, certainly, by which God means us to be refined and elevated. Nor will a reasonable and wide idea as to what religion and God's service are reject such a means of human development as this, as having nothing directly to do with these things. To imagine that a church must be absolutely only a place in which to preach and pray is narrow and foolish; and every bit of every kind of art which has ever been admitted into any church is, when logically thought of, a protest against such unreasonable narrowness. Yet it takes some time for some of us to realise this.

S.I.

PROTESTANT PRICK SONG.

An American paper has the following:—

There are in London (Eng.) two well-known public schools, founded upwards of three centuries since, says the *Musical Herald*, and known respectively as Dulwich College and the Blue Coat School, Christ's Hospital, Newgate Street. Prior to the Reformation, each of them was endowed with money for the purpose of providing the scholars with gratuitous instruction in "prick song" in perpetuity.

The donor of the fund in both instances appears to have been one John Dow, an enthusiastic amateur of the period, whose interest in the development of church music was fostered by his close friendship with Tallis, Byrde, Tye, and others.

Both these endowments are still a source of revenue, but it is doubtful if the *alumni* of either institution at the present time could even define the special branch of musical art intended by the donor to be taught. Indeed, the term is now entirely obsolete, save in some remote country English villages, where rustic musicians make use of the expression "pricked out" to imply "copied," when speaking of transcribed music.

The same definition applies to the term in its ancient form, having reference to the employment of proper musical notation instead of the primitive plain song of the Roman Catholic Church.

Protestant prick song was, in fact, the exact antithesis of Catholic plain song. It was also associated in the minds of the people at this period with secular music.

The strong Protestant sympathies of John Dow, more especially in the direction of church music, undoubtedly induced him to organise a scheme by which the musical advancement of the coming generation might be aided. That he, at all events, to some extent, succeeded in this laudable endeavour is a fact beyond question.

KEY-BOARD FINGERING.

As finger technicalities are being considered just now, the following deserves further publicity:—

The art of fingering, such as we now practise it, is the result of a gradual development, and its history is closely connected with the growth of the piano and the development of piano music. In olden times the thumb was but rarely used, except in playing octaves. When not used it was allowed to hang down, instead of giving it a place upon the key-board. By the side of the thumb, the fourth finger—we speak here of English fingering—was condemned to inactivity. It will, therefore, be plain to you when I say that there was a time when the scale was only played with three fingers. Thus we learn that about the year 1571 the scale in F, presumably with B natural, after the Lydian mode, was played thus:—

	f	g	a	b	c	d	e	f	f	e	d	c	b	a	g	f
Right hand—	1	2	1	2	1	2	1	2	3	2	1	2	1	2	1	2
Left hand—	3	2	1	x	3	2	1	x	1	2	1	2	1	2	1	2

Daniel Speer, in his "Musical Cloverleaf" (of 1698) gives another fingering:—

	c	d	e	f	g	a	b	c	c	b	a	g	f	e	d	c
Right hand—	2	3	2	3	2	3	2	3	1	2	1	2	1	2	1	2
Left hand—	1	2	1	2	1	2	1	2	2	3	2	3	2	3	2	3

Matheson in his harmony teaches the following fingering

c d e f g a b c d e f g a b c
Right hand—2 3 2 3 2 3 2 3 2 3 2 3 2 3 4
Left hand—2 1 x 1 x 1 x 1 x 1 x 1 x 1 x

Downward :

c b a g f c d c b c g f e d c
Right hand—4 3 2 1 2 1 2 1 2 1 2 1 2 1
Left hand—1 2 1 2 1 2 1 2 1 2 1 2 1 2 3

B.C. Mater, in his work published in 1731, gives a similar fingering. Lorenz Miller (1740) published still another :

c d e f g a b c c b a g f e d c
Right hand—x 1 2 x 1 2 3 4 4 3 2 1 x 2 1 x
Left hand—4 3 2 1 x 2 1 x x 1 2 x 1 2 3 4

This is like the regular fingering now in use, but whenever he wrote in flat keys, he committed what we now would call many blunders, as you may see from the following :

a*b* b*b* c d*b* e*b* f g a*b* a*b* g f e*b* d*b*c b*b* a*b*
Left hand—4 3 2 1 3 2 1 x x 1 2 x 1 2 3 4

John Sebastian Bach (1685-1750), when speaking of fingering, says, that he saw many great men who never used their thumbs or little fingers, except when striking octaves. It is difficult, perhaps impossible, to tell how far Bach helped to bring about the present style of fingering. So much is sure, that in the eighteenth century they began to use the thumb. Marpurg, in 1765, uses a style of fingering much like our own ; still, here and there he plays with his right hand thus : 2, 3, 2 2 ascending, and 3, 4, 3, 4 descending. If necessary, he even uses a fingering like this : 1, 3, 1, 3, while the following he regards as very convenient : 1, 2, 1, 2. Philip Emanuel Bach (1780) condemns this fingering 1, 2, 1, 2, but allows 2, 3, 2, 3. Turk (1789) fingers the C major scale as follows : x, 1, 2, 3, 2, 3, 2, 3, 2, 3, &c., and descending 4, 3, 2, 1, x, 1, x 1, x, 1, x, &c. The same author said that Friedeman Bach played scales with this fingering very rapidly.

The fingering as it is now used was settled by Clementi, Mozart, Vogler, Woelfl, Steibelt, Hummel, Czerny, and others ; later by Chopin, Henselt, Schumann, and above all, by Liszt. For all it must be said that the art of fingering has not yet reached that point which entitles it to be called a science. The rules of fingering must be designed to overcome every difficulty in piano music in the best possible manner.—***Karl Merz.***

SPECIFICATIONS.

WAKEFIELD.

As rebuilt by Mr. Alfred Kirkland, Holloway-road, London, the specification of the organ in Wakefield Cathedral is as follows :—

GREAT ORGAN, CC TO F, 55 NOTES.

Double open diapason	16 ft.	Höhl flute (C)	4 ft.
Large open diapason	8 ,,	Twelfth	3 ,,
Open diapason	8 ,,	Fifteenth	2 ,,
Gamba (C)	8 ,,	Mixture, 4 ranks	various
Stop diapason	8 ,,	Trumpet	8 ft.
Principal	4 ,,		

SWELL ORGAN, CC TO F, 54 NOTES.

Bourdon	16 ft.	Vox Célestes grooved to No. 5)	8 ft.
Open diapason	8 ,,	Principal	4 ,,
Stop diapason	8 ,,	Mixture, 3 ranks	various
Torpodion (C) (bass grooved to No. 9)	8 ,,	Trumpet	8 ft.
Viol d'amour	8 ,,	Oboe	8 ,,
		Clarion	4 ,,

CHOIR ORGAN, CC TO F, 54 NOTES.

Double open diapason	16 ft.	Flute	4 ft
Open diapason	8 ,,	Piccolo	2 ,,
Stop diapason	8 ,,	Bassoon and clarionet	8 ,,
Clarabella (C) (bass grooved to No. 3)	8 ,,	Spare slide.	

PEDAL ORGAN, CCC TO F. 30 NOTES.

Double open diapason	32 ft.	Flute	8 ft.
Open diapason	16 ,,	Trombone	16 ,,
Bourdon	16 ,,	Clarion	8 ,,
Principal	8 ,,		

COUPLERS.

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Swell to great.	Great to pedal.
Swell to choir.	Choir to pedal.
Swell to pedal.	

RECITAL NEWS.

ST. CLEMENT'S, NEAR EASTCHEAP, CLEMENTS-LANE, KING WILLIAM-STREET, E.C.—For the special services on Wednesdays during Lent, the following music has been and will be played upon the organ, by Dr. C. W. Pearce, F.C.O., organist of the church :—Ash Wednesday, Prelude and Fugue in B minor, John Sebastian Bach. February 22, Sonata, in A major and minor (No. 3), Mendelssohn (On the Lenten Choral, "In deepest need."—Ps. LI.). February 29, Andante, in E minor, Henry Smart ; Adagio Espressivo (Symphony No. 2), Schumann. March 7, Sonata, in E minor and major, Gustav Merkel (On the two Chorals, "In deepest need," and "The Morning Star.") March 14, Allegretto (Symphony No. 7), Beethoven ; "There is a green hill far away," Gounod. March 21, Prelude and Fugue, in F minor, John Sebastian Bach ; Vorspiel Parsifal, Wagner. March 28, Dramatic Fantasia, "The Royal Banners," C. W. Pearce (On the two Passion-tide Hymn Melodies "The Royal Banners forward go," and "All glory, laud, and honour.")

GLASGOW.—The following is the programme of an organ recital given by Mr. D. R. Munro, in Trinity Church, on 23rd February :—

Overture in E minor	Morandi.
Tema con Variazioni	Beethoven.
Finale from Organ Sonata	Capocci.
Cantilene	Salomé.
Alla Fuge	Lemaigre.
Cantique "Le mon de Marie"	Gounod.
Minuet and Trio	Munro.
March of the Crusaders	Liszt.

ST. ANDREW'S, STOCKWELL-GREEN.—Sunday Afternoon Musical Hours are being given. On February 5th the organist was Dr. H. Walmsley Little (organist of Holy Trinity, Tulse Hill). Vocalist, Mr. Horace Petley.

Fantasie in C minor	Berens.
Adagio in E	Merkel.
Allegro in F sharp minor	Guilmant.
Nocturne in G minor	Chopin.
March "The Rock of Israel"	H. W. Little.
Andante in E minor	Batiste.
Overture in E	Morandi.

On February 12th the organist was J. H. Olding, Esq., A.C.O. ; the vocalist was J. W. Brooks, Esq.

ST. JOHN'S CHURCH, CHELTENHAM.—An organ recital was given on February 22nd, by Mr. Ernest A. Dicks, A.C.O. A selection of sacred vocal music was sung by the choir.

Overture to the Occasional Oratorio	Handel.
Andante in F	Henry Smart.
Anthem "O Lord, my God"	Rev. C. Malan.
Prelude and Fugue in G	Mendelssohn.
Funeral March	Chopin.
Air, "Return, O God of Hosts"	Handel.
Mr. F. T. Waite.	
Andante Con Moto in E	Guilmant.
Grand Chœur in A	Salomé.

CHRIST CHURCH, PRESTON.—Short organ recitals were given after each Sunday evening service at the above church, by Mr. A. Wyatt Mortimer, A.C.O., organist and choirmaster. Progamme :—

FEBRUARY 12TH.

Two Movements from Sonato No. 1, D minor	G. Merkel.
Adagio (Moonlight) C sharp minor	Beethoven.
"Quis est homo" (Stabat Mater	Rossini.
"March of Israelites" (Naaman)	Costa.

FEBRUARY 19TH.

Overture to "Samson" (*a*) Pomposo. (*b*) Allegro (Fugue). (*c*) Minuet.	Handel.
Adagio (Quartett in G minor)	Spohr.
Minuet	Hamilton Clarke.
March in G	Hy. Smart.

FEBRUARY 26TH.

Grand Offertoire in D	Ed. Batiste.
Barcarole (4th Concerto)	S. Bennett.
(*a*) Andante in G	Ed. Batiste.
(*b*) Duetto in A flat (Lieder ohne worte)	Mendelssohn.
Fantasia, Choral in G	Hy. Smart.

GUILDHALL, CAMBRIDGE.—Programme of organ recital, by the borough organist, Mr. F. Dewberry, Mus.B., F.C.O., on February 17th:—

Andante (9th Symphony)	Haydn.
Fugue in A minor (from pianoforte works)	J. S. Bach.
Grand Solemn March in E flat	H. Smart.
Berceuse in A	Delbruck.
Gavotte "Vivat Regina"	W S. Hoyte.
Operatic Selection "Bohemian Girl"	Balfe.

ST. MARY, ABCHURCH.—Mr. Albert E. Bishop is giving his interesting "Six Hours with the Organ Compositions of John Sebastian Bach," on Mondays, at 3. The following is the complete scheme of these excellently thought of performances:

February 20th.—Sonata in E flat, for two manuals and pedal (Peters' ed. Vol. I. No. 1); Nine Variations on the Chorale "O Gott du frommer Gott" (O God, Thou righteous God) (Vol. V. No. 2); Fugue in G major (Peters' ed. Vol. IX. No. 4); Aria in F (Vol. IX. No. 8); Prelude and Fugue in C minor (Vol. II. No. 6).

February 27th.—Fantasia and Fugue in A minor (Vol. IX. No. 4); Sonata in C minor (Vol. I. No. 2); Fugue upon the Chorale "Wir glauben all an einen Gott" (Vol. VII. No. 60); Pastorale in F (Vol. I. No. 8); Passacaglia in C minor (Vol. I. No. 7).

March 5th.—Toccata and Fugue in C major (Vol. III. No. 8); Sonata in D minor (Vol. No. 3); Fantasia in B flat upon the Chorale "Valet will ich dir geben" (Vol. VII. No. 50); Trio in C minor (Vol. IX. No. 7); Canzona (Vol. IX. No. 10).

March 12th.—Toccata and Fugue in D minor (Vol. IV. No. 4); Sonata in E minor (Vol. I. No. 4); Prelude and Fugue in F (Vol. VIII. No. 5); Prelude and Fugue in A major (Vol. II. No. 3); Fantasia and Fugue in G minor (Vol. II. No. 4).

March 19th.—Toccata and Fugue in the Dorian mode (Vol. III. No. 3); Sonata in C major (Vol. I. No. 5); Prelude and Fugue in B flat (Vol. VIII. No. 5); Chorale "Wer nur den lieben Gott lässt Walten" (Vol. VII. No. 50); Toccata and Fugue in F major (Vol. III. No. 2).

March 26th.—Prelude and Fugue in C major (Vol. II. No. 1); Sonata in G major (Vol. I. No. 6); Prelude and Fugue in B minor (Vol. II. No. 10); Counterpoint on the Chorale "Wenn wir in höchsten nöthen sein" (Vol. VII. No 58); Prelude and Fugue in E flat (Vol. III. No. 1).

So interesting a list will not fail to attract the attention of the many Bach students and admirers.

ST. MARGARET'S CHURCH, WESTMINSTER.—Recently "The Captives of Babylon," a new oratorio by Mr. Geo. Shinn, Mus. Bac. Cantab., was performed, the work having been previously heard elsewhere. The soloists were Madame Lita Jarrett, Miss Deering, Mr. E. Eugene Trydell, Mr. Robert Poole. Conductor, Mr. Geo. Shinn. Organ, Mr. T. G. Baines, organist of the church. The choir was augmented for the occasion. The pleasing character of the work gave much satisfaction to listeners.

CHRIST CHURCH, HENDON.—Programme of organ recital given by Mr. H. A. Wheeldon, F.C.O., on March 4, after evensong:—

Introduction and allegro	A. Guilmant.
Melody	Gounod.
"Cujus Animan" (Stabat Mater)	Rossini.
"Quis est Homo"	Rossini.
Funeral March	Chopin.

Notes.

Miss Florence Dick, a rising young artist, is singing every Sunday afternoon in Lent two solos in the anthem, and "The Shadow of the Cross" and "Calvary," at St. Jude's, Liverpool. There have been very large congregations. The vicar's object in having those services at an hour when the church is generally closed is to attract non-church goers to worship, and to provide, in a poor parish without a skilled choir, some of the advantages which accrue from the religious use of oratorios in churches with large means and choirs composed of clever musicians.

A diocesan choral festival will be held again this year at Exeter. The 3rd of July is the date fixed. Only parishes in the Exeter archdeaconry are to send up choirs this year; last year they were collected from any part of the diocese.

Congregational singing is fitted to lift one to the gate of heaven. I do not know where I have been more profoundly moved than by the music I used to hear in the church in Germany. There was nothing else there to move me, for at that time I could not follow the German language at all. The Germans call music "world speech," and it produces a great feeling. As to artistic choirs, it may be that they sing not with the spirit, but with the understanding, and so produce little feeling. It may be, also, that the spirit overcomes the understanding, and your artistic choir becomes a minister of God. To have music given to us in the churches by a frivolous choir, who sing only with the understanding, and never with the heart, is a kind of sacred hurdy-gurdyism, which I hope will soon come to an end.—*Joseph Cook, "Musical Reform."*

But Joseph Cook makes a common mistake in concluding that those who sing with the "understanding" are less liable to sing with the "heart" than those who possess no musical understanding, whereas the converse is more often the truth. One has no more right to sit in judgment upon the trained than the untrained singer; and certainly the trained singer must have some form of earnestness to induce him to learn how to sing well, while the untrained singer has an argument against his earnestness being more than momentary in the fact that he has taken little or no pains.

OLD ST. MARYLEBONE CHURCH.—The Rev. Grant E. Thomas, M.A., incumbent of the above church, writes: "It may interest some of your readers to know that there are two centenaries this year connected with the above church, which stands at the top of the High-street, St. Marylebone, and which was until 1817 the parish church of, and, as far as I know, the only church in, St. Marylebone. The first event was the baptism of Lord Byron the poet, which took place in the church on March 1st, 1788. The other was the burial of the Rev. Charles Wesley, who was buried in the little churchyard which surrounds the church, on April 5th, 1788. The church, no doubt, partly on account of its diminutive size, partly also because it is overshadowed by the large and recently handsomely-restored parish church of St. Marylebone, is but little known, and attracts but small attention; still, it is full of historic interest and association—indeed, the whole of the early history of St. Marylebone may be said to centre around it. The foundation stone was laid by Robert de Braybroke, Bishop of London, in the year 1400. It was rebuilt in the form it now stands in 1741. The interior of the original church may be seen in Hogarth's picture of 'The Marriage of the Rake,' painted in 1735. The little churchyard contains a long list of illustrious dead, and the mural tablets with which the inner walls are covered are, I am credibly informed, second to none for exquisiteness of taste and beauty of design."

Charles Wesley, one of the most gifted members of the musical branch of the family, and son of the Rev. C. Wesley mentioned in the above letter, was for many years organist of the new St. Marylebone Church. His fine organ-playing and the general estimation in which he was held secured him many influential friends. His salary was the then ample one of £100 a year, and he had a goodly number of organ pupils. Chas. Wesley died at the age of 77, in 1834, and was buried in the family tomb in old Marylebone churchyard.

ORGAN AND HARP CONCERTS.—A New York journal has the following:—"The series of eight organ concerts in the First Presbyterian Church, Fifth-avenue, was recently inaugurated by R. Huntington Woodman, in a programme that displayed his mastery of the excellent resources of the new organ. It is a curious fact that this is the first musical instrument ever used in this church. Some of the most influential members of the society shared the prejudice which has so long prevailed in Scotland against the use of an organ in a house of worship, and it was not until lately that it was deemed expedient to make so serious an innovation as is now so heartily welcomed. The regular Lenten series of organ and harp recitals by Mr. George W. Morgan and Miss Maud Morgan are proceeding. They had the assistance of Holst Hansen, in the following programme, which is here given as something of a curiosity in its way:—Organ, Fugue and Chorus ('Israel in Egypt'), Handel; Harp, 'Maud' (an Idyll), dedicated to Miss Maud Morgan, Oberthur; Organ, Chromatic Fantasia and Fugue, Thiele; Vocal, 'There is a Green Hill Far Away,' Gounod; Organ, 'Eventide,' arranged by Geo. W. Morgan, Gumbert; Harp, Andante, dedicated to Thalberg, Alvars; Organ, Overture, 'Zampa,' Herold; Duo, Harp and Organ, arranged from Sonata, op. 2, Beethoven."

L'Art Musical, a Parisian paper, has a paragraph regarding the unique completion of a service in a cathedral of sixty years, by Dr. W. H. Longhurst, and speaks of the worthy Canterbury organist as Sir Guillaume-Henri Longhurst, and overlooking his chorister-boy period, concludes that Dr. Longhurst was appointed organist sixty years ago.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next March 13th, the library will be open to members from 7 to 10; Council Meeting, at 5; April 9th, "Annual College Dinner;" April 10th, Special Lecture, by Dr. E. J. Hopkins; April 24th, Lecture, by Dr. F. J. Sawyer, on "The Primary Rules of Keyboard Fingering;" May 22nd, Lecture; June 26th, Lecture; July 17th, 18th, 19th, F.C.O. Examatinion; July 20th, Diploma Distribution: July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

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LONDON: SATURDAY, MARCH 10, 1888.

MUSIC AND MEN OF LETTERS.

A suggestive passage in Daudet's, "Trente Ans de Paris," is one among many instances that might be recounted of the obligation which poets and literary men generally seem to fancy themselves under, whenever they plead guilty to a fondness for music, of adding some remarks of an explanatory, if not of an apologetic, kind. That the writer in question feels himself almost alone among his *confrères* in this avowal is, at at any rate, very evident. Quoting the well-known saying of Gautier, "Music is the most disagreeable of noises" (which might be capped, but scarcely mitigated, by another, from a writer of equal celebrity, to the effect that "Music is the least disagreeable of noises)." Daudet goes on to inform us that Zola has a vague remembrance of once having played something in his youth, but does not know what it was; that Goncourt turns up his nose whenever the piano is opened; that Leconte de Lisle shows very similar prejudices; while Flaubert's devotion to the art was fancied rather than real. "In general," he sums up by saying, "men of letters hold music in abhorrence."

Goethe certainly made some vaguely pleasant remarks about music when the talented boy Mendelssohn visited him at Weimar, and among his correspondents were Zelter, the musician, and Rochlitz, the musical critic; but to say that the prince of German poets had anything like a deep insight into the sister Art would be, at least, an exaggeration. Rousseau, besides being the author of a musical dictionary, devoted himself to the composition of a charming opera and other productions, which he is said to have valued more than all his writings. In our own country the professed enthusiasm for music among many eminent writers may seem at first sight to traverse Daudet's sweeping assertion; but often, on closer inspection, this enthusiasm turns out to be of a purely sentimental order, unaccompanied by acquirement, or even by the smallest symptom of genuine musical instinct. Neither the Laureate nor Swinburne in the present day, nor Coleridge, Charles Lamb, Thomas Hood, and many others that could be mentioned in the past, give satisfactory evidence of anything like effective capacity for the Art, and some among them have openly confessed their hatred of it. Insensibility to its influence cannot, perhaps, be altogether denied in the case of an eminent contemporary dramatist, who acknowledged to us the other day that the only effect ever produced upon him by a musical performance was one of intense irritation; an irritation which went on increasing until it became unbearable.

A conspicuous example on the other side is that of the poet Browning, who shows himself by his works—witness his "Toccata of Galuppi," Abt Vogler, and many other poems —and is otherwise well known to be a cultured musician. Among literary men of another type, we have the case of the late John Stuart Mill, an ardent lover of the Art, and said also to have been a capable extemporiser on the piano. This musical propensity appears, in his case, to have been connected with what he describes, in his autobiography, as one of the darkest phases of his mental history, when, tempted for a time by a perpetual habit of self analysis, he tormented himself with the thought that the resources of music were restricted to the seven notes of the scale, and their intervening semitones, and drew therefrom a depressing analogy of the exhaustibility of all human enjoyment. From this condition he was rescued, first by reflecting upon the practically unlimited extent of such combinations; and afterwards, by the consoling power exercised upon his mind by the works of Wordsworth, a poet, by the way, whose sympathy with music as an Art, was of the slightest.

On the whole then, and despite some noteworthy exceptions, a large preponderance of evidence does seem to show that literary men, as a body, eloquently though many of them have written upon the subject, are for the most part singularly deficient in musical knowledge and musical susceptibility. In searching for an explanation of this anomaly, perhaps we may be helped by considering the distinction between word-melody and tone-melody. Is it not conceivable that poets and writers of musical prose are merely examples of the diversion into another channel of musical gift, which, but for the circumstance, might possibly have found expression in music proper? Indeed, may we not go a step farther, and broach a theory that the more concise and lucid methods of literary utterance, foster in those who practise it something akin to a positive distaste for that vaguer, dreamier realm, where thoughts and fancies and powerful emotions obtain expression unfettered by words? Composers will need no reminder of the difficulties by which they are beset in many cases, when attempting to adapt, for musical purposes, poems of acknowledged literary merit, nor how often the setting of such words is apt to give a suggestion of two tunes going at once, each interfering with the effect of the other. Here, indeed, something almost like an antagonism between word music and tone music would seem to be felt. Let it be added that whenever this antagonism is overcome, and a perfect blending of the two elements achieved, the result is generally one of rare and enduring beauty.

ROYAL NORMAL COLLEGE FOR THE BLIND.

The annual meeting of the Royal Normal College and Academy of Music for the Blind was held at Grosvenor House on Thursday March 1, by permission of the Duke of Westminster (the president of the college). The report of the executive committee for the past year referred to the fact that the progress of the college had been continuous. Physical training was especially necessary in the education of the blind, and during the past year the committee had been able to give unusual practical attention to this point. The Rev. J. Rice Byrne (one of Her Majesty's Inspectors of Schools) in the course of his report spoke highly of the strictly scientific character of the methods of instruction in use; nothing was done in a haphazard manner but in accordance with principles which had only to be stated in order to be approved. The methods were applied with great intelligence, and mechanical modes of instruction which were supposed, though without reason, to be unavoidable in schools under regular Government inspection, in order to meet the requirements of Government examinations, were unknown at the Royal Normal College. The task of learning was made to be as pleasant as possible, and the teaching staff was more than adequate to the number of students of both sexes, and was in a high state of efficiency. Mr. August Manns, musical director of the Crystal Palace, also reported in very complimentary terms on the results of the musical education given in the college. The Duke of Westminster said that those who remembered the starting of the college in a very small way 15 years ago would congratulate its promoters and conductors on the marvellous progress and success which it had met with during that period. The committee had had a very uphill fight; but thanks to their own exertions and to the admirable and enthusiastic work done by Dr. Campbell (the principal) the difficulties had melted away, and the college had now been brought to a very high state of efficiency in all respects. Miss Hughes (Cambridge) moved the adoption of the report, which was seconded by Mr. Seton-Carr and carried unanimously. The second resolution, which was moved by Mr. Denny, ran as follows:—"That in the opinion of those present the system of education both mental and physical pursued at the college is worthy of the highest commendation in that it prepares the pupils to become independent and useful in after life; and hereby pledge themselves to do everything in their power to further so good a work.' The resolution was seconded by Colonel Pinney and carried unanimously. Sir W. Tindal Robertson, M.P., moved a vote of thanks to the Duke of Westminster and Dr. Armitage, which was seconded by Mr. C. C. Fitzroy (hon. sec.) and warmly accorded. The vote was acknowledged by the Duke of Westminster and Dr. Armitage, and after a few remarks from Dr. Campbell the proceedings terminated.

Concerts.

THE BACH CHOIR.

At its second concert of the season, given at St. James's Hall on Thursday, last week, the Bach Choir once more was true to its mission of reviving such works as have little chance of publicity in the ordinary course of our musical life. There was at least one such work in the programme, Purcell's "Dido and Æneas," not improperly described as the earliest English opera in existence, and showing, together with much that is primitive in design, a great deal of genuine dramatic power. Even more remarkable is the careful attention paid by Purcell to correct and emphatic musical declamation. Not only are the metre and the division of the sentences taken into account, but certain words capable of musical description are emphasised in a manner which, if somewhat primitive, as we remarked before, shows at least an excellent intention. In this respect most of our modern composers might well take a lesson from this early master of the art. Mr. C. V. Stanford secured an excellent performance of Purcell's work, which, although seldom heard in public, is perfectly familiar to musicians. The choral rendering was especially worthy of praise, the true spirit of the original having evidently been imported to the performers. Another interesting item of the concert was the soprano solo and chorus written by Beethoven for the opening of a Vienna theatre. The overture belonging to the same occasion, and known as "Zur Weihe des Hauses," has long been among Beethoven's acknowledged masterpieces, but this vocal portion, having hitherto escaped attention, was sung for the first time in England on Thursday night. Like most posthumous discoveries of the same kind, this soprano solo and chorus may be declared to be principally of antiquarian interest. The two remaining pieces of the programme, on the other hand, belonged to contemporary art work, being Mr. Stanford's "Elegiac Ode," an earnest and beautiful work, and Brahms's violin concerto, the latter introduced by a new performer, Mdlle. Marie Soldat. This young lady, whom Mr. Stanford recently discovered in Germany, belongs to the school of which Herr Joachim is the head. Her faithful adherence to that school was indeed sufficiently proved by her selection of Brahms's concerto, a scholarly and able but by no means effective work, with which few violinists, excepting Joachim and his disciples, care to deal. Be it acknowledged at once that Mdlle. Soldat is an artist of decided merit, who phrased Brahms's intricate periods with remarkable clearness, and throughout displayed technical achievements of no common order. For what Lord Chesterfield might have called "the Graces" of violin-playing, Brahms's solid work offers little or no opportunity, and before judging finally of Mdlle. Soldat's position among her compeers, it will be necessary to hear her in music of a different type. The young lady was very favourably received. We must not forget to mention that the solo vocalists, Miss Anna Williams, Miss Thudichum, Mr. Bernard Lane, and Mr. Herbert Thorndike, materially contributed to the success of the performance.

CRYSTAL PALACE CONCERTS.

It would be hard to imagine that Crystal Palace audiences rank Herr Joachim and Master Hofmann on the same platform of artistic excellence, yet the fact remains that the greatest violinist of modern times is the only artist who has completely filled the concert room since the appearance of the infant prodigy. A crowded audience is the rule when Herr Joachim plays, and last Saturday saw no exception. Herr Joachim's chief effort was the Brahms Concerto, which he has played twice previously at these concerts. As most amateurs are aware, the work bristles with enormous difficulties, and although less intricate than some of Brahms's later compositions, still requires masterful playing to unravel its many beauties. This it received in an eminent degree from the great artist, and it would be difficult to find a modern performer to equal the breadth of style and keen perception of the composer's meaning with which this fine work was rendered. Herr Joachim subsequently played Bach's "Saraband and Bourrée" in B minor, and was further heard in the same master's vigorous Concerto for two violins. In this latter work the second violin part was played by one of Herr Joachim's pupils—Miss

Geraldine Morgan—who seems to possess the makings of a good artist so far as the nature of the work permits of an opinion being formed. The orchestral portion of the programme consisted of Mendelssohn's beautiful "Melusine" overture, Liszt's symphonic poem "Les Préludes," and Beethoven's Symphony in D, all finely played, although the slow movement of the Symphony was taken too fast. Miss Liza Lehmann was the vocalist, and gave delightful renderings of a beautiful air from Saint Saëns's "19th Psalm," and the arietta "Kommt ein schlanker Bursch gegangen," from Weber's "Der Freischütz."

LONDON SYMPHONY CONCERTS.

The last of these excellent concerts was given on Tuesday to, we regret to say, but a poor audience, Mr. Henschel's pluck and enterprise have deserved better recognition than they have obtained, and, considering the quality of the music he provides, and the fact that his concerts are the only orchestral performances in London during the winter months, the neglect on the part of the public is simply inexplicable. The orchestra on this occasion was augmented, and the concert opened with Mr. Cowen's MS. symphony in F., No 5. Although opinions are divided as to the merits of this work as compared with the composer's other symphonies, and notably the "Scandinavian," there is no doubt that it is an earnest and, in many places, beautiful composition, while the orchestration and command of technical resources displayed is throughout masterly. It was well played under the composer's direction, and Mr. Cowen was recalled to the platform on its conclusion. The only other items on the programme were Wagner's "Trauermarsch," from the "Götterdämmerung;" the "Walkürenritt," and Liszt's symphonic poem, "Tasso (Lamento e Trionfo)." This latter work has not been heard in London for 15 years, having been last played, under Von Bülow's direction, at one of Mr. Bache's concerts in 1873, and, as its name implies, furnishes a musical illustration of the principal features of the poet's life. In his own preface to the work, Liszt remarks, "Tasso, after loving and suffering at Ferrara, was avenged at Rome; his glory still lives in the popular songs of Venice;" and, with happy inspiration, he has selected for the principal theme of the composition a motive to which he heard the Venetian gondoliers sing, upon the lagunes, the strophes of Tasso:—

> Canto l'armi pietose e'l Capitano
> Che'l gran Sepulchro libero di Cristo.

This *gondoliera*, in fact, is the gist of the work, being heard throughout the first portion in its mournful cadences, now alone, now mingled with strains indicative of the fêtes of Ferrara, and anon forming the kernel of the brilliant and triumphant finale. Out of this attractive subject Liszt has produced a work full of musical and poetical significance, and which illustrates forcibly his earnestness in carrying out his conceptions. Mr. Henschel's rendering was worthy of great praise.

THE WESTMINSTER ORCHESTRAL SOCIETY.

The Westminster Orchestral Society is not by any means the least meritorious of the amateur bands in which London is so rich. They are about fifty strong, and give a very good account of themselves in the concert room of the Westminster Town Hall, playing well together. At their concert of Wednesday last week, they showed their skill in Dr. Bridge's overture, "Morte d'Arthur," conducted by the composer, and in the first movement of a symphony in C, by Mr. C. S. Macpherson, the conductor of the society. Judging from this section of the symphony, we discover that Mr. Macpherson has conceived his work on a very grandiose scale. One of the themes, a pleasing melody ushered in in the first place by clarinets, bassoons, and 'celli, is more original than the rest; the treatment is somewhat heavy and incoherent, and the reminiscences of Wagner very marked. However, there has been much earnest work and something good to show for it, with a promise of better things in future. The number was very warmly received. The band appeared at their best in Mr. Barnett's concerto in D minor, for pianoforte and orchestra, the solo instrument finely played by Miss Emma Barnett, and the composer conducting. Other items of the programme were the introduction to Act III. of the "Meistersinger," and Gounod's overture to "Mireille." The vocalists were Miss Marguerite Hall, who was accompanied in a song of Massenet's by Miss Mary Chatterton on the harp, and gave also Miss Mary Carmichael's "The Tryst," and "Gondoliera," with great acceptance; and Mr. Hulbert Fulkerson, a tenor hailing from Ohio, who made a very good impression, his enunciation being particularly clear. The Duke of Westminster (the President of the Society) attended the concert.

POPULAR CONCERTS.

There was again a crammed audience at last Monday's concert, when, save for the appearance of Madame Schumann, there was no feature of more than ordinary interest in the programme. But the name of the famous pianist is quite sufficient to conjure with, especially when she plays her husband's music. Her solo on this occasion consisted of three short pieces by Scarlatti, played with exquisite delicacy, and she was subsequently associated with MM. Joachim and Piatti, in a notable rendering of Schumann's "Fantasiestücke," for pianoforte, violin, and 'cello. Schumann's music, under his gifted widow's fingers, receives an interpretation which obviously no other artist can supply, and the delight of the audience was warmly expressed at the conclusion of the performance. Herr Joachim played no solo, but joined with MM. Ries, Hollander, Gibson, and Piatti, in an admirable rendering of Mozart's fine Quintet in G minor, No. 6, and Haydn's vigorous and genial Quartet in G major, op. 64, No. 4. Mr. Henschel was the vocalist, and sang Loewe's fine song, "The Erl King," and Schumann's "The two Grenadiers," with such fire and dramatic effect as to produce an extraordinary demonstration on the part of the audience; in fact his persistence in declining an encore led to his being recalled to the platform no less than five times for his second effort.

MISCELLANEOUS.

The fourth concert of Mr. Malcolm Lawson's "Characteristic Series," took place at the Queen's Gate Hall, last week. It consisted principally of old Scotch songs, but Mr. Gabriel Thorp created a little needful variety by a fine delivery of "To Anthea," "Guiding Light" (John Henry), and "I care not" (Arthur Hervey). Miss Mary Howell's deep rich voice was heard to advantage in "Can ye sew cushions," and "Old Robin Gray:" and Mr. Malcolm Lawson played two pianoforte solos of his own, besides giving great amusement by his humorous rendering of the "Twa Corbies," and "Willie's gone to Melville Castle." Miss Marianne Rea sang several soprano solos from "Songs of the North," and Mr. William Nicholl in "Oh, Nannie, wilt thou gang with me?" "Annie Laurie," and "Loch Lomond," was received with much appreciation and vociferously encored.

Mr. Malcolm Lawson's "Schöne Müllerin" concert, supplied on Tuesday last a much felt want by all Schubert lovers—that of giving a chance of hearing an unbroken succession of songs that our average audience is either entirely unacquainted with, or only conversant with from one or two isolated examples. It would be ungracious after Mrs. Lawson's careful translation of the German to dwell on the loss of Wilhelm Müller's exquisite poetry; but, it must be owned, that "Ungeduld" and "Trockne Blumen," rendered respectively by Miss M. Rea and Mr. Lawson, with great artistic feeling, came most gratefully in their original tongue. A word of thanks is due to Mr. Raphael Roche's accompaniments. Mr. Gabriel Thorp was much applauded for his singing of "Der Jäger."

A performance of "Elijah" was given at the Great Assembly Hall, Mile End, on the 3rd, with band and chorus of 200 performers. The soloists were: Miss Marianne Fenna, Madame Clara West, Mdme. Osborne Williams, Miss Lottie West, Mr. John Probert, Mr. Thomas Cassidy, Mr. James Blackney, and Mr. Thomas Kempton. Organist, Mr. D. Callow. Conductor, Mr. G. Day Winter. The hall (which seats 5,000 persons) was well filled.

"Elijah" was also performed by the Highbury Philharmonic Society on the 5th, with the following artists as principal vocalists:—Miss Anna Williams, Miss Florence Monk, Miss Hilda Wilson, Miss Rose Dafforne, Mr. Charles Banks, Mr. T. R. Croger, Mr. Frank Ward, and Mr. Watkin Mills. The full band and chorus was conducted by Mr. G. H. Betjemann.

Mr. J. Gladney Wolff gave his second annual concert at Morley Hall, Hackney, on the 5th inst., before a large and appreciative audience. A highly interesting programme was admirably carried out by the following artists:—Miss Kate Fusselle, L.R.A.M., Miss Flora Edwards, Miss Nellie Bradshaw, Miss Jennie Argent, Mr. Alfred Probert, Mr. Henry Thom, Mr. Charles Wolff, Mr. Louis B. Mallett (solo violinist), Mr. Alfred Allen (solo pianist), and Mr. Lewis Frost, the latter officiating as accompanist.

Next Week's Music.

THIS DAY (SATURDAY).		
"The Minstrel's Curse," &c.	Crystal Palace.	3
Popular Concert	St. James's Hall.	3
MONDAY, 12.		
Popular Concert	St. James's Hall.	8.30
TUESDAY, 13.		
"Rose of Sharon" (Novello's)	St. James's Hall.	8
WEDNESDAY, 14.		
Ballad Concert	St. James's Hall.	8
THURSDAY, 15.		
Philharmonic Concert	St. James's Hall.	8
FRIDAY, 16.		
Royal Academy of Music	St. James's Hall.	2.30

FOREIGN.

BOSTON.—The Boston Handel and Haydn Society gave a performance of Berlioz's stupendous "Te Deum," but with somewhat inefficient working material. Nevertheless, the music was very much appreciated, especially the "Te ergo Quæsumus" and the "Tibi omnes Angeli." The Cecilia Society produced a new work by Mr. Arthur Foote, a short cantata for soli, chorus, and orchestra, entitled "The Wreck of the Hesperus." There is a good flow of ideas in it; the treatment of the theme is vigorous, the part-writing is excellent; but looked at as a whole the cantata is scrappy, as if the composer, while following every suggestion of the poet's meaning, had lost sight of the conception of the whole. Grädener's comedy overture did not succeed in pleasing the critics at the sixteenth symphony concert. It was voted a bore, and Mr. Wilson in the *Boston Traveller* says it is as dry as a chip, whereas Smetana's Lustspiel Overture had some fun in it. By-the-way, this same Mr. Wilson writes what you would call an analytical account of the music to be performed at the classical concerts in the Boston Music Hall Bulletin. The Circular, for it cannot be called a newspaper, comes out once a week during the season, and were it not that the pages are crammed with distracting advertisements, concert-goers would be happy in possessing themselves of the sheet. Handel's oboe concerto, and three movements from Berlioz's "Romeo and Juliet," were given at the same concert, under Mr. Gericke, of course. M. Sautet, late of the Paris Opéra Comique, played the oboe very finely, but the effect of the implacably penetrating instrument in such prominent position was fatiguing to the ear. Nevertheless, some roses were handed to the gentle oboist after his performance, and I am sure he must think Americans very agreeable.

DEATHS.—At Leipsic, aged 82, Th. H. Petschke, composer of men's choruses, and one of the directors of the Gewandhaus.—At Viterbo, aged 67, Luigi Fioravanti, singer of buffo parts in Italian opera.—At St. Petersburg, aged 40, Enrico Puerari, operatic tenor.—At Naples, aged 62, Carlo Costa, teacher of harmony at the Naples Conservatoire. Carlo Costa was half-brother to the late Sir Michael Costa.—At Paris, suddenly, Jean Delphin Alard, violinist, aged 73. Alard was the pupil of Habeneck at the Paris Conservatoire, and from the age of ten upwards obtained all the honours open to a member of that great school. His career was a brilliant one, but it was as a professor at the Conservatoire and the teacher of Sarasate and other celebrated players, that he will be long remembered in Paris.—At Munich, Anton Thoms, viola player.—At Vienna, aged 69, Wenzel Hron, professor.—At Würzburg, aged 71, J. G. Bratsch, director of the School of Music.—At Vienna, aged 70, Heinrich Ruff, singer and professor; and Carl Röder, aged 65, fagottist.

PROVINCIAL.

LIVERPOOL.—The Sunday Society of this city, whose doings have been more than once chronicled in these columns, has been even busier than usual during the present winter, lectures with musical illustrations being given every Sunday before audiences running into the five thousands, and filling a hall, outside whose doors a posse of police has had to be maintained to keep back the overflow. Notwithstanding this, some portion of our city fathers refuse the use of St. George's Hall, which would hold a far greater number; and until an alderman or two can be found possessing even a modicum of the commonsense expected from a navvy or a bricklayer's labourer, it is still probable we shall have to rely upon the beerhouses for our Sunday afternoon recreation. Amongst the more interesting of the lectures of the current series have been two which Mr. J. N. Petrie has delivered within the past fortnight, the first upon "Rossini and his Works," and the second, on Sunday the 19th ult, upon "The Music of Ireland." Mr. Petrie is widely known hereabouts as a musician of culture and experience, thoroughly acquainted with the remotest history of the divine art, and with a peculiar faculty for the expression of his ideas in terse, graceful, and vigorous Saxon. Added to these mental attainments are a ready wit and an agreeable delivery, and it is obvious, therefore, that his lectures are as thoroughly enjoyed as they are largely attended. His matter in both of his present essays has been excellently chosen, thoroughly comprehensive, and of an agreeable lightness, and as his illustrators he has had several prominent members of the Carl Rosa Company. At last Sunday's lecture Mr. Leslie Crotty, Mr. Wilfrid Esmond, and Mr. A. J. McCormack, a talented trio of Irishmen, gave admirable life to the sweet songs of their nation, and that their efforts were was as thoroughly appreciated as the elegant manner of the address, goes without saying. For to-morrow the interesting subject of "The Violin and its History," has been selected, with Mr. Henry Lawson, an authority on the instrument, as its exponent. To-day, Saturday, sees the final performance of the Carl Rosa season of 1888. A seven weeks' run of opera in a provincial town, or even in a metropolitan one nowadays, is something phenomenal; and when this long period has been successful, both from an artistic and a pecuniary point of view, the phenomenon is intensified. Such, however, has been the case, and to such an extent has the Royal Court Theatre been congested during the whole of the period, that Mr. Rosa is seriously contemplating a much longer stay next year, three months being whispered as the probable extent. The two special productions of the season, "Masaniello" and "Robert the Devil," notwithstanding their musical shortcomings, have been the successes of the season—a fact scarcely creditable to the taste of the audience—the splendid spectacular adjuncts being undoubtedly the attraction, and it is to be hoped Mr. Rosa's efforts in coming years will educate the audience up to the proper pitch of taste for music as an art. The Liverpool Musical Club is becoming a very important factor in artistic life here, and so largely has its membership been augmented lately that special club rooms are spoken of. The election of Mr. F. H. Cowen as president, in place of the late Sir George Macfarren, is to be followed by a dinner prior to his departure for Australia, and this will probably prove as interesting a social event as the conversazione so successfully held a fortnight ago under the auspices of the club. Mr. Hallé's last orchestral concert but one in Liverpool has Beethoven's "Emperor" concerto in its programme, and Mr. Charles Santley as vocalist, while next Tuesday's Philharmonic concert will consist of "Moses in Egypt," with Mesdames Thudichum, Fenna, and Hilda Wilson, and Messrs. Lloyd, Harper, Kearton, Bridson, Santley, &c., as principals. Outside Mr. Rosa's theatre the playhouses have recently all been devoted to pantomime, and this somewhat decrepid form of the dramatic art has had agreeable support from the high quality of the music interpolated, more especially at the Prince of Wales's theatre, where not only is there in Mr. Shine a comedian who can sing a thoroughly good and artistic comic song in an artistic manner, but also a number of ladies recruited from the ranks of comic opera, whose efforts have been quite out of the common. In Miss Clara Merivale we have a ballad singer able to express herself with feeling, and rendering her numbers with taste and purity; in Miss Maud Rodrick, a lady possessing a mellow and cultivated contralto voice, but somewhat marring her efforts by a general heaviness of style, and in Miss Elsie Irving a singer with a singularly graceful and easy delivery, a delightfully soft tone, and an archness of manner which should prove of the utmost value in the higher ranks of comic opera.—F. W. P.

MANCHESTER, FEB. 28.—The Gentlemen's Concert of Feb. 22 was devoted entirely to chamber music, the artists being Herr Joachim, Signor Piatti, and a new pianist, Herr Willibald Richter. Of Herr Richter's antecedents we know nothing, but we have heard that he has been living in England for some years, and that he has only recently decided to add himself to the number of public performers. Large and ever increasing as this number is, there will always be room for so excellent a pianist as Herr Richter, and we shall be surprised if it takes him long to obtain a solid footing in the artistic world. His only solo was Chopin's Sonata in B minor, op. 58, and though a somewhat guarded opinion is necessary until we have heard him in a wider selection, still this sonata presents so many problems, both technical and artistic, that one can form a fair general idea of the merits of the performer. He has been endowed with a naturally pliable and elastic hand, which has been so carefully cultivated as to enable him to overcome great technical difficulties with consummate ease; and his touch, though firm and masculine, showed no sign of hardness. Nor has the intellectual side of his art been neglected; indeed his rendering of the first movement was most admirable from an artistic point of view, and thoroughly penetrated by the refined spirit of the composer. We do not think he has yet raised his cantabile touch to the perfection it will ultimately reach, and his trill will in time probably become more even; but, on the whole, we consider Herr Richter an important addition to the army of pianoforte virtuosi. He combined with Herr Joachim and Signor Piatti in splendid performances of two trios—the one a finely characteristic work by Dvorak, in F minor, op. 65, the other Haydn's in

C. In a "Lesson for Viola d'Amore," by Ariosti (adapted for violoncello), Signor Piatti gave us one of those quaintly beautiful things to which he so often treats us. Herr Joachim's solos were the adagio from Spohr's 11th concerto, and two melodies of Schumann. We fancied we missed some of the vigour which usually marks his playing—perhaps the depression due to the small and unenthusiastic audience had something to do with it.

At Mr. Hallé's Eighteenth Concert, Feb. 23, the "Hymn of Praise" and Rossini's "Stabat Mater" were given before a very large audience. The vocalists were Miss Mariott, Miss Hilda Wilson, Miss Jessie Moorhouse, Mr. Seymour Jackson, and Signor Novara. Miss Marriott and Miss Hilda Wilson sang admirably, both in the solos allotted to them, and also in the duet "Quis est Homo," which would have been encored if the audience had had their own way. Miss Jessie Moorhouse (a local contralto) must also be congratulated for her success in the duet, "I waited for the Lord." Mr. Jackson sang very well, better perhaps than we ever heard him. His best effort was the air "The sorrows of death," and the following recitative from the Hymn of Praise. We need not say that his reception was very enthusiastic. The bass parts of the "Stabat Mater" had ample justice done to them by Signor Novara, whose voice is one of considerable range and power. Altogether, the concert was a very enjoyable one, and no small portion of its success was due to the accurate way in which the choruses were given.

March 6th.—The crowded house which assembled at Mr. Hallé's nineteenth concert (March 1st) was, no doubt, largely due to the announcement that Herr Joachim was to play, and the enthusiasm which greeted his first appearance on the platform showed how highly the great virtuoso is esteemed amongst us. Certainly we never heard him play more finely than he did on Thursday last. His rendering of Spohr's 6th Concerto in G minor was most masterly, and the virtuosity which he displayed in an unaccompanied Andante in F, and Allegro in C, by Bach, was prodigious. But the whole evening had nothing more delightful to offer than his performance, in conjunction with Mr. Hallé, of Beethoven's Sonata in G major (op. 30, No. 3); at its conclusion the two veterans received an ovation which made an *encore* indispensable, and accordingly they repeated the last movement. The orchestral selections, though they contained no novelty, were all interesting. The principal one was Dvorak's Second Symphony in D minor, which was played for the first time at these concerts a week or two ago. A second hearing of this work brings one face to face with many things in it which previously were only seen through a glass darkly, and highly as we thought of it before, a fuller comprehension has only served to reveal new beauties. The rendering of it was very fine, and entirely repaid Mr. Hallé for the careful rehearsal it had received. The vocalist was Mdlle. Busjaeger, of Bremen, who on this occasion made her first appearance in England. In listening to a *débutante* it is never easy to determine how much of what one objects to is due to nervousness, and how much to want of training or natural defect. Mdlle. Busjaeger has a soprano voice which is not without promise, and which, in some respects, gives evidence of having received careful attention. Occasionally she was painfully out of time, and her phrasing often struck us as being crude and inartistic, but it is quite possible that these defects were only temporary, and were directly due to the ordeal of a first appearance.

NOTES FROM PARIS.

(*From our Correspondent.*)

Tschaïkowsky, who is now in the receipt of a travelling pension of 3,000 roubles from the Russian Government, is at the present time sojourning in Paris. M. Benardaky, a compatriot of the composer, recently gave a musical soirée with M. Colonne's orchestra in his honour. The Colonne concert of last Sunday at the Châtelet Theatre was devoted exclusively to the works of the Russian composer, under his own direction, and the following is the interesting programme: Sérenade, pour instruments à cordes; Fantaisie de concert, pour piano," M. Louis Diemer; Deux Mélodies, "Ah! qui brûla d'amour," Mdme. J. Conneau ('cello, M. Brandonkoff), and "Toujours à toi," Mdme. Conneau; pièces pour violoncelle, M. Brandonkoff; and "Fragments de la 3e Suite." It is also reported that many persons in political circles are using their influence to induce the directors of the Grand Opéra to commission M. Tschaïkowsky to compose an opera for their theatre.

Miss Moore, the young American singer, will make her first appearance at the Opéra Comique, her voice having been found at the rehearsals to be too thin for the vast auditorium of the Grand Opéra.

M. Maréchal's opera, "Amoureux de Catherine," has been revived at the Opéra Comique.

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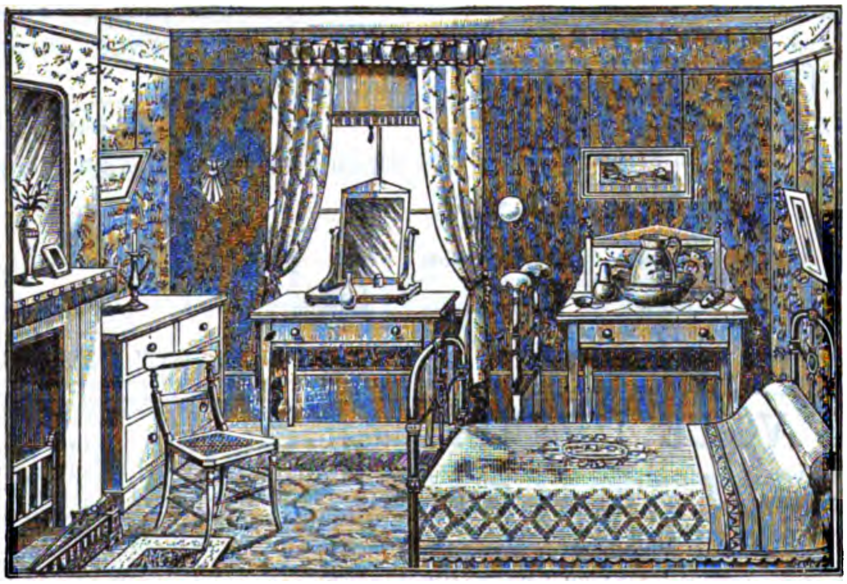

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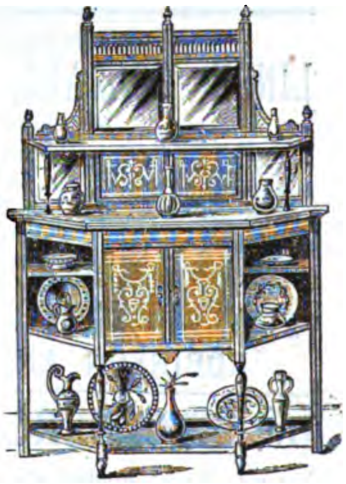

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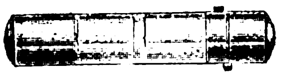

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BRINSCALL, CHORLEY.

Facts and Comments.

The arrangements for Mr. Harris's season at Covent Garden are now sufficiently completed to allow of some prospective remarks as to its character. There will be thirty-two performances included in the subscription, the first of which will be given on Monday May 14. As last year, the programme will again be entirely devoid of novelty, being made up of such familiar works as "Faust," "Lohengrin" "Carmen," "Don Giovanni," "Rigoletto," "Il Barbiere," and others. The interest, therefore, will entirely centre in the artists, and, in that direction, Mr. Harris is certainly very strong. Mesdames Albani, Valleria, Arnoldson, Melba, Minnie Hauk, and Nordica, will be amongst the soprani; and the contralti will include Madame Trebelli, and possibly Madame Scalchi. The two brothers De Reszke, M. Lassalle the great French baritone, the veteran Signor Cotogni, and Signor del Puente, will also appear, and an exceptionally strong chorus and orchestra are said to have been engaged. Signori Mancinelli and Randegger will be the conductors, and that veteran worshipper of Terpsichore, Madame Katti Lanner, will attend to the ballet.

Whether Italian opera in this, or any other form, can be made to flourish, remains to be seen; but there is no doubt that in Mr. Harris it possesses an able and energetic champion, who is, moreover, supported by a large subscription, extending, it is said, over most of the boxes at his disposal.

The question remains to be answered—will there be a rival season at Her Majesty's Theatre? And that question we are not prepared to answer in a definite manner. Of rumours, more or less authenticated, there are many. We understand, for example, from a source that should be well informed, that Mr. Mapleson in spite of past disaster and impending bankruptcy proceedings, intends to have another turn at fortune's wheel. Masini, the great Italian tenor, would be his trump card, and he does not see why little Nikita should not make a charming Zerlina or Cherubino.

There is also much talk of the production of "Otello," at Her Majesty's Theatre, and it should be remembered that most of the successful operas of modern times, including "Carmen" and "Mefistofele," have been first performed in England under Mr. Mapleson's auspices. If only he had a handsome balance at the bank, what an excellent manager the gallant Colonel would be! He possesses at least the gift, most rare amongst *impresari*, of knowing a good thing when he sees it.

The preliminary programme of the Richter Concerts has just been issued, and promises a season of more than ordinary interest. Beethoven and Wagner will, as usual, be the mainstay of the programmes, and from the music-dramas of the latter several new extracts will be given, including the "Schmiedelieder," from "Siegfried," and the closing scene of the "Götterdämmerung." Liszt will contribute a Hungarian Rhapsody, the symphonic poem, "Die Hunnenschlacht," the charming "Prédication aux Oiseaux," orchestrated by Mottl, and the "Danse Macabre," in which Mr. Frits Hartvigson will again sustain the pianoforte part. Of English music Mr. Stanford's "Irish" Symphony, and a new overture to Shakespeare's "Twelfth Night," by Mr. A. C. Mackenzie may be mentioned. But the most important feature of the season will probably be the performances of the chorus, which is said to have been largely increased and improved for the purpose. Such great works as Beethoven's "Missa Solemnis" and Berlioz's "Faust" will fall to its share.

M. Ben Tayoux, a clever Frenchman, said to be of Arab descent, is at present in London, making preparations for the production of his opera, "Katherina," founded on Shakespeare's "Taming of the Shrew"—founded in the sense that the original story seems to have been sadly transmogrified and knocked about, after the French manner; the climax being brought about by Petrucchio rescuing Katherine from the waves of a lake into which she has fallen over the balcony, stepping backwards in her anger and excitement. M. Ben Tayoux is known in France chiefly by his "Concerts Conferences," at which he plays various pieces with a running comment of his own. Of his talent as a composer, and of "Katherina," we are unable to speak. That the late Hermann Goetz has already written a beautiful opera on the subject of Shakespeare's play he probably ignores.

A new symphony by the Cavaliere Zaverthal, will be performed at the concert of the Royal Artillery Band, at Woolwich, on April 4th.

Sir Arthur Sullivan (writes the London correspondent of the "Liverpool Mercury") is quietly at work in the South of France, where he has gone to finish his new opera. Mr. D'Oyly Carte recently paid him a visit, and speaks hopefully of the prospect of the new venture. Sir Arthur Sullivan was not very well when he left England, but has picked up health in sunnier climes. According to present plans, it is intended, before either the words or music are published in England, to produce the new opera in New York, thus securing the copyright there, and occupying the ground in advance of intruders who have fattened on the overflow purse of the authors of "Patience" and "The Mikado."

The Bishop of Rochester, in a communication to his diocese, has made some very sensible remarks on the subject of musical performances at churches. His lordship writes:—

"An incumbent in the diocese has claimed my direction on a question which has lately stirred some brisk and not unimportant discussion—that of the legality of using parish churches for musical entertainments, with payment charged for admission. The suitableness of raising money by such a method is a distinct matter. It may be of service to others, as well as to him, that I should publish an opinion here, communicated by the Chancellor of the diocese. 'The question of the legality of demanding a money payment for admission to a service or other function held in a church has not, I believe, been thoroughly discussed in a contested case. But it seems to me that such a demand violates the right of parishioners to attend the services of their parish church without payment, subject, as to certain parts of certain churches, to a liability to pew rents, defined by statute. I cannot conceive that it is possible to use a church for public purposes which do not transgress the 88th canon, and are yet independent of this right of the parishioners. I think that the function in question must either itself be illegal, as an act of desecration, or the parishioners have a right to be present without payment.' Hitherto, whenever notice has been sent to me, of course with corroborative evidence, that a musical entertainment is contemplated in a church, to which admission is charged by a money payment, I have distinctly forbidden it; and for any inconvenience or disappointment caused thereby those who violate the law must be held chargeable, not he who protects it. Moreover, I wish it to be clearly understood that, under similar circumstances, I shall do the same again. The House of God must not be lightly degraded into a concert room, merely because it may be found a convenient place for making money. But there is a way out of the difficulty which neither violates the rights of the parishioners nor disturbs the associations of the devout. Let some collects, with a brief address, be said at the beginning; then let the music, of course of a sacred character, follow; the benediction will conclude the service, after the taking of an offertory for whatever object is desired, either at the doors or from seat to seat. By this arrangement, which is now constantly carried out, and so far as I know generally sanctioned, no injury is done to anybody; and I for one should be sorry for the person to whom the opportunity of listening to sacred music, devoutly performed by a competent choir in church, is not only a joy, but a help."

By the sudden death of the celebrated song composer and musician, Ciro Pinsuti, the singer of ballads loses a valuable ally. His somewhat lengthy list of songs have obtained him notoriety in every fashionable drawing room. "I fear no foe," "The Raft," "The Bugler," "The Outposts," "Dreams, only dreams," and a few other songs are almost without rivals in the popular estimation. His ballads are always melodious and sometimes dramatic. It is in his admirable part songs, however, that he displays the true musicianship. Like many another successful man, Pinsuti never obtained any great measure of success with his more ambitious efforts, his "Te Deum" and his three operas being but seldom performed.

Born at Sinalunga, near Siena, in 1829, Pinsuti was the son of a musician. His father was his first teacher, and at the age of 10, when there was no New York Society for the Protection of Children to interfere, he appeared as a pianoforte "prodigy." In this case, also, the wealthy patron was not wanting to give the infant genius a proper education, and, under the charge of Mr. Henry Drummond, M.P., he came to England, and was placed, for the purpose of study, under Cipriani Potter, the then Principal of the Royal Academy of Music. He remained in England until he was sixteen, when he went to Bologna, to study under Rossini. He returned to England in 1848, and remained in the home of his adoption until three years ago, when he retired to his native town. He died at Florence, where he usually spent the winter, last Saturday, actually "in harness," being in the act of playing the pianoforte when he was stricken with cerebral apoplexy, and died within twenty-four hours.

Some members of the Roman Catholic body in this country have established a new "St. Cecelian Society" for the purpose of promoting reforms in Church music. Their first meeting was held at the Westminster Town Hall, under the presidency of the Bishop of Emmaus. From the speech of Father Limerick, O.P., it may be inferred that the English St. Cecelians are a branch of the great society founded by Father Witt in Germany.

"One object that the Society might serve," said this speaker, "would be that of bringing together those already engaged in promoting ecclesiastical music. . . . Another thing the Society could do would be to keep the whole matter of Church music before the public eye and the public conscience, so that people might begin to understand that there was a right and a wrong in the question. They might also endeavour to lead public taste in the matter of sacred music. Another of their works would be the training of singers for ecclesiastical music."

Any earnest musician who has wandered into one or other of the great Catholic churches in London will probably concur in the wish that the taste of the congregations might be educated up to the point, at least, of protesting against the introduction of operatic airs into a solemn service. We ourselves have listened with unbounded and amused astonishment to the performance of a Latin hymn to the tune of "Quando a te lieta" during a Mass; and instances are said frequently to occur of similar adaptations of more or less familiar, and, in a double sense, "profane" music. The following case occurred at one of the best known Catholic churches a few months ago:—Mr. Santley, after delivering a Gregorian "Credo" with a power and an expression which could not be surpassed, and which alone might open the ears of a congregation to the true beauties of ecclesiastical music proper, crowned the effect by a namby-pamby aria smelling of the footlights and green-baize. "The whole to conclude" with Meyerbeer's Coronation March from "Le Prophète," of which, of course, the organist, not the great baritone, was guilty.

The meeting did not pass without affording some excellent examples of Palestrina and other Church music sung by the choirs of St. Dominic, Haverstock Hill, and St. Mary's, Chelsea. Information with regard to the Society may be obtained from the hon. sec., Mr. F. T. Giles, The Lodge, Barnet.

Mr. Lloyd will leave England for America on April 28th, and the same date is fixed for the departure of Miss Alice Gomes for Calcutta.

Mr. William Nicholl will introduce three new songs by A. C. Mackenzie, at his concert at the Steinway Hall next Tuesday. Miss Pauline Cramer will sing Lieder by Franz, Urich, and Tschaikowsky, and join Mr. Nicholl in a duet from "Die Walküre." Madame Fassett and Mr. Carl Armbruster will also take part in the concert.

The play called "Dorothy Gray," which is to follow "The Hansom Cab," at the Princess's, is described as a melodrama. The heroine is a country lass who becomes a famous prima donna, with Miss Grace Hawthorne in the part. The first matinée performance is fixed for March 27th.

Mr. Ben H. Grove, the bass, a pupil of Mr. Duvivier's class at the Royal Academy, has been appointed at the Foundling Hospital Chapel, out of no less than seventy candidates.

Messrs. W. G. Wills and Sydney Grundy's new play "La Pompadour," is in active rehearsal at the Haymarket, it being due shortly after Easter.

The Copyright (Musical Compositions) Bill was read a second time in the House of Commons on March 11th.

Owing to the death of the late Emperor of Germany, the Lyric Club soirée in aid of the Musical Artists' Benefit Fund, which should have taken place last Thursday, has been postponed for the present.

Mr. Cowen's Scandinavian Symphony has been given with success at Hanover.

The Paris critics are full of a new choral work by Mademoiselle Augusta Holmès, produced recently at one of the Conservatoire Concerts. It is entitled "Ludus pro patriâ," and consists of five movements, one of them purely orchestral. The finest number appears to be a martial piece, "Forgez une épée," in which one critic recognises, oddly enough, vigour, power, and a *manly* energy. However that may be, it seems certain that Mademoiselle Holmès, who, by the way, used to be an ardent Wagnerite, and a constant visitor at Bayreuth, belongs to the very small class of women who have shown genuine talent in that most essentially creative of all arts, music. She is, moreover, in spite of the "Mademoiselle," and the *accent grave* on the "mès," an Irish lady, and it is strange that nothing of her music has as yet been heard in this country.

On Easter Thursday a concert will be given at the Paris Opéra Comique, under the direction of M. Danbé, the programme of which, excepting a slight spice of the secular afforded in Weber's overture to "Oberon," will be devoted entirely to sacred music, and will include two pieces by Gounod, conducted by the composer, and, for the second part, Verdi's "Requiem." The vocalists will be MM. Talazac and Fournets, Mdmes. Adèle Isaac and Blanche Deschamps; and if the concert prove as successful as is anticipated, it will be repeated on several subsequent Saturday afternoons.

Mdlle. Van Zandt's Easter engagements will take her to Moscow, where, rumour says, she has been offered brilliant terms for the season. The same confidential authority hints at weighty negotiations, before the departure of this talented artist from Paris, between Messrs. Abbey and Grau, touching a projected concert and opera tour in America, so far ahead as the winter of 1889-1890.

The vexed question of State subvention to theatres came to the fore, as it cannot fail to do from time to time, during a recent discussion in the French Chamber upon the "Beaux Arts" Budget. M. Cousset, deputy of La Creuse, strongly advocated the abolition of all theatrical subsidies whatever; but vested interests die hard, and eventually a vote of ten thousand francs (instead of the twenty thousand demanded) testified to the lingering affection in which the time-honoured system is still held by a majority in the Chamber.

The question of electric lighting in theatres, left in this country to the private enterprise of managers, is receiving official attention in France, and will, no doubt, shortly become the subject of a kind of legislation which some may call grandmotherly, but all must admit to be in the interest of public safety. Several interesting experiments illustrating the non-inflammable nature of this new illuminant were exhibited before the Commission recently assembled to investigate the subject in the "laboratoire international d'électricité" at Grenelles. Perhaps the most convincing of these was the practical proof afforded that an old drop scene, reduced almost to tinder by the combined influence of age and nightly exposure to the intense heat of gas-light, could be left for a whole hour in actual contact with a Swan lamp of 50 candle power, without showing the slightest disposition to catch fire. Slowly as things move here in England, signs are not wanting that the days of gas, always a foul thing in our houses, and a standing danger in our public places, are already numbered, at any rate, so far as its use in theatres is concerned.

The deaths are announced in Paris of two well-known musical instrument makers: M. Bord, age 75, the manufacturer of the cheap and popular pianos, and M. Edouard Alexandre, age 64, the head of the "Alexandre Organs" factory. The last-named gentleman, apart from business, befriended many musical artists in the time of need, and the readers of Berlioz's Memoirs and letters will recollect that he paid the expenses for the tomb in the Montmartre cemetery, which now holds the mortal remains of the great French composer, and of his first and second wives.

The music of Berlioz's symphony, "Romeo et Juliette," will be arranged as the incidental music for the production of M. Georges Lefebvre's French version of Shakspeare's play at l'Odéon.

A comic opera by the Austrian composer, Millocker, "La demoiselle de Belleville," which is founded on one of Paul de Kock's novels, is now being performed nightly at the Folies-Dramatiques with very moderate success.

The new building of the Opéra Comique will be opened during the exhibition year.

M. Henri Sellier, the well-known tenor, has left the Grand Opéra, and intends, henceforth, to seek fame and fortune on the Italian stage. Mdlle. Legouse, the composer of songs and popular pianoforte pieces, will be shortly married to the Vicomte de la Foëze.

M. Reyer has just completed his grand opera, "Salammbo," the libretto of which is founded on Flaubert's well-known novel of the same name.

It is said that Verdi's "Otello" is being prepared for performance at the Amsterdam National Theatre; and that the opera is being arranged from the pianoforte or vocal score, that is to say, the copyright is being ignored, and a garbled version of the opera offered to the public.

A new opera, entitled "De Gensenbruid," is shortly to be produced at Amsterdam, and the event derives interest from the fact that the composer of the music, M. Melas, and the librettist, M. Marnix, are both natives of the Netherlands, a country not hitherto prodigal in original productions of the kind.

"Le diner de Madelon," an old-fashioned one act piece of Désangiers, has been revived at Brussels with the addition of music by a young Belgian composer, M. Maurice Lefèvre, who had already attracted favourable notice at the Brussels Conservatoire, as well as by a short *opéra comique*, "Mon Ami Pierrot," in which he figured both as author and composer. The performance of his latest work at the Théâtre de la Monnaie was received with unmistakeable signs of satisfaction, the music being bright, unobtrusive, and in a style appropriate to the period represented.

Among those the anniversary of whose birth falls upon the odd day in leap year was Rossini, and last 29th February, in his native native town of Pesaro, the event was celebrated by a concert given under the direction of Signor Carlo Pedrotti, the present principal of the Musical Liceo founded in that place by the composer. Special interest and appropriateness were lent to the occasion by the performance, in addition to some familiar excerpts from "Guillaume Tell" and 'Gazza Ladrà," of several unpublished compositions of the master, the original MSS. of which remain in the possession of the municipality of Pesaro. These included a motet for four voices accompanied by a string quartet and five harps, a piece for eight male voices, which is said to have been immensely effective, and two pianoforte pieces.

A few cases of exceptional and brilliant success have caused America, North and South, to be so generally regarded as a sort of Eldorado for travelling companies, that it is well attention should be sometimes drawn to the reverse of the medal. A description lately given in "Italia," a Montevidean journal, of the terrible sufferings and privations endured by the Ciacchi-Raineri opera troupe while crossing the Cordilleras, on their way from Valparaiso to La Plata, may serve to damp the ardour of others ambitious to follow in their footsteps. The journey of these luckless artists seems to have been a veritable chapter of accidents: one musician being killed by a fall from his mule, many others more or less seriously injured by similar disaster, and all worn out by the dangers of flood and impassable roads, and the terrible weather they encountered. "Never have I witnessed a more heartrending spectacle," writes the correspondent from Puente de l'Inča, "than that presented by the unhappy group of artists who arrived here yesterday." As usual in these cholera-dreading regions, the miseries of a rigorous quarantine were added at the end of their other misfortunes, after which they were permitted to pursue their way to Mendoza.

Wagner's Symphony in C was played, for the first time in America, at the seventeenth Boston Symphony Concert. Mr. Gericke conducted it with great care. Boston owes a debt of gratitude to Mr. Higginson, another Crœsus of the right sort, whose generosity was equal to the demands of the copyright holders. Mr. Cowen's "Ruth" was given on the 7th inst.

The details of the collapse of the National Opera Company are now published. The manager, Mr. Locke, was arrested at Washington, on February 26th, on the charge of swindling by issuing false cheques. The chorus singers and other subordinates assembled on the stage of the theatre, but their meeting did not result in any definite good. They could only talk excitedly, and clamour for money—but no money was forthcoming except a sum of 1,300 dollars in the safe, which was divided amongst the two hundred people.

The members of the orchestra were trades unionists, and had long ago banded themselves together for their better protection. They refused, in a body, to play unless the management gave them an order on the night's receipts for 554 60 dollars, to be paid every night, immediately after the performance. They were indispensable, and got the order, which was honoured until the night of the 24th. The principals have taken steps to secure at least some of the salary due to them, and the warrants against the manager were issued on behalf of Miss Pierson and Mr. Sylva. Mr. McGuckin and Mr. Ludwig had been paid up to the previous week.

Liszt's "O Salutaris," and 137th Psalm were sung by the ladies of the Oratorio Society at the last concert of the New York Symphony Society. The difficult solo part in the psalm was taken by Fräulein Brandt.

Fräulein Lilli Lehmann was married at New York to Herr Paul Kalisch one day last month. The wedding of Miss Mary Davies and Mr. Cadwaladr Davies, is fixed for the 22nd inst., at Tolmer's Square Church.

"Die Götterdämmerung" was performed for the first time at Schwerin recently, and was a triumph for the conductor, Schmitt, and the artists. Ponchielli's "Gioconda" has been given at Frankfort-on the-Maine, and was favourably received. Max Bruch's "Loreley," at Breslau, achieved considerable success, and "Lohengrin," was much appreciated at Triest.

The burning of the Union Square Theatre in New York has been followed by the destruction of the National Theatre at Jassy.

The Vienna "Gesellschaft der Musik-Freunde" recently gave excerpts from Schubert's "Fierabras," the march and chorus (on the return of Charlemagne), a serenade, and an aria "die Brust gebeugt von Sorgen" (Florinde), making a specially good impression.

Correspondence.

DR. SOLIDUS AND HIS PUPIL.

EXTRACTS FROM A CORRESPONDENCE.

I.

London, May 14th, 18—.

MY DEAR YOUNG FRIEND,—It is hard for me to believe that already two years have elapsed since our relationship of teacher and pupil—a relationship associated in my mind with nothing but pleasant memories and hopeful anticipations—was brought to a sudden close by your departure from England. The short friendly greetings to which our subsequent communications have been restricted, all sufficient as a proof of enduring personal regard, have amounted, nevertheless, to almost an absolute silence concerning that wide subject in the study of which I was permitted to guide your early footsteps. That I fulfilled my part of the task conscientiously, and with a deep sense of the responsibility imposed upon me, I can fearlessly affirm; that my earnest endeavours will not be without fruitful results in the career you have chosen, I have every reason to hope. As for the silence, this has caused me no manner of misgiving; the heavy claims made upon my time in these latter years by teaching, and upon *yours* (as I have no reason to doubt) by the equally arduous pursuit of learning, render any attempt at excuse or explanation quite unnecessary; even if the affectionate message conveyed to me through your friend B——, who called the other day, looking hearty and well after his continental trip, were not sufficient to assure me that the many distractions of your new life have not succeeded in erasing a kindly remembrance of your old friend and mentor. Two years! An insignificant term enough for one whose round of daily duties has, in a sense, become automatic, and before whom the days, months, and years pass almost featureless, and in rapid succession; but at your age how momentous, how fruitful of events far reaching in their influence; destined to leave their mark for good or evil, in all the future stages of your career! These considerations, and the late agreeable reminder of you, have impelled me to procure your address, and snatch a spare moment to ask for some more extended account of yourself and your doings: the present direction of your studies, the tastes you have formed, and the new friendships you have cultivated. Above all, tell me which among the great masters of the past, persistent study of whose works I never tired in urging upon you, have you selected for the time being, to serve as your daily model and guide? Your ambition to become a composer, and the creditable attempts you made in that line while under my guidance, have caused me to wonder at times why it is that since you left I have received nothing from your pen, nor even an account of future projects. On reflection, however, I am inclined to regard the fact as of good augury, for I would rather see the young aspirant for the moment awed into silence by the contemplation of those giant masterpieces, than in over-haste to bring forward early attempts of his own, which neither exuberance of fancy, nor youthful enthusiasm can save from crudeness, while the secrets of form, proportion, and contrapuntal treatment are yet but partially understood. I for one, therefore, say God-speed to your plan of writing and burning. Continue it until you shall have succeeded in tracing beneath those outlying beauties admired even by the superficial, which are alone to be found in the works of acknowledged great masters of the past, that inner sense of structural beauty, that obedience to rule with a "service that is perfect freedom," without which those beauties would never have been bestowed upon the world; continue it until the fugue shall be recognised by you, not as a mere display of mechanical skill, or ingenious musical puzzle, but as having among its examples, some of the highest and noblest achievements of musical genius; continue it until something of the indomitable industry and earnestness of purpose exhibited in the lives (among others) of John Sebastian Bach, of Haydn, Mozart, Beethoven, and, above all, the immortal Handel shall have been recognised and followed by you according to the measure of your strength; and then have no fear but that out of the ashes of those early attempts will rise works of mature power and enduring merit, destined, in any case, whatever their success with the general public—which, I fancy, neither you nor I just now hold in the highest esteem—to establish your claim to an honourable place in the ranks of sound, earnest-minded musicians, who have consecrated the best that is in them to the service of their art.

This portrait I have drawn for myself, remember, with the help of no better data than the recollection of certain aptitudes and enthusiasm I seemed to discern in a pupil two years ago. Whether, as a matter of fact, he now either composes or burns, I have no means of knowing. So let me hear something about yourself and your surroundings; and believe that you are always held in affectionate remembrance by your sincere well-wisher,

Harold Strainwing, Esq. SEBASTIAN SOLIDUS.

2.

Frankfort, May 21st, 18—.

DEAR AND HONOURED FRIEND,—Conscience gives me a spiteful twinge, when I reflect that, after all, this, my long premeditated letter, is written in answer to one of yours. As I have nothing but lame excuses, I will attempt none. Believe, nevertheless, that the ever-patient monitor, who spared no pains to smooth the path of my early study, and to whose cheery words of encouragement and wise counsel I owe so much, will never fail to be remembered while I live, with affection and heartfelt gratitude. You ask for a report of myself and my doings. Well, I may describe that insignificant person as both happy and hopeful; happy, as I ought to be, in having found here several high-souled, faithful friends; hopeful, as I have, perhaps, not the same warrant for being, when one considers the fickle and shallow nature of that public, whose good opinion I suppose it will some day be my business and duty to bid for. But that, I suppose, is an enigma sure to solve itself in its own way, and at its own time. The artist is, above all things, a man of destiny, and must obey the voice that is within him, whether for weal or woe. Burn my compositions? Nothing of the sort. Say, rather, they burn *me*—that is, for a brief season, at any rate, after the dots have scrambled out their lines and spaces, and until the bright beam along which those glowing and (for me) happy fancies floated into my soul, gradually melts into nothingness, leaving me again beneath a leaden sky, pining sorrowfully and doubtfully for more of those too rare visitations. Let the two little saving words "for me," acquit me of the charge I can fancy even now rising to your lips, of extravagance, egotism, or worse. On the contrary, I would have you believe me when I declare to you that my mental attitude is, and ever will be, one of grovelling humility, when I reflect upon the achievements, both present and past, of the great master-minds who have made music what it is. None the less am I a firm believer in those moments of heightened perception that accompany every genuine act of musical creation, in the case alike of great composers and small, during which, for too brief a period, the inner secrets and significance of some new-born musical strain are revealed to them. Transient such visions of the possibilities of sound usually are, and, once shut off, they seldom if ever return in their original intensity; so that the composer, left to review his own conceptions in the colder light of criticism, begins presently to feel that they have lost somewhat, and at times to scarcely recognise them. Tell me, however, whether a musical idea has been really what we call inspired—not obtained, that is to say, by imitative or mechanical means—tell me, in short, whether it is real, and not a sham—and I will pronounce with certainty whether or not it contains, according to its degree, some element of beauty.

As for the kind of life I spend here, it is, and has been since my arrival, one of happy monotony. Picture me in a cozy room high up in an old fashioned house facing the square, surrounded with books, music paper, and often flowers; blessed with the possession of a piano, plain of exterior, but golden-toned within; visited every bright morning by my good friend Fritz and several other worthy but less beloved members of the "Transcendentalists," a club I have lately joined; invited mostly of evenings to the house close by of my father's old friend Herr———, of whose blue-eyed youngest daughter I may have something more to tell you anon. Picture me, in a word, as a light-hearted, reading, playing, composing, smoking, musical Bohemian; not wanting, however, in diligence, or altogether unworthily endeavouring to follow in the path which your friendly counsel first pointed out for me.

I can give no answer to your inquiry why I have hitherto abstained from sending you any compositions of my own—unless certain misgivings not unconnected with the "Transcendentalists," and the unconscious influence from that quarter I feared you might possibly detect in them, caused me to hesitate. But the accompanying MS., a specimen of my more sober moments, I think may be safely sent for your consideration, which I know will be, as it always has been, at the same time indulgent and candid.—With heartiest greetings, believe me, your ever grateful friend and pupil,

HAROLD STRAINWING.

London, May 26, 18—.

DEAR YOUNG FRIEND,—Pleased though I was to see your handwriting, which I succeeded in deciphering with some difficulty, the perusal of your letter caused me some bewilderment, which deepened into a genuine feeling of concern and alarm, after I had opened the MS. that accompanied it. I can but hope that the manifest gravity of your condition has already attracted the attention of your friends, and that, before this letter arrives, they will have procured the ablest medical advice to be found in your city. The sole gleam of intelligence I have been able to discover in your so-called composition, is its title of "Rhapsody." All the rest—the harrowing disharmony, the utter absence of tonality, and general incoherence—to say nothing of consecutives which, in any case, I should deplore—can only be accounted for by a temporary upset of the intellectual balance, and are so unmistakeably the wild ravings of delirium, that my anxiety on your behalf can scarcely be called extravagant. Prompt application of ice to the head, and such other strong measures as your case may call for, followed by a period of low diet and perfect rest, may yet, as I fervently hope, restore you to mental and bodily sanity; but my mind will not be at ease until I receive later news of you.—Yours,

Herr Harold Strainwing. SEBASTIAN SOLIDUS.

(*To be continued.*)

The Organ World.

THE POSITION OF THE ORGANIST.

A highly-esteemed correspondent and leading organist sends the following extract from the "Church Times":—"Officially, the parish clerk holds a higher office than the organist, but, in point of fact, organists, as a rule, come from a somewhat higher social grade, and have more education than the average parish clerk, and are therefore given precedence over them." One would not expect the "Church Times" to pose as the patron of the parish clerk. However, that useful officer of past times certainly claims respect, if only for the sake of "Auld Lang Syne." The Rev. Sydney Smith knew a gentle parish clerk whom he described as "full of Amenities," and most persons who have reached middle life remember good, and often quaint, specimens of the parish clerk. But viewing the matter from a purely practical point of sight, one would like to know the grounds of the assertion that the parish clerk ranks higher officially than the organist. Something might be said in favour of the position if evidence were forthcoming that the office of parish clerk was a clerical one originally, but it is a matter of doubt whether the duties of the leader of responses had a higher origin than that humble though ancient lay official the Priest's servitor at Mass. Possibly some claim might be set up in the direction of a descent from the cantor or precentor; but evidence in this direction would involve matters of dispute, for though the parish clerk has, in the village church, often taken upon himself to lead the singers in the absence of trained help, his duties seem really to have originated in the absence of persons of higher training, such as priests, and clerical, or lay singers. This statement seems borne out by the fact that the enlargement of the staff of church officers, and the presence of singers, together with the now happily common choral renderings of the Services of the Church, have either banished the parish clerk, or put an end to his vocal and verbal performances in church. Mr. B. St. John B. Joule bears testimony in this direction, and tells the story of the parish clerk at Bloomsbury retiring from an office long regarded as unnecessary in that church. The parish clerk himself seems often to have regarded the musician as an encroaching enemy. This is illustrated by the story of that official in a Midland counties church—whose jealousy had been aroused by the creation of a new choir—saying, when he heard the minister resume, after an Anthem break-down at the third collect with the words "Let us pray," "That's right master, for it is certain we cannot sing." It seems, as evidence tends to show, that the parish clerk originated in the servitor at the altar, and his office developed itself from time to time on civil rather than on ecclesiastical lines. Let us leave the parish clerk, with all respect for his usefulness, and turn to the organist. Much misconception prevails regarding the position of the organist, because his duties in ancient times fell to the lot of men in holy orders, and—as has been pointed out before— it was no more thought necessary to assign the title of organist to the clerical holder of the office, than it was considered desirable to attach the name of preacher to those called upon from the clerical staff to occupy the pulpit from time to time. Plenty of evidence is at hand to prove that our organists, before and even after the Reformation, not only bore the title of Reverend, but received similar, and often larger, stipends than the minor canons of our cathedrals, and were held in great regard socially; although, it may be allowed, the organist in this country, until recently, could hardly be said to command the respect paid to him abroad. The organist is a man of moderate views, doing his difficult and responsible work with a self-abnegation and faithfulness which point to a profound, but never assertive, consciousness of the importance of his labours in our midst. He is the exponent and supporter of sacred art in church. His education and technical training form a long, severe, and costly process, which entitles him—to put the matter on no higher grounds—to an official position, second only to that of a responsible minister of the Church. It has been said that the organist hardly looks to either the "Church Times" or the "Rock" for a full meed of recognition; but, happily, his self-respect is now taking a practical form, for he is energetically advancing his claims to be ranked as within the boundary lines of the professions, which form an intellectual fortress in all Christian and civilised communities. The organist can even afford to leave the papers, clerical or lay, to settle questions of official position as they like. He is now safe in the esteem of all church-goers and the public at large; all the same, the quotation given by no means settles a question, the careful examination of which would probably throw into a stronger light some striking and unexpected evidences regarding the position of the organist.

E. H. Turpin.

ON REGISTERING.

III.

Though the organ student is apt to regard stop-changing as what is called "a matter of taste,' it is really a business requiring much thought and skill for its successful treatment. The necessary training, a too greatly neglected process, should only begin when the student is thoroughly well drilled in the technicalities of fingering and pedalling. Young organists falling under the tone-colour fascination may be ruined as players, if tempted from the stern path which leads to the acquisition of manipulative skill at a too early period of their student-life. A first-rate mechanism should be first secured, then the art of registering should be carefully and gently approached, and, for a time, the use of the louder combinations should be all but forbidden. It would be well to begin the study of registration by the tone-colour treatment of easy pieces with well defined rhythmical divisions. These points could be treated as opportunities for stop-changing. Two advantages accrue from this method: the player learns more readily to dissect and apportion sentences for distinct tone-colour effects, and acquires the habit of making such changes at the right structural points. In view of the time-keeping disturbance stop-changing often causes in the performances of young players, the first drill may with advantage consist of making additions or reductions in the list of stops being used, during rests, drawing or pushing in the stops exactly as the silent beats are counted. This plan teaches the preservation of time-keeping accuracy, assists in creating method which gives coolness at critical moments, and tends to bring into combined action habits of mental and physical promptitude, which are sure to be of permanent use. Then a firm but graceful movement of the hand, wrist, and fingers should be encouraged, in view of securing quickness, certainty, and silence in the act of handling draw-stop knobs. Practice may be intensified by a further selection of movements or passages in which stops are to be drawn in such brief intersectory resting points as may be furnished by single pulsation or silent half beats. It is almost to be regretted that some neatly-devised stop-changing studies are not planned for organ students. Even now organs, thanks very much to the College of Organists' Conference, are become sufficiently systematic to justify such experiments in the interests of young organ players. E. H. T.

MUSICAL ELOCUTION.

By G. Ernest Lake.

Under this heading it only remains needful to give a list of a few familiar words and syllables which most commonly suffer from mis-pronunciation, both in speaking and singing, noting, by the way, the frequent governing power of the letter "r." Here are a few words which, though urgently requiring absolute distinction, frequently receive little or none—Balm-barm, mourn-moon, court-caught, more-maw, moor-mawer, higher-hire, soul-sole, awe-ore, ah!-are, horse-hawse. These and similar words should be carefully marked with a pencil and studied, first in speech and afterwards in song, as should also the following selected from many words commonly vulgarised and mispronounced :—Knolledge for knowledge, Isrel, Isr'l, and Isreel for Is-ra-el; the terminal unt for ent and ant (as innosunt, infunt, for innocent, infant; et for it (as profit for prophet); shin, shun, or shon for tion or sion (shu'n); pun or pen for p'n in short, or pu'n in long notes (as in happen or open); and bull or pull for ble or ple (to pronounce these properly the mouth should be prepared as for oo, but the lips set apart); virchew for virtue, verger for verdure, just for jest, gürl, or g'yerl, for girl; wen for when, weal for wheel, witch for which, wear for where, ske'y, or skaigh, for sky; edg'ucated for educated; crawse and lawse for cross and loss; orphan for often! Ask Mr. Gilbert's "Major Gineral" if this be not the case. "Orphan or frequently"; scawn for scorn; berrial for burial; jawry for jûry; igher for ire; and ighon for iron. There is a too prevalent impression to the effect that such study of pronunciation is either affected or is not as necessary for the ordinary amateur as for professional vocalists. Nothing could be more untrue; it requires equally careful attention in both methods, because in chamber singing great refinement is needful on account of the words travelling naturally as far as tone, whereas in the concert-hall or opera-house the imperfect vowel sounds, percussives, consonantal glides, and conjunctive terminals are permissibly somewhat exaggerated in order that their effect may reach as far as the vocal tone. The treatment of parenthesis is another point too often overlooked, though their sense may generally be made obvious by cutting short the preceding and following words, and by singing the intermediate somewhat more rapidly, with just a suspicion of off-handedness, as it were.

Gesticulation, a good servant, but a bad master, a powerful aid to oral declamation and indispensable to the lyric stage, is generally and absolutely tabooed to any vocalists save "music-hall artists" (sic); but I venture to question the finality of this dictum, because whilst anything approaching violent movement is improper, yet much can be expressed by almost imperceptible movements of the body; whilst, if we consider the term gesticulation as including facial expression, then its artistic employment is distinctly an auxiliary to vocal and verbal expression. In the one case a pleased look assists the tone, and an elevated eyebrow the intonation (in many instances), and in the other case a tender look, an arch glance, or a happy smile can convey a world of expression. Mr. Faning's charming little song, "I've something sweet to tell you," doubtless familiar to all present, would lose two-thirds of its effect if rendered by one whose countenance was absolutely immobile; and this brings us to the consideration of the necessity for the drawing of a broad line between the vocal elocution of sacred and of secular songs. In the one case—fervour, ecstasy, rapture, even denunciation — as in "Thou shalt break them," "Consume them all," must be carefully subordinated to dignity of utterance and expression.

Even in secular vocal elocution it cannot be too constantly remembered that reserved force is the greatest, that the vibrate is an aid to effect, and not the cause of it, and that it is not only possible, but lamentably easy, to tear passion into rags and tatters, whilst much of what is proper and effective in the large sphere of the operatic stage, and with all its adventitious accessions is entirely untranslatable to the carpet or platform. Careful comparison of Miss White's setting of Herrick's "To God," with Miss Zimmermann's fine song, "The Ringlet" (No. II.), will exemplify the different treatments requisite for sacred fervour and secular passion.

Reverting to the subject of breath marks, the student who profits by the aid of a skilful master should remember that he cannot always be in leading strings, and should early endeavour to learn when and where to breathe by the study of verbal context and by himself placing marks in new songs for subsequent correction by his master. I have found this method of great assistance in the education of my own pupils, especially those destined for the profession. Nevertheless, the study of context is indispensable, because some of the results of mal-punctuation are dire. As for example, "The wicked flee when no man pursueth, but the righteous is as bold as a lion." By taking breath after the third and tenth words, and omitting to do so after the seventh, we seemingly assert that "the wicked flea, when no man pursueth but the righteous, is as bold as a lion." This proposition is, perhaps, a true one, and appeals to our tenderest susceptibilities—but it hardly embodies the impression which the wise man intended to convey. If hitherto I have used the word vocalist in the singular number, it is because individuals are necessary for concerted performances; and not that I believe good chorus singing is possible without study of the words; on the contrary, I regret to think that conductors and choir masters do very often omit to pay anything like sufficient attention to the verbal enunciation of the forces under their control. A little bird suggests that the reason may lie in the fact that we do not ourselves sufficiently study the subject, but, however this may be, our choirs, large as well as small, have much to learn in this respect, though a very little trouble in the way of breath marks—to be inserted at dictation in his copy by each individual at elementary rehearsals—would affect a greatly to be desired improvement. Nay, we venture to hope that the important subject of elocution may 'ere long be included in the examinations for the higher degree of our college.

And now I would say that there are four things needful to the equipment of the vocal student—a candle, a mirror, a pencil, and a friend. The flame of the first will show him whether he uses all his breaths in the production of tone (too much powder and too small a bullet as it were). The second will lead him to avoid grimacing and how to govern his tongue and organs of resonance. The third will help him to remember when to breathe, accentuate, dissever, and kill; and the fourth will, if properly insured against subsequent castigation, take infinite pleasure in informing him from a judicious distance, whether his tone be true, his terminals distinct, and his general enunciation audible and correct.

Before quitting the subject of vocal, in order to consider instrumental, elocution I would ask leave to allude, in a few words, to a theme which is of special interest to us as members of the College of Organists. I allude to psalm chanting. This may seem dangerous ground for us to slip upon in the presence of so many distinguished musicians, though we know that

> Men rush in where angels fear to tread,

—but I may say at once that I do not intend to say anything fresh on the subject of the already too numerous systems (many of which have excellent points), but rather to plead for the better carrying out of the principle which should underlie them all, *i.e.*, the clear articulation of the words. My attention was first directed to this when I went to Edinburgh, where, for four or five years I was incessantly called upon to defend one or other of the details of a cathedral service. The worthy Presbyterians, amongst them many liberal minds, alleged that by singing the so-called prose psalms, the beauty of the rhythm was lost, and the meaning obscured by the use of false accents or quantities. The obvious answer was, that it was not the system, but its application which was to blame, and that, perhaps, anything was better than the irreverent and doggrel paraphrases in use by the various Scottish sects. However, I undertook that, within a certain time, they should hear the psalms chanted as clearly as they themselves could read them, and I have never regretted the labour expended

(To be continued.)

SPECIFICATIONS.

Carmarthen.—A new organ has been placed in the English Baptist Chapel. The organ has been built by Messrs. Wade and Meggitt, of Tenby, and the following is the specification of the instrument:—

Great Organ, CC to G, 56 Notes.

Salcional	16 ft.	Principal	4 ft.
Open diapason	8 ,,	Harmonic piccolo	2 ,,
Gamba	8 ,,	Mixture, 3 ranks	various
Lieblich gedacht	8 ,,	Clarionet	8 ft.
Harmonic flute (grooved into No. 6	4 ,,	Trumpet	8 ,,

Swell Organ, CC to G, 56 Notes.

Lieblich bourdon	16 ft.	Vox angelica	8 ft.
Open diapason	8 ,,	Salicet	4 ,,
Violin diapason, grooved into No. 15	8 ,,	Lieblich flute	4 ,,
Vox celeste, undulating with No. 15	8 ,,	Mixture, 3 ranks	various
		Oboe	8 ft.
		Trumpet	8 ,,

Pedal Organ, CCC to F, 39 Notes.

Open diapason	16 ft.	Principal	8 ft.
Bourdon	16 ,,	Bass flute	8 ,,

The pedal organ is on the tubular pneumatic centre system.

Couplers.

Swell to great.	Tremulant to swell.
Great to pedal.	Additional knob for great pedal.
Swell to pedal.	

Three composition pedals to both swell and great.

The whole cost of the instrument and alterations will be over £600.

RECITAL NEWS.

Church of St. Nicholas Cole-Abbey.—February 28th. Mr. H. W. Weston, F.C.O. (organist of Balham Parish Church).

Prelude and Fugue in C major	Bach.
Fantasia	Stephens.
On the Chorale "St. Mary."	
Introduction	Hesse.
Theme and Variations in A major.	
Pastorale in G major	Widor.
From the 2nd Organ Symphony.	
Solemn March in A minor	Best.
Theme in the pedal bass.	
Three Organ Pieces	Chipp.
(*a*) Fugue in A minor. (*b*) "In Memoriam." (*c*) Postlude in D.	

People's Palace, Mile End-road, E.—Programme of organ recital given on March 11th, by Mr. E. F. Barker, A.C.O.:—

Offertoire in C	Tours.
Prayer and Hosannah Chorus	Lemmens.
Sonata in C minor	Mendelssohn.
Andante	G. A. Macfarren.
"But the Lord is mindful" ("St. Paul")	Mendelssohn.
Offertoire in A	Wély.
Tenor Melody	Smart.
Minuetto	J. B. Calkin.

St. Andrew Undershaft, St. Mary Axe, E.C.—On Feb. 29th, a special service of vocal, organ, and orchestral music was given. The choir of St. Andrew's and the Church Orchestral Society, with Mr. W. J. Winter, A.C.O. (assistant organist at Westminster Abbey), carried out the programme under the direction and conductorship of Mr. W. M. Wait (organist and choirmaster of St. Andrew's). Several of the items were from Mr. Wait's new cantata, "St. Andrew" (at present in manuscript).

Serborne Abbey.—Mr. G. F. Lyle (organist, &c., of the Abbey), gave an organ recital on Saturday afternoon, Feb. 11. The programme is annexed:—

Grand Offertoire in E minor	Batiste.
Allegretto from the "Lobgesang" Symphony	Mendelssohn.
Flute Concerto (allegro maestoso, adagio, and rondo)	Rink.
Pastoral	Lefébure Wély.
Prelude and Fugue in G	Bach.
Variations on "Jerusalem the Golden"	W. Spark.
Overture in F	C. Vincent.
Scene Pastorale ("The Storm")	E. M. Lott.
The Hailstone Chorus	Handel.
Tema con Variazioni (Serenade)	Beethoven.
Grand March from "Eli"	Costa.

Godalming Parish Church.—An organ recital was given lately by Mr. A. A. Macintosh, F.C.O., organist of St. Mary's, Huntingdon:—

Overture, Athalia	Handel.
Andante in D	Silas.
Sonata, No. 2	Mendelssohn.
Allegretto Grazioso in D	Tours.
Urbs Beata, Hierusalem	Pearce.
Allegretto Villereccio	Polibio Fumagalli.
Concerto, No. 8	Corelli.
Theme with Variations in A	Hesse.
Largo in G	Handel.
Marche Triumphale	Lemmens.

Kentish Town.—On February 25th, Mr. F. J. Marchment gave a recital at the church of St. Barnabas.

Concerto in B flat, No. 6	Handel.
Pastorale in C	Lefébure Wély.
Prelude and Fugue in F	J. E. Eberlin.
Air, "Hear ye Israel" ("Elijah")	Mendelssohn.
Alla Marcia	V. A. Petrali.
Melody in A flat	A. Jungmann.
Melody in F	A. Rubinstein.
Solo in F, No. 10	Corelli.
Recit. and Air, "With verdure clad" ("Creation")	Haydn.
Offertoire in G	Batiste.
Andante con moto (Quartet No. 3, Op. 71)	Haydn.
Postlude, Allegro Pomposoin D	Henry Smart.

Miss Louisa Crofton was the vocalist.

Oldham.—Mr. Joseph Clafton (organist of St. James's Church), gave a recital on February 23rd, on the organ erected in the Wesleyan Chapel, by Messrs. P. Conacher and Co. Mr. Clafton was assisted by Messrs. R. L. Whittaker, J. West and E. Bambridge, vocalists, and Mr. W. Clafton, violinist.

Overture, "Alexander's Feast"	Handel.
Cantilene	Salomé.
Adagio (violin and organ)	Handel.
Sonata No. 3	Guilmant.
Largo (violin and organ)	Handel.
Prelude and Fugue (C minor)	Bach.
Andante and Rondo (violin and organ)	Macfarren.
Adagio	Haydn.
Capriccio and Scherzo	Lemaigre.

Bolton.—Mr. W. Mullineux, F.C.O., gave a recital in the Albert Hall, on February 25th.

Offertoire for the Organ in C	Jules Grison.
Berceuse in G	Gounod.
Romance Sans Paroles	Gounod.
Minuetto for the Organ in F	E. Silas.
Overture, "Ruy Blas"	Mendelssohn.
Air with Variations	Lemmens.
Air, "Waft her Angels" ("Jephtha")	Handel.
March for the Organ in E flat	Th. Salomé.

Oldham.—On March 4th, Spohr's "Last Judgment" was given in St. James's Church, by a choir of 64 voices principally from the Oldham Vocal Society. The solos were taken by Mrs. Stourley, Mrs. Booth, Messrs. T. H. Tanner, and F. W. Dixon. Mr. J. Clafton was at the organ. The fine church was crowded to the doors, there being about 2,000 people present. This oratorio is not often sung in Lent, yet it is an appropriate work and was originally produced in Germany on a Good Friday.

Exeter.—Mr. Ferris Tozer (organist and choirmaster of Heavitree Church) gave a recital at the Victoria Hall, on March 3rd. The programme was as follows:—

Fugue in C minor	Bach.
Andante con Moto	W. S. Hoyte.
Air on "Holsworthy Church Bells"	Dr. S. S. Wesley.
Sonate Pontificale, "March and Fanfare"	Lemmens.
Selection, "Carmen"	Bizet.
Chacone	Durand.
Impromptu on Nautical Airs.	

Miss Lavinia Lampen was the vocalist.

Bow and Bromley Institute.—Mr. H. W. Weston, F.C.O., gave an excellent recital here on Saturday. The Royal Silver Wedding was duly honoured by the playing of a Fantasia on the "Wedding March," &c., which opened the programme, the remaining pieces being Prelude, "Le dernier Sommeil de la Vierge," Massenet; "Prelude and Fugue in G," Bach; Variations in A, Hesse; "Fugue in G," Krebs; and overture, "Gutenberg," Loewe. Miss Kate Fusselle and Mr. R. Hilton sang with good effect, and Miss Rose Lynton made a very successful appearance as a violinist. These Recitals at the Institute fully maintain their high standard, and are deserving of proper recognition from music-loving people. To-night, St. Patrick's Day, the Blue Hungarian Band will play. It seems to be thought necessary, in the interests of regular attendants, to change the character of the entertainment now and then.

CONGREGATIONAL CHURCH MUSIC.

To the Editor of THE ORGAN WORLD.

SIR,—It will be very gratifying to many besides myself, if the thoughtful paper by Mr. E. Griffiths on Congregational Church Music, printed in your last issue, can be made the means of calling forth some calm, unbiassed, and helpful criticisms on the opinions which he therein sets forth.

May I be permitted to make a few (trite enough, I fear) remarks?

Mr. Griffiths appears to find strictly congregational singing only, "plainly and distinctly directed" throughout the liturgy. Do the rubrics enjoin this? Some of your readers can doubtless tell us of the state of congregational singing at the period when they were framed. This information would be useful, and perhaps somewhat surprising.

But, granted that Mr. Griffiths's reading of the rubrics is correct, let attention be drawn to the advance of the art since those days, the innumerable compositions of devotion-inspiring character since written, and the status (spiritual and artistic) of rendition now attainable.

Do not these and other matters—the work of time—justify a change in those (in many respects) out of date directions?

Do the clergy scruple to make alterations in them in order to suit their personal taste or discretion? Why, then, should the *musical* portion of our services be so handicapped?

But Mr. Griffiths argues also from the "spirit of the liturgy." One phase of this only.

In each of our services there is a large portion in which the priest alone gives utterance to the devotions of the whole congregation (at least, that is the ideal intended). Now, why should the similar use of words (wherein depths attainable by means of ordinary speech are sounded by the aid of music) be denied to our choirs? I make no comparison with priestly prerogatives (albeit, see Article XXVI.), but simply call attention to the fact that heart-service without lip-service is recognised in our forms of public worship.

I do not in the least wish to disparage the reality, the power for good, and the impressiveness of thoroughly good congregated singing. But in this there must necessarily, for many reasons, be a monotony. The effect, (spiritual and material) gained by means of variety in character of music, attention to *nuances*, cultivation of a sympathetic enunciation of words, and numerous other matters of choir-singing detail is unlimited.

Much benefit is often lost by those members of our congregations who see nothing but display and self-serving in these exhibitions of musical skill!

What is required is a little more of the "give and take" principle in these matters, than appears to be advocated in Mr. Griffiths's paper.

And now just a few words on the congregation's strictly active share (a large one it should be, undoubtedly) in the musical part of public worship. It seems to me that Mr. Griffiths harps too much on his *simple music* string. Simplicity, without character, proves but a small incentive to calling for the vocal powers. The energy (sadly misdirected generally) thrown into Dykes's "Lead Kindly Light," and "Nearer my God to Thee," is often strangely contrasted with the paucity of effort evinced in Tallis's "Canon," or Denby's "St. Anne."

Mr. Griffiths makes many statements which do not find acceptance with me, but for the present I ask you, sir, and your readers, to accept my apology for having already taken up so much of your very valuable space.—Yours very obediently,

COUNTRY ORGANIST.

PROTESTANT PRICK SONG.

To the Editor of THE ORGAN WORLD.

SIR,—As you, in the issue of to-day, reprint from an American paper a short article on the above, kindly allow me to write a few words on that article.

Dulwich College was founded in 1619, and the teaching of "pricke song" was provided for by the founder, Edward Alleyn. I think it not difficult to define the special branches of musical art intended to be taught by the founder of the College.

Some of the provisions contained in the founder's statutes are quaint and curious, and may possibly be of interest to some members of the College of Organists. I quote one or two.

"The two first of the six chaunters, or junior fellows, are to be musicians of sufficient skill in the art of musique to be organists of the College, and to teach the poore schollers to sing pricke song, and to play upon the violl, virginalls, organs, and other instruments." (At the time of his death Alleyn left in the College a lute, a pandora, a cythera, and six vyols.) "The other four chaunters are to be men of handicraft trades, viz., teiylors, glovers, imbroiderers, shoemakers, or such like, and for avoyding of idlenesse, to be imployed in their trades for the generall good of the College." "The service to be read and sung in the chapel of the College daily in such manner and form as near as may be as is usually observed in the King's Chapel, or in the Collegiate Church of St. Peter at Westminster; and the master, warden, fellows, and scholars to sing their parts daily in the quire of the chapel, on Sundays, holidays, and eves in their surplices, and on other working days in their gowns.—I am, yours very truly,

WILLIAM H. STOCKS.

Dulwich College, S.E., March 10th.

Notes.

Mr. W. S. Hoyte, F.C.O., has been appointed a professor of the organ at the Royal College of Music.

COLLEGE OF ORGANISTS.—The announcement of the annual dinner on April 9th, the Monday after Easter week, will remind many members of a pleasant meeting, revived of late years with conspicuous success. It is proposed to invite lady members and friends of members upon the present occasion. Members may send in their names to the college if desiring tickets, which will be issued in the course of a few days. The tickets will be 4s. each, and the dinner will take place, as usual, at the Holborn Restaurant.

ST. STEPHEN'S, SOUTH KENSINGTON.—During Lent, at 4 o'clock on Sunday afternoon Stainer's oratorio, "The Crucifixion," has been given, with a short address by the vicar, the Rev. J. P. Walds, each Sunday on "The Aid of Sacred Music to Devotion." The musical services on Friday evenings have been also peculiarly attractive with Gounod's "Mors et Vita." The afternoon addresses have been on "Sacred Music in Relation to Public Worship," considered as—Sacrificial, Ceremonial, Symbolical, Costly, Its relation to Incarnation, and The Conditions of Acceptable Worship. The services, at which Stainer's oratorio, "The Crucifixion," will be sung, at 4 p.m., on Sunday afternoons, and Gounod's oratorio, "Mors et Vita," will be given on Friday evenings, at 8 p.m., with full orchestral, organ, and harp accompaniment, are to be continued until the end of Lent. The music is being admirably rendered by the church choir, under the able direction of Mr. Hamilton Robinson, F.C.O.

Through the kindly offices of Mr. W. H. Cummings, the clavi-harp, or keyboard harp, invented by Mr. Dietz, of Brussels, was introduced at a recent concert, being ably played upon by Mdlle. Eugenie Dratz. The application of the keyboard to the ancient instrument brings to the fore the possibility of using strings on the organ, and bringing the two typical instruments within the grasp of one player. The thought is not entirely a new one.

Members of the College of Organists may inspect the "Dactylergon" in the College Library between 7 and 10 on Tuesday evenings.

Mr. H. Houseley, F.C.O., of Nottingham, has left England to succeed Dr. Gower, as Organist and Precentor of the Cathedral, Denver, Colorado, the last-named gentleman returning to the old country. Mr. Houseley is the fourth English organist who has gone out to this dual appointment. The cathedral at Denver is a large modern church, some 200 feet in length, with a good-sized organ. The large Denver organ, so much talked about, is not in the cathedral, but in another church, and it is played upon by Mr. W. Hall, F.C.O., a former organist at the cathedral. Mr. Houseley is a highly-talented musician, who will no doubt be an acquisition in the rising city of the West.

COLLEGE OF ORGANISTS' CALENDAR.

Saturday, March 17th, Special Council Meeting at 8. On Tuesday next March 20th, the library will be open to members from 7 to 10; April 9th, "Annual College Dinner;" April 10th, Special Lecture, by Dr. E. J. Hopkins; April 24th, Lecture, by Dr. F. J. Sawyer, on "The Primary Rules of Keyboard Fingering;" May 22nd, Lecture; June 26th, Lecture; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Sec.

95, Great Russell-street, Bloomsbury, W.C.

SUPPLEMENT TO "THE MUSICAL WORLD," MARCH 17TH 1888.

Yours Faithfully
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LONDON: SATURDAY, MARCH 17, 1888.

"Musical World" Portraits.

MADAME MARIE ROZE.

Madame Marie Roze, whose portrait adorns our present number, is just about to leave England on her artistic tour to the Antipodes, and our readers will no doubt be glad to see once more a fair face which they have admired on the stage of the English opera for several years past. Wishing Madame Roze every success in her new career, we now leave the word to Mr. A. Irvine Innes, of Glasgow, who has supplied the following sketch of the artist's career :—

Madame Roze is now terminating one of the most successful seasons of her brilliant career. Never had she sung better, never have her powers, both as a vocalist and a dramatic artist, been exhibited with greater satisfaction to an enthusiastic public.

As far as our knowledge goes, no complete biography has yet appeared of Madame Roze, and we therefore publish a sketch of her remarkable career.

Madame Marie Roze was born in Paris, on 2nd March, 1850, her father being a well-known lawyer, and a descendant of a Dutch noble, Count Roos van der Haag, whose name. after his settlement in France, was modified to Roze de la Haye, and finally, during the reign of terror, to simple Citizen Roze. Little Marie was passionately fond of music; she could sing before she could talk, and was never so happy as when she could get her fingers on the piano. At the age of twelve she was sent to England to acquire the English language. Among her father's clients was Auber, and he was the "discoverer" of the prima donna, who became his favourite pupil. One evening, at her father's house, the great composer heard her sing, and his opinion of her voice and taste was so high that he insisted on her being sent to the Imperial Conservatoire of Music, of which he was the Director. Dion Boucicault, who was also a friend of the family, pleaded that she should be educated for the drama; but music prevailed, and Marie Roze entered the Conservatoire. When she was just sixteen, Auber selected her to sing a "Benedictus" in the chapel at the Tuileries, in the presence of the Emperor and Empress, the occasion being the celebration of the Prince Imperial's birthday. The Empress was so pleased that she asked Auber to bring the young singer again. This he did about two months later—in May, 1866—and she so delighted her hearers that the Emperor sent her a gold medal, bearing his portrait set in diamonds, with the inscription, "Napoleon III. à Marie Roze." Auber kept her hard at study until 20th July, 1867, when she passed her final examination at the Conservatoire, winning the first prize gold medals for both singing and acting. Once again she was summoned to the Imperial presence to receive a gold laurel wreath from the hands of the Emperor.

Marie Roze immediately accepted a three years' engagement at the Opéra Comique, and this was followed by a two years' engagement at the Grand Opéra, concurrent with further study under Wartel, Gounod, and Ambroise Thomas. The young prima donna—then only in her eighteenth year—conquered the hearts of her fellow-citizens from the moment she made her *début* in the title part of Herold's "Marie." Composers competed for her services in the interpretation of their works. The opera "L'Ombre," was written for her by Flotow, "Le Dernier jour de Bonheur," by Auber, and "Carmen," by Bizet. It was evident from the first that she was a born actress, her individuality being absorbed in every character she represented. Her first appearance at the Grand Opéra, and one of her greatest successes, was as Marguerite in "Faust." After the performance, Gounod declared that her conception of the character realised his ideal Marguerite, and he has ever since been her staunch friend and admirer. While at the height of her popularity in Paris, Marie Roze was again commanded to sing before the Emperor and Empress, for what proved to be the last time. That occasion has become historic, and is one of the most memorable incidents in the life of

Madame Roze, for while she was singing at the Tuileries the momentous cypher despatch was received which made war between France and Germany inevitable. Then her patriotic spirit made her, in yet another way, the idol of Paris. She would not desert the city when the ring of German steel closed around it, nor even during the excesses of the Commune. In the earlier period of the siege she roused the enthusiasm of the people by her singing of the "Marseillaise," and other patriotic songs. Then she turned her house into a hospital, receiving 47 sick and wounded soldiers, to be nursed by herself and other ladies. She organised concerts also for the sufferers, and gave dramatic as well as musical recitals. Not till she had done what she had believed to be her duty—not till the restoration of peace and of order, did Marie Roze leave her native city. Sixteen years ago, when just twenty, she made her first appearance before an English public as Marguerite, in Gounod's "Faust," on 18th May, 1872. Marie Roze at once established her position as an Italian opera lyric artist of the first rank, and for five years remained one of the attractions of the Italian opera in the United Kingdom, her extraordinary versatility being tested by successful representations of almost every character of the *répertoire*. By the advice of Sir Michael Costa, Marie Roze turned her attention to oratorio, and achieved a remarkable success, the critic of the London *Times* stating that her singing in "Judas Maccabæus" was a perfect model of how Handel's music ought to be sung.

In 1878, on the completion of her contracts with Mr. Mapleson Madame Marie Roze signed a contract with Mr. Strakosch, the American operatic manager, for a tour in the United States. The verdict of the Old World was fully endorsed by the New. Wherever she went enthusiastic crowds filled the theatre, and one of the latest poems of Longfellow had for its theme "Marie Roze." During the yellow fever panic in New Orleans Marie Roze gave concerts in the midst of the fever-stricken City, and by her heroism and self-sacrificing devotion excited such universal admiration that large donations were sent her from all parts, thus enabling her to materially benefit the relief fund.

In 1880 Marie Roze returned to Europe, and Mr. Carl Rosa prevailed upon her to sign an engagement with him in 1882. Since that time her brilliant career with the Carl Rosa Opera must be fresh in the recollection of our readers, but mere mention of the fact that the indefatigable prima donna has studied and performed 18 distinct characters in English, at once testifies to her versatility. Add to this list the *répertoire* of her characters in Italian and French opera, and we have the remarkable total of 58 distinct characters which Madame Roze has performed. The honours which have been conferred upon Marie Roze, the presents she has received from many potentates, including the Queen of England and other persons, are too numerous to mention. We may only briefly refer to the recent presentation of a testimonial to her on the part of her Liverpool admirers by Lord Lathom, when that music-loving nobleman and Mr. E. R. Russell sang her praises in the most eloquent manner, the artist herself replying in a neat little speech of her own. The testimonial consisted of a magnificent tiara of diamonds, subscribed for by rich and poor in the neighbourhood of Liverpool.

VERDI'S REQUIEM MASS.

The performance at the Albert Hall, last week, of Verdi's "Messa di Requiem, the only work of its class which the great Italian master has given to the public, had almost the interest of novelty attached to it. For, although composed 14 years ago, and introduced to the London public under the composer's own auspices and by singers of almost sensational excellence, the "Requiem Mass" has not taken a permanent position on the English concert platform, and by reviving it Mr. Barnby has established another claim to the gratitude of amateurs who think that the range of legitimate sacred music is not bounded by the names of Handel, Mendelssohn, and perhaps Beethoven. If the contrapuntal depth of the early Italian masters and of Bach and Handel on the one hand and the sublime human pathos with which Beethoven has treated the words of the mass on the other are taken as the ideal and only permissible standard of sacred art, then Verdi's effort will indeed be found light in the balance. Although he attempts a fugue, his counterpoint does not amount to much; neither does he possess the breadth of conception, the depth of feeling which strike the hearer of Beethoven's Mass in D with overpowering effect. The training and the type of the Italian composer pertain to the stage; his music is of the opera operatic, and, like Rossini, he cannot change his nature even when dealing with a subject so far removed from the footlights as the service for the dead. This fact must be accepted; Verdi's work must be taken in the spirit in which it was conceived in order to be fairly judged. If its counterpoint is flimsy, if its musical grammar is faulty, one should remember that counterpoint and grammar, although excellent things in their way, are not the ultimate criterion of genius. The really important question is this—Has the composer, working according to his lights, worked earnestly, has he uttered the sacred words as he felt them? And that question may without hesitation be answered in the affirmative. Purists may object to some of the violent and distinctly operatic effects which abound in the tremendous incidents of the "Dies iræ," serious musicians may point to "consecutive fifths," and to the easy-flowing, not to say trivial, cast of some of the airs and cadences, but no one, at least, can deny the genuinely Italian charm of the duet for female voices, "Recordare Jesu pie," the melodious beauty of the Offertory set for solo quartet, and the lovely phrase to which the tenor intones "Hostias et preces." Another tenor air, "Ingemisco tamquam reus" is also interesting, were it only on account of its suggestions of "Aïda," with which opera the style of the Requiem has much in common. There is only one absolutely bad number in the score, the "Sanctus," in which the aforesaid mild attempt at a fugue is made. This is a very loud and coarsely-instrumented piece. Mr. Barnby turned it into a perfect farce by repeating it in answer to the applause of some injudicious persons who are pleased with anything that is noisy. The absurdity of the *encore* nuisance has never been illustrated in a more glaring manner. In other respects the performance left little to be desired, and the choral singing was good throughout. In the absence of Madame Nordica, Miss Anna Williams sang the soprano part, and acquitted herself in a very creditable manner, although the music is written for a stronger voice and a larger compass than she possesses. The contralto music was intelligently rendered by Madame Belle Cole, who sings well and declaims even better. Mr. Lloyd was magnificent in the tenor air, and to Mr. Bridson, the bass, also, a special word of praise is due.

Concerts.

CRYSTAL PALACE.

Last Saturday's concert served to introduce what, so far as we are aware, is an absolute novelty in English music, viz., a ballad declaimed by the speaking voice to an orchestral accompaniment. Mr. Corder, who has made this experiment, although probably the first Englishman to adopt the form, is by no means its inventor. Instances could be cited, in fairly numerous quantity, of spoken declamation in opera, in conjunction with more or less descriptive passages in the orchestra, and both Schumann and Liszt have gone a step further and supplied musical accompaniments to ballads, complete in themselves, and not forming merely incidental sentences in larger works. "The Minstrel's Curse," which Mr. Corder has chosen as his subject, is a translation of Uhland's well-known poem, which opens by describing the arrival at the court of a haughty monarch of two noble minstrels. The younger minstrel sings of the charms of love and springtime, and his song works so powerfully on the feelings of the queen, that she flings the rose from her bosom at the feet of the young singer. The King, mad with jealousy, stabs him he thinks his rival, and, as the elder minstrel sorrowfully bears away his youthful companion's body, he utters the curse which reduces the castle and its beautiful chace to ruin and desolation. Of the powerful dramatic opportunities here presented, Mr. Corder has hardly made the fullest use, the treatment of the striking ending of the poem being apparently shirked. The form of the composition, however, militates against success and although Mr.

Charles Fry recited the poem well, the difficulties with which the composer has handicapped himself were evident, and are likely to prevent many attempts in a similar direction. The music, so far as it goes, is appropriate to the incidents as they present themselves, Mr. Corder in one instance, where mention is made of the spring-time, making a peculiarly apt quotation from Wagner's "Walküre." The effort was loudly applauded. A fine performance of Weber's overture to "Euryanthe," and Mendelssohn's "Œdipus at Colonos," were features of the programme. The choruses in the latter work were sung by the tenors and basses of the Crystal Palace Choir, assisted by the London Vocal Union, while the text was admirably spoken by Mr. Charles Fry. Mdlle. Louise Dotti made her *début* at these concerts, and was very successful in the aria "Dove sono" from 'Figaro," and "Angels Ever Bright and Fair." Some part-songs by the London Vocal Union completed the programme, which was ushered in by the singing of "God Bless the Prince of Wales" in honour of the Silver Wedding of the Prince and Princess.

POPULAR CONCERTS.

On Saturday a sensation was caused by the advent of a new violinist, Mdlle. Soldat. She was associated with Herr Joachim in Spohr's duet for two violins (D minor), and scored a decided success. Madame Schumann played Andante and variations in E flat, by Mendelssohn, and two Canons, in A and B minor, by Schumann. She was mercilessly recalled again and again, and at last yielded, and played once more. The concert began with Haydn's Quartet in E flat, op. 64, and ended with the Trio in C major, No. 3, played by Miss Fanny Davies and MM. Joachim and Piatti. Miss Kate Flinn was the vocalist; she sang two songs of Cowen, and subsequently "Chanson de Florian" and "Suis-je belle" (Godard) very pleasingly. Herr Frantzen accompanied.

Last Monday's concert opened with a magnificent performance of Beethoven's fine Quartet in E minor, op. 59, No. 2, the second of the celebrated "Rasoumowski" set. Herr Joachim never plays better than when he intreprets Beethoven, and his grand tone and phrasing were displayed in their fullest perfection in the beautiful *adagio*, while the spirited *finale* was played with the greatest brilliancy. He received excellent support from MM. Ries, Hollander, and Piatti. Miss Fanny Davies was the pianist, and gave a good rendering of Mendelssohn's Caprice in F sharp minor, op. 5, one of the striking examples of the composer's power of dealing with subjects of this order, playing a Nocturne by Chopin as an encore. Herr Joachim, with his pupil, Miss Emily Shinner, played in the second part, Spohr's "Larghetto and Rondo Vivace," from the duet in D major, for two violins, and one of the most grateful of pieces of this *genre* in such a manner as to win much approval from the audience, a fine rendering of Beethoven's Grand Trio in B flat major, op. 97, by Miss Davies and MM. Joachim and Piatti, completing the instrumental portion of the programme. The vocalist was Herr Niemann, who was not particularly successful in songs by Schubert and Schumann.

MISCELLANEOUS.

Mr. J. E. Smith's thirteenth annual concert took place at Rushden, Northamptonshire, on Thursday, March 15th. The artists were Miss Adela Duckham, 13 years of age, solo violinist and solo pianist (a student at the Guildhall School of Music); Mr. Giuseppe Dinelli, solo violoncellist; Miss Levina Ferrari, L.A.M., soprano; Miss Florence Terrell, soprano; Miss Leila Dufour, L.A.M., contralto; Mr. Frank May, bass; pianists, Mr. G. Dinelli, Miss Nellie Tailby, and Mr. Alfred Clarke. Mr. J. E. Smith was the conductor.

By the invitation of Mr. Cummings, a number of professionals and amateurs assembled at Princes' Hall on Tuesday, to witness the performance of Mdlle. Dratz on the clavi-harp. We were able some time ago to give a very comprehensive account of this new instrument, and need only add that the performance was listened to with much interest, and impressed those present with the importance of the invention. Miss Esme Woodford, Madame Clara Suter, and Miss Alice Suter varied the entertainment with songs, and Mr. Bernhard Carrodus was the violinist.

On Tuesday evening Mr. Mackenzie conducted his oratorio, "The Rose of Sharon," at the Novello Concert, in St. James's Hall, before a large audience. The chorus deserves praise for the excellent way in which they gave their difficult music; the orchestra played very well, and the soloists, Mesdames Nordica, Hope Glenn, and Messrs. Lloyd and Santley, as well as Mr. Mackenzie, deserved all the hearty applause which was showered upon them.

The pianoforte, violin, and violoncello recital given at Steinway Hall, on the 8th inst., by Herr Max Schrattenholz and his two sons, was not nearly so well attended as it deserved to be, the performance being exceedingly meritorious. Herr Schrattenholz's pianoforte playing is characterised by delicacy and finish; while his son, Master Leo, has not only attained a remarkable proficiency in 'cello-playing, considering his age, but bids fair to develop into a composer of no inconsiderable merit. Out of the eight items included in the Recital, no less than five—rather a large proportion—were compositions by one or other of the Schrattenholz family; and included a Sonata for pianoforte and violoncello, by Master Leo Schrattenholz, in four graceful, though not strikingly original, movements. This, as well as a Concerto for violoncello and pianoforte by the same youthful composer, was warmly encored; though, unfortunately, a much less favourable specimen of his handiwork was afterwards put forward, in the shape of a trifling and inconsequent Pianoforte Duet, "Six Waltzes." Perhaps the most pleasing original composition produced was Nocturne, by Herr Max Schrattenholz. The three non-original morceaux were, Beethoven's Trio in B flat, op. 97, for pianoforte, violin, and 'cello; Ferdinand Hiller's Gavotte, Sarabande, and Courante, op. 115; and Tartini's Sonata in G minor for violin. Messrs. Schrattenholz give a second Recital on the 12th April.

A concert was given at the Portman Rooms, March 7, by the professors and pupils of the Portman Academy. Miss Clinton Fynes, the principal, Mr. Bernard Carrodus, Mr. Cecil Goodall, Miss Margaret Hoare, and Mr. Duvernoy, were among the performers.

On Saturday, 10th inst., Miss Gertrude Cloeté Brown gave her first public recital at 31, Queen's Gate Gardens. In a florid aria by Rossini, the lady showed herself possessed of a clear and flexible soprano voice, well under control, and in Lieder by Schumann and Hartmann, her animation, intelligence, and aplomb were abundantly and pleasantly evident. Herr Oscar Niemann was much applauded for his earnest rendering of songs by Schubert, Schumann, and Grieg; Herr Waldemer Meyer played his own effective "Larghetto Religioso" on the violin, and songs were contributed by Miss Helen d'Alton, Miss Carlotta Levy, and Mr. Luther Munday. Mr. Wilhelm Ganz and Mr. Raphael Roche were excellent accompanists.

LECTURE ON BAYREUTH.

Mr. Julius Cyriax, in a lecture delivered at Trinity College Mandeville Place, on Friday, March 9th, made the following observations. The motto he had chosen was "Go to Bayreuth," and this had been objected to by some critics, as it sounded like a suggestion for a new formula of swearing. Bayreuth had no more claim on public importance than Olympia, the centre for a thousand years of the classic games. No one should have an object in travelling there but the one dramatic (Wagnerian) object. After commenting on the musical destitution of England, the lecturer went on to say that the journey to Bayreuth was comparatively inexpensive, and there was a choice of several routes to the beautiful little town. Accommodation was very fair, for the inhabitants did all in their power to ensure the comfort of visitors. Wagner's Theatre was a unique model, from which even London managers might glean some useful hints. One lesson seemed very necessary to the English, and that was "how to listen." The custom of enveloping the audience in total darkness, besides adding untold effect to the stage, greatly encouraged perfect stillness, and there was no vexatious precision in the simultaneous turning of 2,000 leaves, because programmes and books of the words were useless. The invisible orchestra was another marvellous innovation. Not only did the music come with threefold the poetic charm, but there was no distraction possible from the mannerism and peculiarities from which no conductor or band were entirely free. During Wagner's life (to please him) and after his death (to honour him) the artists at Bayreuth gave their services devoid of all the vexatious egotisms by which the drama is usually hampered. The chorus, composed of thirty prima donnas, the world-famous tenor, instructed by the Meister himself how to appear on the scene, the beautiful soprano singer, content to cross the stage with but a couple of lines to sing, all showed a spirit of abnegation and of perfect unity. During the pauses between the acts, all flocked out to gaze at the beautiful Bavarian landscape. Mr. Cyriax then gave a slight sketch of the story of Parsifal, and concluded his lecture by a musical illustration of the introduction to that opera. He was warmly applauded by a closely packed audience at the end.

HERR EHRENFECHTER'S LECTURE ON DEPPE'S METHOD.

One of the most interesting chapters in Miss Fay's collection of letters, published a few years ago under the title of "Music Study in Germany," is that in which the lively young American relates, in her own vivacious and enthusiastic style, how, after working hard, with but partial satisfaction to herself, under the guidance, one after another, of some of the best-accredited pianoforte professors in Europe, she at last found a haven of rest and assurance in the method of a teacher, already immensely popular among his pupils, named Herr Deppe. So great, indeed, was the confidence inspired in her by this new-found musical Pastor, that, with characteristic pluck, she resolved then and there to discard much she had, with infinite painstaking, acquired in other quarters, and to smooth the way for the reception of this new revelation by "beginning all over again." The account given of the first interview between the earnest-minded pupil and her master has in it something not only amusing, but, to a certain extent, pathetic. "'I will do anything,' I said. 'Very good. But I warn you that you will have to give up all playing for the present, except what I give you to study, and *those* things you must play very slowly.' This was a pleasant prospect, as I was just preparing to give a concert in Berlin, under Kullak's auspices, and had already got my programme half learned! But I had 'invoked the demon,' and I felt bound to give the required pledge." While making due allowance for a certain artless enthusiasm which, combined as it is with no small share of shrewdness, constitutes one of the great charms of the book, Miss Fay's description of the unbounded faith inspired in his followers by Herr Deppe, of the originality, thoroughness, and energy of the man, is certainly calculated to stimulate the imagination, especially of young student readers, and to whet their appetite for some more elaborate account of his system. With a view to satisfying this natural curiosity, a lecture upon "The Mechanism in Pianoforte Playing on Deppe's Principles," was delivered by Herr Ehrenfechter, presumably a former pupil, and evidently a staunch advocate of that master's mode of teaching, last Wednesday afternoon, at Steinway Hall. After a certain amount of generalities, which seem to be *de rigueur* on such occasions, it is fair to say that the lecturer did proceed to the concrete, describing with some minuteness various leading features of the new system, the mode of holding hand and arm, the conduct of the fingers, and other matters in which his hearers may be supposed to have been specially interested. But, after all, can it be said that there was anything really "new," as far as essential particulars are concerned, in the principles thus brought forward with so much flourish? Allowing for such diversity of opinion upon minor details as must be taken to be inevitable among professors and doctors, all that Herr Ehrenfechter said appears to have been said before in various works upon pianoforte *technique*, published from time to time in this country and on the continent. When, with perhaps needless aggressiveness, the lecturer, quoting from Pauer's little manual of pianoforte playing, denied that, in a strict sense of the word, there were any such things as the legato and staccato touches, it was impossible to avoid feeling that here was a wrangle, and no very important one, about terms which, after all, Herr Pauer has employed in their generally accepted sense, and, therefore, in the manner most likely to be understood by his readers. No doubt the high-stepping mode of finger movement, so extensively adopted, for instance, at Stuttgart, has met with dissentients in many quarters; although, it should be added, the benefit of this, as an exercise for imparting strength and flexibility, has been pretty generally admitted, whatever modifications—and they are innumerable—may be desirable for special effects. The importance of the arm, as a factor in tone production, has also afforded subject for conflicting theories; but this, too, has been discussed from many points of view by many writers, among whom may be mentioned Germer, in his "Technics of Pianoforte Playing. Deppe does certainly recommend a somewhat unusual treatment of the thumb in scale passages, but even in regard to this innovation, by which Miss Fay, and doubtless many others, were greatly impressed, it cannot be denied that scales of exquisite evenness and pearllike delicacy have been achieved by many a virtuoso in the more generally accepted manner. For the rest, any one who has had the advantage of watching not one, but several really great pianists, will not fail to have been struck by the diversity of means employed by them for producing more or less similar effects; and it is well to remember sometimes that over and above "methods" and "principles"—the utility of which for the student we should be the very last to underrate—there is a difference in the quality of tone-production among pianists that must be regarded as altogether personal to them, and is scarcely to be taught; a difference intimately connected, in this case with the mystery of touch, but somewhat anaolgous to that observable in singers. For the rest, although Herr Ehrenfechter cannot be said to have launched a thunderbolt among training schools or any other schools, in England or elsewhere, his discourse contained some interesting features, and doubtless served a useful purpose in drawing the attention of pianoforte amateurs to the necessity of technical study for all who aspire to proficiency on the instrument.

Music Publishers' Weekly List.

SONGS.

Cause and Effect	Yardley	J. Williams.
Memories...	A. Goring Thomas	„
Olden Times	H. Farmer ...	„

INSTRUMENTAL.

Bourrée	W. Hedgcock ...	J. Williams.
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Le Livre de Histoires (pianoforte duets)	Burgmein ...	Ricordi.
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OPERA, CANTATA, &c.

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John Gilpin, comic cantata	G. Fox	„
350 Questions and Exercises	Academical Board, Trinity College ...	Hammond.
Rise and Development of Synagogue Music...	Rev. F. L. Cohen	Wertheimer.

Next Week's Music.

THIS DAY (SATURDAY).

Afternoon Concert	Crystal Palace.	3
Popular Concert	St. James's Hall.	3
St. Patrick's Day Irish Concert	St. James's Hall.	8
St. Patrick's Day Irish Concert	Albert Hall.	8

MONDAY, 19.

Popular Concert	St. James's Hall.	8.30

TUESDAY, 20.

Mr. Wade's Chamber Concert	Princes' Hall	8.30
Mr. Nicholl's Chamber Concert	Steinway Hall.	8
Students' Invitation	Trin. Coll, Mandeville Place.	7.30

THURSDAY, 22.

Philharmonic Society Concert	St. James's Hall.	8

FRIDAY, 23.

Mr. Bonawitz's Recital	Portman Rooms.	3
Sullivan's "The Prodigal Son"	Kensington Town Hall.	8

FOREIGN.

New York.—Madame Gerster re-appeared at a recent concert of Signor Campanini, and was received with warm sympathy by the public. After she began to sing it was observed that her voice had recovered some of its lost tone, but she still sings with great effort, and her upper notes want clearness. It is hoped the artist may eventually regain her powers. At the fourth concert of the New York Symphony Society, Bargiel's Prometheus Overture, a Bach Concerto for stringed instruments, and the Eroica Symphony were the chief numbers. It appears that on the rumours of the failure of German opera in this city, Mr. Mapleson hurriedly wrote to one of the stockholders, offering his services as manager of the Metropolitan. The letter arrived one day after the resolution had been taken to continue the German opera. And Mr. Ernest Gye, who had been enterprising enough to take the first steamer in order to come in person with an offer to the directors, was ten days too late with his offer. The fourth season of German opera has come to a close, and the following statistics showing the relative popularity of the operas presented, cannot fail to be of interest to your readers. They were published in the *New York Tribune*. "For the benefit of those who wish to study the lessons of the season we are enabled to-day to furnish some statistics which are thoroughly trustworthy and which form a significant commentary on much of the reckless and ill-informed talk indulged in a few weeks ago, when an effort was made to cut short the career of German opera in this city. It is needless to say that these statistics do not contain all the lessons to be derived from the season, and that they do not serve unaided to solve the operatic problem which is being worked out in New York more conscientiously, more determinedly, and more thoughtfully here than in any city in the world outside of those in which the opera is an institution subventioned by the government. For the present, however, we confine ourselves to the figures, which, as arguments, are supposed popularly to be always truthful. The season began on November 2, and has consisted of 47 subscription nights, 16 regular matinées and an extra matinée. In this period 14 operas have been produced. Up to and including the representation of "Lohengrin," the receipts and attendance at these operas were, as is stated in the following table, in which the works are arranged according to their comparative popularity, as indicated by the average nightly receipts:

Operas.	Times.	Total Receipts.	Average Receipts	Total Attendance	Ave Atdance
Götterdammerung	5	$21,168 25	$4,233 65	14,393	2,879
Siegfried	10	33,235 00	3,323 50	24,760	2,476
Walküre	4	11,943 00	2,985 75	9,254	2,314
Prophet	2	5,548 75	2,824 37	4 659	2,329
Tristan und Isolde	3	8,399 75	2,799 92	6,282	2,094
Lohengrin	6	15,847 75	2,641 29	13,747	2,291
Faust	4	10,520 25	2,630 06	9.223	2,306
Tannhäuser	4	10,267 25	2,566 81	8,433	2,108
Meistersinger	1	2,543 50	2,543 50	1,944	1,944
Euryanthe	4	10,162 50	2,540 62	8,635	2,159
Trompeter	7	17,319 00	2,474 11	14,104	2,057
Jewess	3	7,067 25	2,355 75	6,729	2,243
Cortez	4	9,094 00	2,273 50	8,535	2,134
Fidelio	4	8,997 00	2,249 25	8,139	2,035

"Since last Tuesday two representations of "Die Götterdämmerung" have been given, and this afternoon "Siegfried" will be repeated. These three representations are not included in the table. Assuming, merely for the sake of argument, that the receipts for these representations will not change the average for the two works (as a matter of fact, they will materially increase it), the total receipts for the season will reach 184,004.05 dols. for 64 representations, as against 202,751 dols. for 61 representations last season, a gross loss of 18,747.95 dols. The average receipts last season were 3,323.78 dols.; this season, 2,871.98 dols., a difference of 451.80 dols. a performance in favour of last season.

"A final paragraph about the relation of Wagner's works to the season's business. Of the fourteen works presented, seven—that is, one half—were Wagner's. These seven were performed 36 times to the remaining works' 28. Wagner's operas brought into the treasury 115,195.30 dols., against 68,808.75 dols. brought in by the other works. The Wagnerian average was 3,199.87 dols.; the non-Wagnerian 2,457.45 dols., a difference in favour of Wagner of 742.42 dols. a night. This is the popular answer to the criticism of Mr. Stanton's choice of repertory. The assessments paid by the box-holders is, of course, not included in the above tables."

PROVINCIAL.

Birmingham, Feb. 27.—Mr. J. W. Turner's English Opera Company are at present fulfilling a fortnight's engagement at the Grand Theatre, and have attracted crowded houses. On Thursday last, when "Maritana" was given, the house was literally sold out. Mr. Turner's impersonation of Don Cæsar de Bazan is now well established. His acting is never overcharged, and his voice is still agreeable and pleasant to listen to, moreover, his style of vocalisation, as well as his excellent phrasing, may serve as a valuable lesson to many aspiring tenors. Mr. Turner is well supported by good singers, his principal contralto being Miss Josephine Yorke, the sopranos, Miss Constance Bellamy, Mdlle. D'Alcourt, Miss Reba Henderson, and others. The orchestra is under Mr. T. E. Turrel. One of the best all round performances was that of Auber's "Fra Diavolo." The *repertoire* comprised the following operas:—"The Bohemian Girl," "Faust," "Marriage of Figaro," "Maritana," "Fra Diavolo," and "Lily of Killarney." Mr. Badger, a local tenor, will make his *début* in the "Bohemian Girl" this week. He possesses a good voice of considerable range, has an agreeable presence, and will no doubt realise the expectations formed of him. Mr. Stockley's third orchestral concert was the best attended of any of his series. The principal attraction was, no doubt, Miss Fanny Davies (a native of Birmingham); she played Mendelssohn's second pianoforte concerto in D minor, op. 40, accompanied by the orchestra, also Schumann's first novelette in F major, and Rubinstein's Staccato Etude in C. The performance of the concerto was in every way masterly; the orchestra, under Mr. Stockley's excellent conductorship, never accompanied better, and materially assisted towards the success. Miss Davies played with great clearness and delicacy, with unerring correctness; perhaps, the only drawback towards complete perfection is the want of a little more power. She was several times recalled, and met with a most enthusiastic reception. Beethoven's Symphony in D, No. 2, op. 36, Wagner's overture to "Tannhäuser," and a new suite by Edward Elgar, of Worcester, were the other principal orchestral items. Mr. Edward Elgar is a first violinist in Mr. Stockley's band, and in 1885 produced at one of these concerts an orchestral Sevillana in G minor. The suite played on Thursday is full of orchestral colouring, and contains points of undoubted merit. Mr. Elgar conducted his own work. The vocalists were Mdlle. Antoinette Trebelli and Mr. Henry Pope. Both were in excellent form, their efforts deserving a word of high praise. Mr. Stockley and his orchestra gave a most intelligent reading of Beethoven's Second Symphony. The forty-eighth chamber concert given by the Clef Club at their own rooms, introduced a string quartet by our clever violinist, Mr. F. Ward; it was played by Mr. F. Ward, Messrs. Priestley *père*, and his two clever sons in a superb manner, and elicited warm appreciation from all present. The quartet is constructed on strictly classical principles. The *finale* is a brilliant fugue in four parts, broadly developed. The slow movement introduces a beautiful melody, and its accompaniments are treated in a musicianly way. Mr. Brewerton and Mr. Gervas Cooper, two of our best amateur baritones, were the vocalists. Both gentlemen are the lucky possessors of excellent and well-trained voices. March 4th.—Mr. Badger, our local tenor, made a successful *début* as Thaddeus in "The Bohemian Girl." His presence is in his favour, and with a little experience, study, and perseverance, he will be a valuable addition to the operatic stage. His voice will grow in volume, and with a little more training, the slight defect of throatiness will disappear. He was enthusiastically encored for his artistic rendering of "Then you'll remember me." Mr. Turner's successful engagement terminated on Saturday with "Maritana." The house was crowded. —O P.

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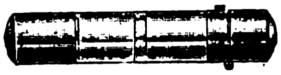

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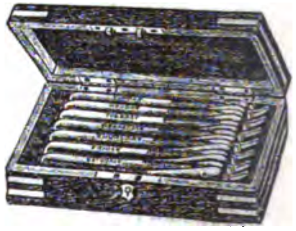

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Overture, "Rosamunde," Schubert; Song, "Quando a te lieta" ("Faust,") Gounod, Miss Kate Milner; Serenade and Allegro Giojoso for Pianoforte and Orchestra, Mendelssohn, Mr. R. W. Lewis; Song, "Italian Boat Song," James Shaw Ford, Mr. Frank Swinford, Student (Sims Reeves Exhibitioner); Vocal Trio, "Vorrei parlar" ("Falstaff,") Balfe, Miss Bowley, Miss Ada Cartwright, and Miss Lizzie Dunkley; Allegro from Concerto for Pianofore and Orchestra in A minor, Schumann, Miss Emily Rivett (Benedict Exhibitioner); Overture in F, Frank Swinford (Student); Movements from Suite for Orchestra, "Lay of the Last Minstrel" (Larghetto—Romance, Moderato), John Francis Barnett; Recit. and Cavatina, "Infelice" ("Ernani,") Verdi, Mr. Frank Swinford; Polonaise in E flat, for Pianoforte and Orchestra, Chopin, Miss Blanche St. Clair; Songs *(a)* "Oh Fatima" ("Abu Hasan,") Weber; *(b)* "Near Thee," Raff, Miss Grosvenor Gooch; Violoncello Solo, Mr. J. H. Callcott (Exhibitioner); Ave Maria for Voice, Pianoforte, Violoncello, and Harp, Marie Brooke (Student), Miss Florence Verey, Miss Marie Brooke, Mr. J. H. Calcott, and Mr. Albert Putnam; Finale from Symphony in D (No. 2), Beethoven. Conductor, Mr. George Mount.

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MISS EMILY SHINNER will give an EVENING CONCERT, at 4, Carlton-gardens, by kind permission of the Right Hon. A. J. Balfour, M.P., on Friday, March 23, at 9 o'clock, assisted by Miss Marguerite Hall, Mdlle. Janatha, and the Shinner Quartett—First Violin, Miss Emily Shinner; Second Violin, Miss Lucy Riley; Viola, Miss Cecilia Gates; Violoncello, Miss Florence Hemmings. Stalls, Half a Guinea. Stanley Lucas, Weber, and Co., 84, New Bond-street; Chappell and Co., 50, New Bond-street.

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A RUN OF LUCK, withdrawn in the height of its success, Dec. 11, 1886, to make way for the Christmas pantomime, will be revived SATURDAY, March 31 next. Messrs. Harry Nicholls, Percy Lyndal, E. W. Gardiner, Victor Stevens, F. Gould, Reuben Inch, Arthur Yates, A. Collins, and Herbert Standing, &c.; Mesdames Mabel Fortescue, Edith Bruce, Blanche Massey, M. Inch, Marie D'Altra, Marie Williams, M. Mildmay, and Maud Milton, &c.—Box-office now open.—DRURY-LANE.

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MESSRS. DYER, SON, and HILTON will Sell by Auction on the premises, as above, on Wednesday next, March 28th, a magnificent-toned, 7-octave GRAND PIANOFORTE, in walnut case, by "Horming and Moller," which obtained a gold medal at the Copenhagen Exhibition; a very fine organ-toned Harmonium, with 20 stops, in carved walnut case, by Ramsden; a Concertina, by Wheatstone, and a quantity of bound Music. May be viewed the day prior and morning of sale, and catalogues had of R. S. Fraser, Esq., Solicitor, 4, Finsbury Circus, E.C., and of the Auctioneers, Blackheath, S.E.

Facts and Comments.

The late German Emperor was not much of a musician, and it is said that his favourite composer was Piefke, a bandmaster and the composer of the "Düppler Sturm-Marsch" and other stirring military pieces. But the Emperor had the instinct of a good honest man for good honest things, and it is well-known that he never missed a performance of "Lohengrin." In the Correspondence between Wagner and Liszt, which will shortly be published in an English translation, there are some curious passages showing that even in very early days the then Prince of Prussia and his wife, the present Empress Dowager, took a warm interest in Wagner's art. Perhaps the fact that the lady was a Princess of Weimar, and frequently visited that city, where Liszt was residing as a favourite of the Court, may partly account for the circumstance.

Again and again we are told that Liszt has had conversations with the Prince and Princess, and expects the best results from their intercession. "The Prince," Liszt writes on one occasion, "has a high opinion of you as a poet and musician, and seems to take an interest in the success of your work at Berlin."

At that time, Hülsen, the manager of the Court Opera, a soldier and an aristocrat without special knowledge, but a well-intentioned and fairly-intelligent man, contemplated a performance of "Tannhäuser," but Wagner being himself an outlaw, and having no confidence in the local conductors, who were hostile to him, insisted upon Liszt being invited to superintend the performances, and on this point the matter seems to have been wrecked, Wagner, poor as he was, preferring to forego the considerable royalties of a Berlin performance to having his work done in a slipshod manner.

When this scheme had fallen through, Schöneck, a friend of Wagner, proposed to give the work at Kroll's, one of the minor Berlin theatres; but Hülsen, now acting the part of dog in the manger, revived an old edict which prohibited the performance of grand opera at any but the subventioned theatres. Wagner and Schöneck had the ingenious idea of announcing "Tannhäuser" as a "Singspiel" or operetta, as we should say, introducing probably a few scraps of spoken dialogue, although this is not mentioned in the Correspondence. It was to remove the interdict, or else to get "Tannhäuser" performed at the Court Opera, that the intercession of the Prince of Prussia was solicited and apparently promised.

One more anecdote concerned the great Emperor and the greater composer. "It is difficult," wrote the correspondent of an English paper in connection with the Bayreuth performances, "to say what are the mysterious conditions of musical leadership; they are certainly nearest akin to the qualities of a great military commander, and one can only agree with good old Emperor William, who, himself entirely innocent of musical knowledge, said after Wagner's late performance of Beethoven's C Minor Symphony at Berlin, in his homely way: 'Now you see what a good general can do with his army.'"

It is stated that a site somewhere near Piccadilly Circus has been found for a Carl Rosa theatre, which is to be the permanent seat of opera in London. As yet the news seems to us too good to be true, but even the rumour of the possibility of such a thing is not without a certain value as a sign of the times.

The forthcoming Sarasate Concerts will all be with orchestra, conducted by Mr. W. G. Cusins. The dates are May 5th, 19th, 26th, and June 2nd.

To-day week, the Saturday next before Easter, when the Saturday Popular Concerts have ceased from troubling, and the Mondays are at rest, the directors of the Royal Albert Hall will commence a series of concerts on the afternoons of the last day in the week. As the scheme has been conceived in a popular spirit of cheap admission, it is to be hoped that it will meet with a fair amount of success. A comfortable seat for half-a-crown, and some good music, without the disadvantage of waiting three-quarters of an hour in an east wind to secure it, is a boon not to be lightly despised.

Whitechapel is ever the least likely locality of this huge metropolis in which to discover art, and harmony is not supposed to reign unalloyed amongst the denizens of Commercial-street. And yet year by year, for the last eight seasons, the

Rev. S. A. Barnett has brought the power and charm of art within the reach of the humble and the poor. This year, the collection which this East-end clergyman has brought together in the St. Jude's schoolhouse, includes Frank Dicksee's "Harmony."

Another musical picture, not without a suspicion of humour and a great deal of excellent painting, is "The Rehearsal"; and the "Mandoline Lesson," by Favretto, is one of a long list of interesting works lent by Mr. J. S. Forbes. On the walls of this schoolhouse are also Millais's "Orphans," Munkacsy's "Pharisee," Leighton's "Slinger," and many a fine work by Joseph Israels.

The concert recently held at the Stanley Hall, Holloway, organised by the employés of the Midland Railway, Kentish Town, in aid of the funds of the North London or University College Hospital, has resulted in a donation of £57 to that charity.

The Lyric Club have secured the family mansion of the late Lord Lonsdale, St. Ann's, Barnes, for their summer clubhouse. The mansion occupies an exceptionally fine situation, surrounded by wooded grounds exceeding eight acres, having a frontage of 220 yards disclosing a splendid river view of over 1½ miles, from which members of the Lyric and certain other clubs are invited to view the Boat Race.

Mr. Davey gave a lecture on English songs at Brighton last week.

The success of "Otello" at Vienna has been very considerable. Herr Jahn conducted, and the principal parts were entrusted to Frau Schlaeger, and Herren Winkelmann and Reichmann. The Vienna critics, including Hanslick, endorse the favourable opinion expressed by the audience. "Otello" has also been received with enthusiasm at Brünn.

The Baquet Theatre at Oporto was completely destroyed by fire on Tuesday night, the conflagration being caused by a gas accident which occurred during the last act. There was a very full house at the time. Ten bodies have been taken from the *débris* up to the present. A large number of people were injured, and no doubt exists that upwards of eighty lives have been lost.

The Stratford Musical Festival closed on the 13th inst., with a concert by the prize winners, including: Easter anthem, "The Lord is my Strength," West Ham Parish Church Choir, male vocal quartet, "The Long Day Closes" (Sullivan), Messrs. W. C. McKechney, W. Watson, W. Barclay, and E. Tobin, Forest Gate; pianoforte solo, "Bourrée in G minor" (E. Silas), Miss E. M. Heap, Loughton, Seniors (left school) competition; soprano song, "Orpheus with his lute" (Sullivan), Miss Maggie Foot, Forest Gate; vocal duet, "Gentle Spring, in Sunshine Clad (H. Smart) Misses E. C. E. McKechney and M. Scott, Forest Gate; pianoforte duet, "Reapers' Song" (D'Ourville), Miss and Master Blew, Leytonstone, ages, 13 and 12; bass song, "Son of Hybrias the Cretan" (Elliott), Mr. Robert Gladding, Forest Gate; pianoforte solo, Scherzo No. 2, from "Aquarellen" (Gade), Miss E. E. Harris, Loughton, Seniors (at school) Competition; song (boy soprano), "Song Should Breathe" (J. L. Hatton); Master W. Cook, West Ham Parish Church Choir, age 14; pianoforte duet, "Andante and Bolero" (W. Macfarren), Misses K. Latter, Woodford, and R. M. B. Bonner, Chigwell, Seniors (left school) Competition; hymn-tune, awarded Certificate of Honour (T. Bidgood), sung by Misses McKechney and Scott, Messrs. W. McKechney and Barclay; cornet solo, "The Better Land" (Cowen), Mr. P. Piegrome, Stratford; vocal quartet, "The Vale of Rest" (Mendelssohn), Misses Foot and Holdway, Messrs. Fairfax and R. J. Dobson, Forest Gate; anthem, "The Lord is Loving" (Garrett), Upton Congregational Church Choir; song, awarded Certificate of Honour (Percy C. Buck), Miss Emily McFarlane Brown, accompanied by the composer; pianoforte solos, Canzonetta in G Minor (Dussek), Rustic Dance, (Mackenzie), Miss F. L. Henman, Chingford, aged 12; violin solo, Entr'acte Gavotte "Mignon" (Thomas), Mr. Robert Crawford, Walthamstow; contralto song, "Come to Me, O ye Children" (T. Anderton), Miss Mary M. Wood, Forest Gate; pianoforte duet (Loeschhorn), Miss M. Latter and F. L. Henman, Seniors (at school) Competition; tenor song, "Sigh no more, Ladies" (Sullivan), Mr. Charles Harding, West Ham; prize pianoforte composition, "Song without Words" (Percy C. Buck), Mr. Percy C. Buck; part song, "Eldorado" (Pinsuti), Plaistow Congregational Church Choral Society. The Mayor and Mayoress of West Ham distributed the prizes and certificates.

It is encouraging to note the success of a movement so eminently calculated to popularise music amongst us. Other suburbs of London might do well to imitate the enterprise of Stratford, as it is not to be supposed that the far east monopolises all the budding musical talent of greater London. No doubt many young aspirants in the north and west, to say nothing of the south, burned to do battle with their more fortunate brethren in the competition from which they were necessarily excluded. Perhaps Highgate and Ealing and other such outlying districts will some day organise a festival of their own, and with as much glory as happy Stratford.

New York has followed Boston very closely in the production of Wagner's Early Symphony at the first of Seidl's symphony concerts, at Chickering Hall. At the same concert Herr Kalisch, the husband of Fräulein Lilli Lehmann, made a very good impression by his rendering of the "Preislied," and other tenor solos.

Another interesting American first performance was that at the Metropolitan Opera House, of "Manfred," Herr Ernest Possart reading the text, and the German Opera band and chorus giving Schumann's music. A repetition of the performance has been promised. It is said that Herr Possart, when director of the Munich Court Opera, gave over 200 stage performances of this work.

The "American Art Journal" gives a notice of a Young People's Matinée, at the Steinway Hall, New York, and thus describes a "Chopin Suite," by Hlavac, performed for the first time. "The 'Chopin Suite' is a huge musical joke, most amusing to a musician, and wholly unintelligible to anybody else. It is composed of six pieces by Chopin, which are each performed upon various instruments of the orchestra in turn, to the accompaniment upon the piano of the Chopin F minor Etude. These are: 'Prelude,' 'Scherzino,' 'Nocturne,' 'Valse Elogue,' 'Alla Marcia.' A grand finale is then given, in which these various numbers are all performed at once in one grand *ensemble*. The result is ludicrous in the extreme."

Chicago, which boasts of splendid musical talent among its citizens, has never been able to organise an orchestra until the present time. Great interest is felt in the public appearance of the new band, under Mr. Hans Balatka, fixed for March 9.

Passing from the severe to the lively, we record the first concert of the Ladies' Amateur Society in New York. It is said that the daughter of the Mayor, Miss Hewitt, was so impressed with the Ladies' Orchestra in London (which one?), when visiting there, that she determined to carry out a similar scheme in New York. About thirty ladies compose the band, conducted by Mr. Reinhard Schmelz. They wore a becoming uniform of white, with blue sashes, and they played "surprisingly well," the overture to the "Magic Flute," Bruch's introduction to "Loreley," Brahms's Hungarian Dances, Wilhelmj's air for the G string on a theme by Bach, and Beethoven's Turkish March.

The death is announced of the Baron Blaze de Bury, the well-known writer and musical critic of the "Revue des Deux Mondes." He was the eldest son of "Castil-Blaze," the once famous musical critic of the "Journal des Débats," who about sixty years ago transformed and mutilated Weber's "Freischütz" into "Robin des Bois," for the Parisian public.

M. Chabrier is engaged on a new grand opera, entitled "La Glu," the libretto of which is founded on M. Richepin's drama of the same name.

The first performance of M. Lalo's opera, "Le Roi d'Ys," at the Opéra Comique, will take place on the 15th of next month.

M. Guiraud's opera, "Madame Turlupin," has been revived at the Opéra Comique. A new comic opera, in one act, entitled "Dimanche et Lundi," by M. Deslandres, was well received last week at the same theatre.

The experiment has from time to time been tried here, on more or less inconsiderable scale, of organising concerts for the exclusive production of works by little heard native composers. "Le Ménestrel" gives an account of a similar experiment recently witnessed at Brussels, when the Arts Club of that city placed their rooms at the disposal of "L'Union des Jeunes Compositeurs." A concert including the performance of several meritorious compositions was the result; and among the pieces eliciting especial marks of satisfaction, were a suite for pianoforte and violin, by M. de Greet, a young professor at the Conservatoire, lately heard at one of the Colonne concerts; another interesting suite for hautboy and piano, by M. Van Comphout; a curious Harpzang for voice, with accompaniment of two harps and two flutes, by M. J. Blockx, and a vocal piece possessing both charm and originality entitled "Reliquaire d'amour," by M. Léon Du Bois.

We learn from the Milanese journal "Asmodes," that M. Maurel, the celebrated baritone, has published a little volume, written in French, bearing upon some of the principal points to be observed in order to achieve an adequate representation of Verdi's "Otello," together with sundry general remarks concerning recent developments of the musical drama in Italy.

The considerable success has been recorded of a suite for orchestra by Signor Mancinelli, lately performed at one of the "Classical Concerts" in Madrid.

Reward for merit, of the musical order, at any rate, does not appear to be altogether overwhelming in Italy, if we may judge from the particulars published in a Milan journal, of a prize lately offered by the Turin authorities for a funeral mass to be performed at the Metropolitan Church there, on the 28th July next, in commemoration of the death of King Charles-Albert. The happy winner is promised by the minister a sum of "nine hundred lire; out of which he is to not only undertake all expenses incidental to copying the parts for chorus and orchestra, but also to pay executants and singers."

Compare this with the terms offered in Paris to the successful composer of a "Marche Solennelle," scored for military band, to be played at the forthcoming Exposition Universelle, viz.:—"First prize, 3,000 francs; second prize, 2,000 francs; and two honourable mentions to be made at the option of the jury, each carrying with it a prize of 300 francs. The time occupied by performance is not to exceed ten minutes. It will certainly be conceded that they do these things better in France than in Italy. In England we do not do them at all.

The reversal by the Court of Appeal of the remarkable sentence upon M. Carvalho of three months' imprisonment for being manager of the late unfortunate Opéra Comique, has been received with a universal feeling of relief by the Parisian public, for whose satisfaction the prosecution was originally professed to have been undertaken. After terrible catastrophes of this sort, the first instinct aroused appears to be one of blind desire to punish anybody and everybody whose name happens, however innocently, to be connected with it, and for the time Bacon's aphorism has to be reversed, and justice defined as a "wild kind of revenge."

Some very enjoyable performances were recently given by the "Société des Compositeurs," at the Salle Pleyel, of various Greek and Breton melodies, introduced by M. Bourgault-Ducoudray, who, it will be remembered, has edited a charming edition of modern Greek songs; and by M. Oscar Comettant of some popular Scandinavian airs. To illustrate the adaptibility of Greek modes to modern music, M. Bourgault-Ducoudray has composed three hymns, founded upon different scales, which, sung by chorus of female voices with solo, with accompaniment of piano, organ, and viol d'amour produced a charming effect.

Some elaborate scenic effects have been devised for M. Ambroise Thomas's forthcoming ballet "La Tempête," one of these consisting of an ultra-realistic stage ocean, in which the ship is engulfed during the opening act. Those old enough to have witnessed Charles Keane's representation of the play at the Princess's, may remember a very impressive presentation of the same incident.

Dr. Mann, of King's College, Cambridge, has already commenced practising the chorus for a festival which is to be held in the University City during the coming summer, probably in June. One of the works chosen by the committee for performance is "Saul." Dr. Mann has not, up to the present, selected any novelty, being himself desirous of giving "Elijah."

TSCHAIKOWSKY.

Tschaikowsky, the distinguished Russian composer, is in London, and on Thursday evening conducted two of his works at the Philharmonic Concert. The performance took place too late for notice in the present issue, but our readers will be glad to know something of the career of so prominent a man, and we therefore reprint a chapter concerning him from the interesting book on Russian music by Cesar Cui, himself a composer of note. It will easily be seen that M. Cui has not much sympathy with the work of his *confrère*, and his remarks, therefore, should be taken *cum grano.* They, nevertheless, deserve attention.

Tschaikowsky has more than one point of resemblance to Rubinstein; he writes in all styles, and his source of melody is inexhaustible, but his work is often too hurried. He is a composer of remarkable talent, excelling in chamber and symphonic music; he is weaker in dramatic music, and his career would have been more brilliant if he had been more severe towards himself, and had reasoned out more thoroughly his system of composition, and his various tendencies. Tschaikowsky possesses great facility of melodic invention. His themes for the greater part are charming; there is not much depth or power in them, but the pervading feeling of dreamy melancholy is very attractive, and the particular turns of the phrasing impart a certain individuality. Modern harmony, with all its bold and delicate effects, contains nothing new to Tschaikowsky. The only reproach that can be made as regards his music, is a too frequent use of chromatics, which gives a weakly feeling to his harmonies. He is fond of polyphony and often makes use of it, sometimes to the detriment of the principal ideas in the work. In the construction of his pieces Tschaikowsky is rather uniform. He likes the form of variations especially; but they are not Beethoven's or Schumann's variations. Tschaikowsky does not possess the art that these great masters had in constructing such great developments on a very simple theme. Tschaikowsky's variations are principally based on changes of harmony, instrumentation, rhythm, and on contrapuntal devices. His orchestration is full of taste, brilliancy, and colour. Dramatic music is Tschaikowsky's weak point. His declamation is completely defective, and sometimes the rhythm of his music does not correspond with that of his words, neither does the length of his pieces with portions of the libretto; he generally writes more music than is necessary. He is obliged to have recourse to frequent pauses for the voice, repetitions of verses and words, all this being incompatible with good sense, and notwithstanding these stratagems, his operatic music seems to resemble a badly-fitting garment. Another strange thing, Tschaikowsky is certainly not a Wagnerian, yet it is not unusual to see him making use of Wagner's system, the orchestra predominating over the voice, all the principal ideas being given to the instruments, and the leading character in the drama taking a secondary place. Tschaikowsky is far from being a partisan of the new Russian school; he is rather antagonistic to it. But he has not been able to free himself from its influence, which has left visible traces on his lyrical works. The misfortune is that he cannot be said to belong to one school or to the other. Having submitted as it were unconsciously to the new doctrines, he has not abandoned declamatory music and melodic recitative. On the other hand, if he had been satisfied with the old forms in combination with his lyrical talent, he could have written operas full of beauty. The words would only have been an excuse for the score; the dramatic situations might not always have had the right expression, but Tschaikowsky would have worked without any obstacles, and produced pages of beautiful music. But he did not sufficiently revere precedents to remain in the old groove, neither had he the courage to adopt the ideas of the new Russian school; for this reason, his operas lack style and character, they fail to satisfy either the adherents of the old or the advanced school.

The first opera by Tschaikowsky, which was performed at St. Petersburg, "Opritchnik" (the Opritchniks were the body-guard of Ivan the Terrible), is founded on a historical subject very dramatic in itself, but spoiled by the libretto, which shows an inexperienced hand. It is composed of scenes badly put together that recall many situations already used in opera. The characters are not well drawn, and they are full of contradictions. At the same time, the music of this opera, being the work of such a composer as Tschaikowsky, could not be without certain qualities. But these qualities only appear in episodes: considered as a whole, the opera fails in unity of style, the forms are undecided, and sometimes there is a disagreeable mingling of the Russian and Italian styles. The second opera "Vakoula the Blacksmith," was written for a competition, and it gained the prize offered by the Russian Musical Society. There was no doubt of the victory, as those who competed had but little talent; no composer of the new school would undertake that sort of work, being persuaded that competitions never produce a masterpiece. The subject of "Vakoula" is taken from a novel by Gogol; it is full of charm and life. The music of this work is preferable to that of "Opritchnik"; the melody, harmony, and instrumentation are more delicate, more interesting, but, as regards style and musical form, we always find the same indecision and want of conviction. But the chief defect in "Vakoula" is the striking contrast between Gogol's pleasing subject and Tschaikowsky's melancholy music. Everything has been done to support his operas. They have been repeatedly performed; the services of the best artists have been secured, so as to add new interest. Notwithstanding all this, little or no success attended the performance of the works. This is not surprising, as Tschaikowsky's element is much more that of instrumental music than of scenic music.

DR. SOLIDUS AND HIS PUPIL.

EXTRACTS FROM A CORRESPONDENCE.

4.

Dear Dr. Solidus,—The fact that I should have been able to send you that recent composition of mine, without dreaming of the lively reception in store for it, affords a striking example of the changes that all unconsciously to ourselves even two short years may bring about in our tastes and general habits of thought. Unwittingly, then, I have after all worn my heart on my sleeve—on the sleeve, too, of the most ceremonial garb my intellectual wardrobe now possesses, arrayed in which I certainly flattered myself I might still, without fear of offence, enter into the presence of the orthodox. It is well, perhaps, that a confession which would have to be made sooner or later, should be brought about thus early in the day by my unintentional self-revelation; and now that the ice is broken, I feel in a measure free to unbosom myself further, knowing, as I well do, that the impression first caused me by the slightly acrid tone of your letter must be modified by my remembrance of your habitual indulgence towards those whose opinions differ from your own. Yes, I will admit at once that *my* views have undergone material transformation since the days when I used to trudge to your house for my daily lesson. Or, rather, may I not say they have developed, not losing their identity, but growing, as the world grows, as the age grows; not destroying, but rather consummating—in a way I fear you will little anticipate or approve—those very sentiments of reverence for the past with which you took such pains to imbue me. For what, after all, is the first great lesson impressed upon us when we contemplate the example of those mighty architects whose united efforts have raised the glorious fabric of music to the height it has even now attained—a height which enables it within but a few hundred years to tower in rivalry with those other arts whose beginnings date from an age when music, as we conceive it, was yet a thing unknown. Servility? timorous conservatism? blind obedience to the traditions and behests of those who lived and worked before them? Why, at the advent of each of these giants, as he comes strident upon the age, you seem to hear the clink of hammer, and the rattle of yet another fetter, as it falls riven with a mighty blow that resounds through all time, from the fair limbs of the muse to whom he has dedicated his knightly service. You ask me to emulate, according to the measure of my strength, those champions of the past; and in the same breath tell me to sit idly beneath the trees, content with singing over again the battles they fought, the victories they won. Not so would I read the lesson they bequeath; and not on such terms (let me say it with all deference) do I conceive imitation of them such as you so constantly enjoin, to be even possible. For the only way open to us of imitating originality is—not to imitate it; and "all who follow," as the proverb says, "must go behind." For myself, I will confess that music is either emotional or nothing; it is an endless striving after new glimpses of the infinite, and whenever such revelations are vouchsafed to the poet of sound, old raptures for him gradually wear away, and small though the voice may be compared with that which spoke to some musicians of old, it is a voice that lures him ever onward to the fulfilment of his inevitable destiny. Filled with such thoughts, how shall I meet your solemn invocation of the old masters in a manner and spirit that shall combine frankness with becoming respect for one of your learning and high attainments? Shall I blurt out the further confession that to me, in the phase through which I am at present passing, Handel is often a bore; that much to be found in the works of many justly-reverenced composers commands my intellectual approval and admiration, but fails to inspire me with sympathetic delight; that, in short, the living voices of the present, just because they *are* living and still have in them the potentialities of life, seem to drown many great utterances of the past, heard, as it were, faintly from the distance, and belonging to a day that no longer is? But no. These confidences have already overstepped the limits I had prescribed for them. Already I begin to accuse myself of having unintentionally acted upon the instructions given to executioners in the old days of torture, "Pile upon him weights, as many as he could bear—and more."

Let me rather return once more to those other matters personal to myself, in which you were kind enough to express an interest, and concerning which there is neither need nor likelihood of controversy between us. I may tell you, at least, without fear of contradiction, whether you wholly believe it or not, that of all the ardent souls who loathe the frills and fopperies of some of the more popular developments of modern art, and whose views thereupon—earnest, impatient of trammels, and ever eager to dive into the depth of things—many would expect to find associated with a vein of profound melancholy, my friend Fritz is the hopefullest and cheeriest: that of all patient, true-hearted, fair-haired girls, his sister, my Lottchen—for we were formally affianced yesterday, after sundry parental demurs in which her youth and my music contributed the chief ground for objection—is the sweetest and best. Yes; you may congratulate me, at least, on this. We are engaged; we have even had our first quarrel, and are as happy as Art is long. To the pretty, methodical ways characteristic of the daughters of Germany, there is added, in her case, an artless vivacity which exercises its charm upon all who approach her, and, withal, a shrewdness of outlook in the practical affairs of life not regrettable, you will probably say, if she is doomed to companionship with so impulsive a free-lance as my unworthy self. As for music, using the word in the sense in which alone I consider it worthy of regard—that is to come. Nor is it matter for surprise for me that, considering the staid, matter-of-fact surroundings amid which her life had been hitherto passed, she should yet accord but timid, half-hearted credence to what seem to her my high-flown notions. So far, at any rate, you and she are likely to agree when you meet; though not to the length, as well I know, of recommending my serious attention, as she once did (on the occasion of that first tiff), to the comfortable income netted by that poor creature X, with his trade songs and contemptible operettas. But my Lottchen has of late been studying English with a will, and has already mastered the meaning of that phrase which from time immemorial has cast its blighting influence over all true art—"the main chance."—That I may live to prove to her that in fidelity to our best and highest aspirations, lies the real main chance of progress and earthly happiness, is the fervent hope of—

Yours sincerely, HAROLD STRAINWING.

To Dr. Sebastian Solidus, London.

5.

London, June 12, 18—.

My dear Sir,—First, all good wishes upon the happy event foreshadowed in your letter just to hand, and in the announcement of which I seem to discern at least some hope that the more sobering influence lately imported into your life may produce in due time its much needed effect; secondly, a suggestion, the necessity for which is pressed home strongly to me by the whole tenor of your remarks, that reference to music and all matters pertaining to it be in future rigidly avoided between us. When I see a young man, a sort of artistic spendthrift and libertine, ready to fling his patrimony to the winds, and equally ready to jeer at those great predecessors to whose struggles and reverent toil in the field of art he is indebted for all he has and knows, I feel painfully that no words of mine can avail to arrest him in his downward course. He has already destroyed the ropes I would fain fling to his rescue, and nought is left for me but to turn sadly away and leave him to the lessons of the stormwind and the raging billows. Further discussion, therefore, would but engender useless irritation on both sides; henceforth I am dumb. Let me tell you a story. A few years ago, in an Eastern city, whose name I cannot remember, a group of swarthy turbaned natives assembled before the house of some local magnate, gazing upwards, with a sort of lazy wonder characteristic of those lands, at a strange and, to them, altogether bewildering apparition. For lo, from the topmost dome of the palace there has sprung up in a night, and now gleams aloof, spear-like beneath the brazen sky, a mysterious metal spire, and presently, amid the muttered comments, may be heard the word "magic"; whispered hints of a sacrilegious wand, a gift from the barbarians of the west, which has endowed the Sahib with power to enslave the very lightning, and defy heaven itself. Soon above at least half-a-dozen other palaces belonging to great ones of the city, arose similar rods; and, perhaps, when the first low roll of distant thunder told of the coming storm, an unwonted sense of triumph and security gladdened the hearts of their possessors. But the first flash of lightning! Then, my good friend, struck the supreme hour of test. Swiftly flew the avenging current to the iron fingers, uplifted there in mockery; so swiftly that the hearts of those within had no time to quake, nor their lips to blanch with fear, before the house fell crashing and burning about their heads, and the thunder laughed, as their vain pranks with heaven's fire thus ended in death and destruction. *For they had forgotten to connect their conductors with the ground!* No occasion, I think, to dwell upon the moral of this true history. Let genius and arrogance, wherever they exist, together or apart, take heed to it.—Your well-wisher,

SEBASTIAN SOLIDUS.

Harold Strainwing, Esq., Frankfort.

Reviews.

Messrs. Novello, Ewer, & Co., send "I was glad," a musicianly setting of Psalm CXXII., by Edward Hodges, which is appropriately dignified and religious in tone, and will find its place in the repertory of cathedral and other choirs. "Jesu, the very thought is sweet," by T. Collier Grounds (same publisher), is a religious song, with chorus at the end. There is a little suggestion of the secular in the opening theme, but, taken as a whole, this song is well written and effective. "Oh fair, oh sweet and holy," by Otto Cantor, with words translated from the German (Stanley Lucas & Co.), impresses us as being a song of unusual merit, and contains some features of undeniable charm, both in the voice part and the accompaniment. "A Picture," by Louisa Grant, is a tuneful, but not altogether appropriate, rendering of the words; which latter, however, though marked by some cleverness, contain an allegory—not the most favourable of subjects for musical treatment.

No. 48 of Weekes and Co.'s "Series of Morning and Evening Services" contains a well-written "Magnificat" and "Nunc Dimittis" in F, by E. Griffith.

Next Week's Music.

THIS DAY (SATURDAY).		
Afternoon Concert	Crystal Palace.	3
Popular Concert	St. James's Hall.	3
Miss M. Synge,	Portman Rooms.	3
Mrs. Julian Marshall's Orchestra	Hampstead Vestry Hall.	8
MONDAY, 26.		
Popular Concert	St. James's Hall.	8.30
TUESDAY, 27.		
"Ruth" (Sacred Harmonic)	St. James's Hall.	8
WEDNESDAY, 28.		
"The Redemption" (Novello)	St. James's Hall.	8
FRIDAY, 30.		
"The Messiah"	Albert Hall.	7
Rossini's "Stabat Mater," &c.	St. James's Hall.	7.30

The Organ World.

ORGAN SONATA FORM.

An esteemed correspondent asks for information concerning the application of the principles of instrumental form, other than the fugal and contrapuntal types, to the construction of the organ sonata. The subject is one of great interest in several respects. In the first place, it brings forward the question, how far shall the forms hitherto regarded as chiefly peculiar to secular instrumental music displace the more severe, and one may say "vocal" types of organ music, and invade the regions of sacred art? Next, it may be asked, are the symphonic forms favourable to the calm, reflective, and somewhat inelastic genius of the organ? Lastly, the subject is one intimately connected with the development of modern instrumental music—a development which received so powerful an impetus from the works of the great German trio, Haydn, Mozart, and Beethoven—and consequently a matter of both artistic and historical interest to the musician of to-day. Although Mendelssohn was the originator, in a sense, of the modern organ sonata, and his six works ranked under hat head will always take a front place in the list of organ classics, it has been already shown that he practically declined to answer the first question as settled in favour of the definite and complete adoption of the symphonic plans. It is true Mendelssohn pointed the way with no uncertain hand, but his religious and artistic education was against the disturbance of the traditions and associations of the Bach school, which had become an integral feature of the grave, stern church music of the Germans. So Mendelssohn, although he went somewhat "further a-field" than his great predecessor, can hardly be said to have advanced greatly upon the sonata plans and the preludes, etc., Bach gave to the world. One of the advantages of a late art period, is that of the power of selecting some preceding and given epoch of art-work, as typical of a given use. Thus, Palestrina's church music and madrigals present many points of identity in manner; and Bach's domestic clavier works and organ compositions obviously intended for churches where in his day organs were, as the rule, only to be found, show many similarities of thought and workmanship. But in these advanced times we can hardly accept Palestrina's art save as supremely ecclesiastical; and Bach's instrumental music, notwithstanding its strong vitality, is throughout to be regarded as serious in thought and purpose. One need not pause to ask the question, Would Bach have hesitated to adopt what for the sake of argument may be called secular forms, as Mendelssohn seems to have hesitated, for organic use in Church? Because he had not the opportunities for such a selection of style, consequently the scope for reflection as to propriety of style was more limited in his day. Strangely enough, the symphonic forms—the germs of which existed in the early Toccatas, etc., of such writers as Froberger and Buxtehude, who preceded Bach himself—were to be developed not so much through the professedly collective forms such as Mendelssohn's organ sonatas, but in the detached movements of the less prominent composers of organ music working under the influence of the instrumental works of the great German period extending say from Haydn to Schumann. The men who thus prepared the way for the adoption of what are called the sonata forms, without writing complete collective works regularly embodying such forms, were Hesse, Rinck, S. Wesley, T. Adams, W. Russell, and others, who in their Preludes, Fantasias, Voluntaries, Toccatas, etc., foreshadowed the systematic recognition of the form, principles, presentation, development, and recapitulation with accompanying instincts for the use of tone-colour identification in a larger employment of organic and stop-changing effects. The question of the introduction of a new musical architecture into sacred Art, which was in the first instance chiefly associated with the concert-room, was gradually and unostentatiously settled in favour of such adoption. As regards the adaptability of the symphonic forms to the calm accents of the organ, this is a matter in which it seems clear mechanism must bend to the exigencies of thought, and lend itself as it best may to new requirements. The resources of the organ are somewhat uncertain, its mechanisms, as an eminent writer has observed, are coy and by no means pliable, and organs differ so greatly in their registers, tone-qualities, and arrangements that composers find serious impediments in handling the instrument in an orchestral direction. Still, much has been and is being done to minimise these characteristic difficulties, and the composer who is not too exacting, who is himself a skilled player, and who knows how to adapt his ideas to an instrument with but small expressive power and with decided lines of demarcation in its tone-colour effects, may do much that is interesting in identifying and developing the leading features of his work. Following the sonatas of Mendelssohn, the works of that type by Merkel, practically represent the next marked advance, and inaugurate satisfactorily the adoption of the modern symphonic forms. The organ sonata may be said to have grown in two directions and under two influences. There is the German type, in which the Bach contrapuntal manner forms a solid basis and a link with the older method; in which form is utilised with a prudent dignity, not unmindful of the staid antecedents of the instrument, and with due regard for the contrapuntal aptitude of the organ. Of this school Merkel may be said to be the leader, and he has been worthily followed by Rheinberger, Otto Dienel, Töpfer, and others; all writing under the influence of the tone of thought surrounding the organ in Germany. Then one development has been of a less contrapuntal and more orchestral type, and under the brighter ritual and modes of thought of the southern countries; and this growth finds utterence in the works of A. Guilmant, Morandi, Petrali, Salomé, etc. Then the midway style of English organic ideality, which Dr. F. J. Sawyer has cleverly alluded to in a lecture delivered before the College of Organists—a style at once solid and graceful, contrapuntal aud melodic, organic and orchestral—has found expression in the works of Mr. W. T. Best and other writers. Space will not permit an attempt at anything like an analysis of the artistic and historical growth of the organ sonata, and the discussion of best models, the aspirations and achievements of the sonata writers cannot now be approached. But the men who have directly contributed to the creation of the modern organ sonata may be named as Mendelssohn, Merkel, Rheinberger, Guilmant, Morandi, Petrali Salomé, Macfarren, Best, Hopkins, Ouseley, J. F. Bridge, F. E. Gladstone, Hamilton Clark, Dudley Buck, etc. While the composers who have indirectly prepared the way for the organic application of modern form, though not contributing actually to the list of sonatas for the organ, may be named, as Hesse, Rinck, S. Wesley, T. Adams, Lefebure Wely, H. Smart, Batiste, S. S. Wesley, Silas, etc. These lists are confessedly imperfect, and are merely offered as suggesting the general lines upon which the modern organ sonata has grown up, and has been built upon the symphonic form schemes. One may hazard the thought that the organ sonata will be a marked figure in the future of the organ music of all nations largely employing and gifted with a natural affection for the instrument.

E. H. Turpin.

MUSICAL ELOCUTION.

By G. Ernest Lake.

At the same time one could not help acknowledging the value of such queries as "Why should several words be rapidly recited and the rest of the half verse drawled?" Or again, "Why should a long pause be made upon an unimportant word, or even syllable, and then a hurried jump be made over one or two others ?" Well, then, I would venture to ask why it is that most of us continue to treat our sacred poems as mere pegs to hang music upon? Melody is the voice of poetry, not its meaning. Are we content to work upon old lines, either from a spirit of conservatism or from a desire to save ourselves and choirs trouble? We have the authority of Elvey's and the "Cathedral" psalters for treating the words between the accent point and the first bar of the mediation as part of the two-beat system of the chant, which undoubtedly commences at the accent, and not at the first bar line. Experiences of working with both of these books has led me to the conclusion that their principles, if not always consistently exemplified, are undeniably correct, but that in the primer the varieties of type are too many and confusing for general use, and in the latter the theoretical exemplification of the whole system being wholly contained in the admirable preface, is of no assistance in practically guiding the eye. I am well aware of the objections to the above mentioned systems of treating the reciting note. Some urge that choirs will not take the trouble to study it (for "choirs" I fear we must often read "choirmasters!") others say that congregations require a firmly accentuated syllable or word from which to make a start, as it were. I can only say that I believe a little tact will remove the first objection, and a little practice the second. The contention is that it is not right to sing "thy soul doth mag—" "The Lord bringeth the cow." This is simple irreverence. Also that if we have the words, righteousnes endu | reth for | ever, with an accent on the syllable "right," there is neither sense nor advantage in dwelling on that until we have used up the time of our two beats, and then jumping headlong into the mediation over the syllables "eousness en-" which have to be got in anyhow on the way, or half left out. Is it contended that these faults are not rife? Certainly, I heard some of them a short while ago in a celebrated church, whose music we are accustomed to look to for an example. Again, is it right to hurry the words of the reciting note, and to drawl those of the mediation. Are the former less significant, and the latter more so? I venture to think that all the words should be recited at the same pace as they are sung (that is in effect equally), and that words should be pronounced as in reading, so that if the accent fall upon one syllable, as in hárden, présence, ríghteousness, the prosodical meaning of the whole word (as if read), and not one syllable only should be emphasized. The proper synthesis of syllables and not their separation is the true basis of elocution. It may be said by those who accept the exegesis of error, that if Elvey's psalter be upon the one hand too diffuse, and if the cathedral psalter, on the other, leaves too much to the fallible memories of choristers, what is the practical remedy?" In reply I can only say with all humility that the plan which I have myself adopted for some years, and have, so far, found to answer admirably, has been as follows: Each verse read over to and by the choristers, and the marking of the syllables between the accent and the bar, in the following way: A thick pencil stroke placed over a word, syllable or syllables, represents each of the two minims of the implied bar, and thus divides the syllables between the two beats. Examples: Harden | ,mag ni | fy, righteousness | , shew ourselves | praises unto | counsel of the; and the sign ʌ (insertion, which represents a rest or pause for breath). By this means only two signs are requisite for the proper division of the additional bar, which undoubtedly occurs between the accent and the mediation, and by their means an undue prolongation of unimportant words or syllables is avoided by a method which, I venture to think, is simple, and which I can only say has been found to be easily acquired and appreciated by the most uneducated rural as well as advanced urban choirs.

A strong point of difference between the pronunciation of synonymous words of common derivation by the Gallic and Teutonic races (broadly defined), lies in the fact that whilst the former seem to avoid the strong accentuation of any one syllabic vowel, the latter appear to require it; the result is the two characteristics, glibness and force. In French psalm chanting it is often impossible to lay a stress upon one particular syllable, as we do; I am, therefore, strongly inclined to look upon our method as an exemplification of a rational idiosyncracy in general matters, that of requiring a firm accent or point of departure—like Mr. Micawber's "pausing for a final spring!" But, inasmuch, as rhythm does not always demand this (and when it does, a complete word is always available), and seeing that common sense points to the advisability of vocally pronouncing words as if spoken, I submit that the exigencies of chant "pointing" do not necessitate either from a choral or congregational point of view—the violation of the rule that recitation, whether vocal or oral, should be guided by the rules of ordinary elocution. Therefore, in chanting, every word should be recited in the same method as that which would be employed by a good elocutionist. Our able and learned psalter editors have demonstrated this after the reciting note, therefore it only remains for us to carry out their principle in all words which occur before the first bar of the mediation.

(*To be continued.*)

THE COLLEGE OF ORGANISTS' DINNER.

The approach of Easter brings this pleasant meeting forward as an event of the near future, taking place as it does on the Monday succeeding Low Sunday, on this year April 9th. Some wit once asserted that Englishmen will celebrate anything which may occur by a dinner; however, the College of Organists claim a satisfactory *raison d'être* for their Annual Festival. The institution is not only an artistic power for good in the musical world, but it is developing itself, there are evident signs to show, as a social engine of no small importance, in the midst of a hitherto not only scattered, but rarely united, body of professional men. The College of Organists' Dinner is just one of those occasions calculated to foster fraternal feeling, lead to pleasant and often valuable introductions, promote an interchange of artistic ideas, and give new life to the round of one's yearly professional work and daily musical aspirations. At the forthcoming meeting the *Doyen* of organ-players, Dr. E. J. Hopkins, will preside; and his genial words, interesting recollections, and useful comments, will doubtless be duly appreciated by the friends gathered around him. For the convenience of those coming long distances, ordinary dress is worn. The arrangements will be similar to those of previous occasions; and the assembly is confined to the sterner sex, who make up the great body of the organ-playing world. Tickets, 4s. each, exclusive of wine, may be obtained of the Assistant-Secretary of the College, Mr. S. Philpot. The dinner takes place, as before-stated, on April 9th, and is fixed for 6.30, at the Holborn Restaurant. It is to be hoped a goodly company will rally round the veteran chairman and the numerous leaders of the professional world who are expected to be present.

KEYBOARD FINGERING.

By the kindness of Dr. E. J. Hopkins, the following is extracted from a rare, old work in his possession, entitled "The Hapsichord Illustrated and Improv'd, wherein is shown the Italian manner of fingering, with lessons on that Instrument and the Organ, &c." From internal evidence, this work was published in London about 1740, and it was presumably a translation. The compass given of the harpsichord covers four octaves, from C to C. The fingering is given after the continental fashion, from 1 to 5, 1 being the thumb sign. The scale of C for two octaves is thus set:

x 1 2 3 x 1 2 x 1 2 3 x 1 2 3
3 2 1 x 3 2 1 x 2 1 x 3 2 1 x

The descending scale stands thus:

3 2 1 x 3 2 1 x 2 1 x 3 2 1 x
x 1 2 3 x 1 2 x 1 2 3 x 1 2 3

This fingering it will be seen is not very different from the present method, but the slight differences are interesting points of development upon other methods of the same and somewhat earlier periods. No other scale is given, though the book contains a number of preludes and pieces by Handel and Matheson, in various major and minor modes, up to two sharps and two flats. The latter portion of the work is devoted to an elaborate essay on figured bass, with a large number of examples, which go to show that figured bass was then not only an essential, but a diligently pursued study. This curious work may claim further attention.

E. H. T.

THE SISTINE CHAPEL CHOIR.

This once famous organisation no longer enjoys its former reputation. Political causes, the increase of other fine choral bodies, changes in the constitution of the choir are among the reasons assigned for the decadence of a fame which was once absolute and dominant. Originally, the choir consisted of about thirty-two voices, equally divided into the usual number of vocal parts, and sometimes employed as a double choir. At one time, the choir sang from one gigantic score, written, it was said, on parchment. Then, and until recently, the sublime and devotional works of the great Palestrina school were heard to perfection. A recent visitor to Rome enters a complaint that the music of the Pope's choir, as still to be heard in the great Basilica of St. Peter's, has fallen off seriously from its former supreme excellence; and speaks of a recent performance as being very unworthy of the high position and former reputation of the most celebrated ecclesiastical choral body the world has known. This is greatly to be lamented, and especially is it to be regretted, seeing that the St. Cecilia Society, aided by many musicians of eminence, are seeking to revive the glories of sixteenth century art. Certainly the world has been indebted to the choir of the Sistine Chapel for the most faithful and carefully-studied of all expositions of pure ecclesiastical music, and it is a matter of profound regret that this high standard and valuable model cannot be maintained in its original excellence. Our modern choirs seem unable to realise the beauties and mannerisms of the Palestrina school, a result only to be obtained by well-trained pure voices able to breathe out in long-drawn sentences—without manifesting the worldly vulgarities of strongly-marked accents and making too palpable all rhythmical divisions—the devotional stream of contrapuntal eloquence which formed the main feature of the perfect ecclesiastical music of that great epoch. It may be hoped that some timely action will save to us the glorious traditions of the once splendid musical organisation known as the choir of the Sistine Chapel, with its unrivalled collection of unaccompanied Church music.

E. H. T.

TWO INVENTIONS FOR ORGANS.

Pneumatic Action for Organs.—641 (1887).—M. Hetherington, Wallsend-on-Tyne. The entire action of the organ described is worked by pneumatic pressure only, instead of by pressure and exhaust, and with one uniform pressure throughout the instrument. For every stop there is formed in the sound-board a longitudinal wind chest. In the sound-board are air passages, in the tops of which the pipe feet rest. Under the sound-boards are arranged the pneumatic flues as many as there are keys to the organ. The construction and arrangement of the key and stop action, and means for coupling octaves, manuals, or pedals with manuals, and the construction of other parts are also of a novel character.

Organs.—2,171 (1887). W. J. Ledward, Pentrich. Relates to the construction of "pipe organs," and consists in arrangements for controlling the passage of air from the wind chest to the sounding pipes, and to means for preventing ciphering in such organs.

MUSICAL ELOCUTION.

To the Editor of The Organ World.

Dear Sir,—As a professor of singing myself, having studied for four years abroad, and been very successful in teaching the art, I am deeply interested in the articles in your paper about pronunciation and elocution, and quite agree that elocution is not sufficiently attended to. I, for one, always advise my pupils to have lessons in the art. I go to Southsea and Shanklin every week to give lessons. I suppose the sonata reviewed in your paper, and written for left hand only, can be had at any of the music shops, for I should like to have it, as, in consequence of my right arm being disabled for several years, and still contracted at elbow, though I can use it well now, I often play left hand pieces, that hand being stronger.

I enclose programme and tickets for my coming concert.

Believe me, yours faithfully,
M. H. Synge.

In answer to several inquiries as to Mr. Macdonald Smith's "Dactylergon" referred to in Mr. T. L. Southgate's lectures on the "Physiology of Pianoforte Playing," we are requested to say that the apparatus will shortly be on sale at Messrs. Chappell's.

SPECIFICATIONS.

SPECIFICATION OF ORGAN

In the Chapel of Alleyn's College of God's Gift, Dulwich, built originally by England in 1760, and enlarged and restored by Lewis and Co., 1888:—

Great Organ, CC to G, 56 Notes, 8 Stops.

	ft. tone.	pipes.		ft. tone.	pipes.
Open diapason	8	56	Mixture (2 ranks)	2	112
Stopped diapason	8	56	Cornet (4 ranks)	2	128
Principal	4	56	Trumpet	8	56
Twelfth	2⅔	56			
Fifteenth	2	56			576

Swell Organ, CC to G, 56 Notes, 5 Stops.

	ft. tone.	pipes.		ft. tone.	pipes.
Open diapason	8	56	Trumpet	8	56
Stopped diapason	8	56			
Principal	4	56			312
Mixture (2 ranks)	2	88			

Choir Organ, CC to G, 56 Notes, 5 Stops.

	ft. tone.	pipes.		ft. tone.	pipes.
Dulciana	8	56	Vox humana	8	56
Stopped diapason	8	56			
Flute	4	56			280
Fifteenth	2	56			

Pedal Organ, CCC to F, 30 Notes, 1 Stop.

	ft. tone.	pipes.
Bourdon	16	30

Couplers and Accessories.

Swell to great.	Great to pedal.
Swell to choir.	Swell to pedal.
Choir sub-octave to great.	Choir to pedal.

Three composition pedals to great.
Two composition pedals to swell.
Pedal to draw on and off great to pedal.

Summary.

	stops.	pipes.		stops.	pipes.
Great organ	8	576	Couplers	6	—
Swell organ	5	312			
Choir organ	5	280		25	1198
Pedal organ	1	30			

The first organ for Dulwich College was bought by the Founder in 1618, who, in his diary, under date 27th April of that year, writes:—"Bought a p. orgaines for ye chapell, off Mr. Gibbs, of Powles, £8 2s." From Alleyn's diary we also learn that on the 27th of May that same year 2s. 6d. was given Mr. Burward for tuning ye orgaines, and on April 13th of the following year the sum of £5 10s. was paid Mr. Burett for a dyapason stop and other alteracions to the organe. From Oct. 1st, 1622, when 15s. was paid Mr. Hamden for mending ye orgaines and making 3 or 4 newe pipes for a dyapason, until August, 1760, when the present organ was built, we are not prepared to say what instrument was used. The organ now in the chapel was built by George England, the elder, who received for it £260, together with the old organ. A few years ago the instrument was tuned to equal temperament, and the present pedal organ added by Messrs. Lewis and Co.

In September, 1887, Dr. E. J. Hopkins, organist of the Temple Church, visited the chapel, and made a thorough examination of the organ, telling us that we had in it an excellent specimen of England's work well worthy of restoration, and in the following November the work was put in hand.—W.H.S.

RECITAL NEWS.

PARISH CHURCH, FOLKESTONE.—Programme of organ recital given in aid of the expenses incurred in repairing and improving the organ, by Mr. Alfre . Oake, L.R.A.M., A.C.O., on March 15th:—

Sonata in F minor	Mendelssohn.
Andante Grazioso	Smart.
Fugue in A minor	J. S. Bach.
Allegretto in B minor	Guilmant.
Song "Pro Peccatis" ("Stabat Mater")	Rossini.
Rev. H. A. Wansbrough, M.A.	
Rondo de Campanelli	Morandi.
"There is a green hill far away"	Gounod.
Toccata in G Cantilene Nuptiale	Dubois.
March in A	Collin.

There was a very large congregation, and the offertory was a highly satisfactory one.

HOLY TRINITY CHURCH, HALSTEAD.—An organ recital was given on March 13th.

Hymn and Prayer.	
Larghetto, Symphony in B flat	Schumann.
Concerto in B flat	Handel.
Song, "For ever with the Lord"	Gounod.
Adagio, Pathetique Sonata	Beethoven.
Fugue in G minor	Bach.
Air, "But the Lord is mindful"	Mendelssohn.
Meditation	Munro.
Funeral March	Guilmant.
Song, "Brother, thou art passing"	Sullivan.
Serenata	Braga.
March in E flat	Salomé.

Organist, Mr. George Leake, F.C.O.

GERMAN CHAPEL ROYAL.—On March 18th, a special funeral service was held, commemorative of the late German Emperor. The choir (men and women) was conducted by Mr. Otto Goldschmidt, and Mr. F. Weber was at the organ. The music was of course appropriate, and included Chopin's "Funeral March" and the "Dead March in Saul."

St. John's Choir, of Jersey City, U.S., will be conducted during the coming year by Mr. John White, at present the organist of the Church of the Ascension. This choir forms the basis of the St. Cecilia Society, an ambitious choral association of Jersey City. The purpose of the change of organists is to insure still longer strides in the direction of high-class choir performances. A good deal of feeling has resulted from the change, because the choir and St. Cecilia's Society are warmly attached to Mr. Dressler, the present organist and leader.

The second Morgan organ and harp *matinée* took place at Chickering Hall, New York, on March 1, the vocalist being Miss Hattie Clapper. The programme was as follows:—

Organ, Introduction and Fugue	Hesse.
Harp, Fantasie on 'Un Ballo in Maschera"	Toulmin.
Organ, Melody, Fugue, and Variations, dedicated to Saint-Saëns	César Frank.
"Oh, Thou that Tellest," "Messiah"	Handel.
Organ, Offertoire "St. Cecile"	Batiste.
Harp (*a*) Berceuse Harp (*b*) Pastorale	Hasselmans.
Organ, March, dedicated to P. S. Gilmore	Morgan.
Duo, harp and organ	Beethoven.

A SUNDAY MORNING RECITAL.—A writer in the *Daily News* describing a visit to the People's Palace on Sunday, says in the course of his article: "At half-past twelve the doors were thrown open, and rather more than 900 people flocked in to an organ recital of sacred music by Mr. G. J. Rayner, the organist of Victoria Park Congregational Tabernacle. There were nine items in the programme, including two from Mozart's 12th Mass, one from the 'Creation,' and another from the 'Messiah.' The time adopted for this organ recital struck me as rather an odd one. I am told in explanation that the good wives of the East-end, many of them quite regardless of wind and weather, have a practice of driving out of doors their lords and masters while they get the Sunday dinner. As the public-houses do not open till one, this expulsion often comes a little rough on the lords and masters. They have to find their entertainment at the street corners till one o'clock. Half-past twelve was selected as a time at which none of them would be drawn from places of worship, while it might catch a few who would otherwise be sucked into the public-houses when they opened, and thus be the means of giving some working men a little good music instead of a good deal of bad beer. The intention at least seems praiseworthy. As to how far the intention is fulfilled is one of the points around which the storm of controversy rages pretty briskly. Sir Edmund Currie the other Sunday morning posted an intelligent working man, well acquainted with his class and his neighbourhood, at the door of the hall, with instructions to count as nearly as he could the number of working men who came in. Very few women, I may observe, attend these Sunday morning gatherings. The enumerator found that out of 900 men, over 800—I think it was 840—belonged undoubtedly to the working class. On the other hand, the Rev. Mr. Richardson, vicar of the church, which unfortunately for his peace of mind stands next door to the Palace, posted himself at the gates as the people came out this morning, and came to the decided conclusion that a majority of those attending the organ recital were not of the class supposed to be attracted by the music. Seven-eighths—or as he expressed it at another point in the conversation I had with him, two-thirds—of the men wore gloves. Not only were they not of the working class, but they did not even belong to the neighbourhood, but came from a distance all round, as I understood him, in order to give an appearance of success to this Sunday entertainment. Mr. Richardson is evidently very earnest in his opinions upon this subject, and is convinced that there is a Macchiavellian cunning in the employment of the word 'sacred' in connection with the music at these recitals. By-and-bye, he apprehends that that word "sacred" will be dropped. Meanwhile, I am assured, that the 912 men and youths sat mute and deeply attentive, that there was the most perfect decorum, and that after about three-quarters of an hour of impressive music—such as many of us delight to get if we can in our own homes on Sunday—the assembly dispersed, and the hall was closed."

At the Bow and Bromley Institute to-night, M. Auguste Wiegand, of Ostend, gives an organ recital; his programme includes works by Bach, Mailly, Grison, and other writers for the instrument.

Notes.

Mr. J. J. Monk, of Liverpool, writes:—"I came across two organ works the other day. I don't know whether it is generally known that Mr. Maybrick's ("Stephen Adams") grandfather, Michael Maybrick, was organist of St. Peter's Parish Church, in this city, many years. He was a pupil of Richard Wainwright, who was organist before him. The titles of the two works are as follows: 'Six Voluntaries for the Organ; or Preludes and Fugues, Composed and Dedicated to William Ludlow, by Michael Maybrick, Organist of St. Peter's, Liverpool;' 'Twelve Voluntaries for the Organ, Composed in a Free Style, and Founded on Church Melodies.' These are also written in the form of introduction and fugue. No. 6 of the first set is composed on a subject 'from Wrenshall,' a well-known local preacher and composer at the time. Mr. William Ludlow, to whom the first volume is dedicated, was brother to the late esteemed secretary and treasurer of the Liverpool Philharmonic Society, Mr. Henry Ludlow. The volumes are extremely interesting and enjoyable, and well worthy of resuscitation."

M. Alexandre Guilmant announces four organ concerts at the Trocadero, on the 5th, 12th, 19th, and 26th April. M. Colonne will conduct the orchestra, and the bulk of the works performed will be by Bach and Handel, though a fair sprinkling of contemporary composers will also be represented.

Services commemorative of the late German Emperor were held in Westminster Abbey and at the Private Chapel, Windsor, the Queen attending at the last-named place. Suitable funeral anthems were sung, and Dr. J. F. Bridge and Mr. Walter Parratt, Mus. Bac., the respective organists, played appropriate pieces.

The choir, &c., and members of the congregation of St. George's, Bloomsbury, have presented to their retiring organist, Mr. E. H. Turpin, a handsome diamond ring, and a massive writing-table library with candlesticks, &c., together with an illuminated address.

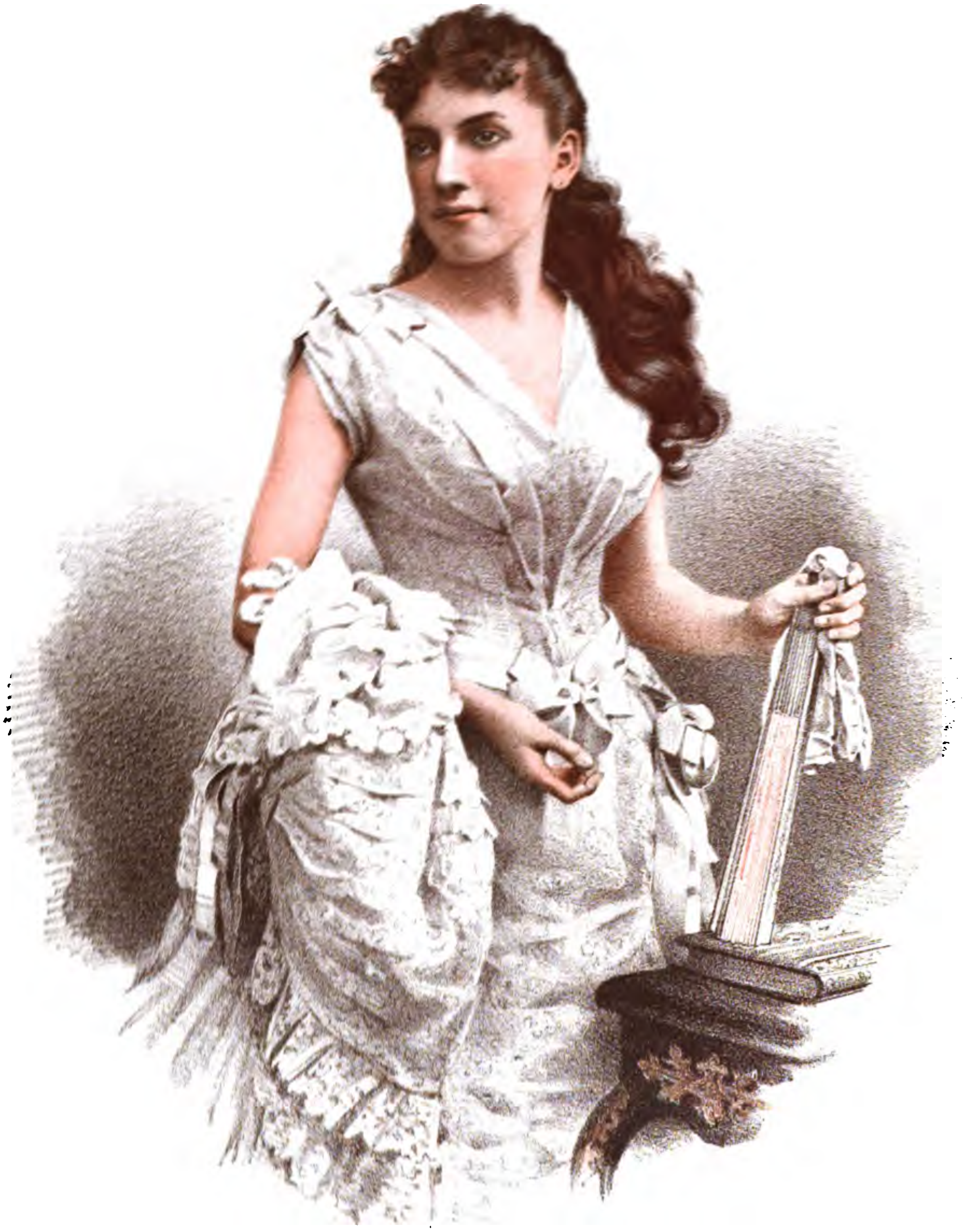
COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next March 27th, the library will be open to members from 7 to 10; April 9th, "Annual College Dinner;" April 10th, Special Lecture, by Dr. E. J. Hopkins, on "The English Mediæval Church Organ;" April 24th, Lecture, by Dr. F. J. Sawyer, on "The Primary Rules of Keyboard Fingering;" May 22nd, Lecture; June 26th, Lecture; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Sec.

95, Great Russell-street, Bloomsbury, W.C.

Supplement to "The Musical World," March 24th 1888.



Yours sincerely
Nikita

Maclure & C° Lith. to the Queen London

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BURNHAM HORNER, F.R. Hist.S.

To Mr. Mr. Ainsworth.

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I. B. Thornton,
Organist, Birstall, Leeds.

Cologne, July 16th, 1886.

MY DEAR SIR,—I have much pleasure in informing you that your Pedals have given the fullest satisfaction. I have them combined with my practice Piano. Many of my musical friends who have seen them, as well as my organ pupils, are quite delighted with them; and I must acknowledge that I have never met with any Pedals so *noiseless* and *pleasant* to play upon as yours. The Action I consider durable, and of very good workmanship. Every organist who desires to perfect his playing will welcome your invention. I can recommend your goods in every respect.—Yours truly,

HERR J. RODENKIRCHEN.

To John Ainsworth, Esq. Organist, The Cathedral, Cologne, Germany.

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The Musical World.

LONDON: SATURDAY, MARCH 24, 1888.

"Musical World" Portraits.

NIKITA.

Is this the face that killed two Indian chiefs,
And roused a combat furious, terrible,
In which the vanquished lover met his death?—

exclaims the reader who has, perhaps, never read Marlowe's "Faustus," but has read the romantic tales spread abroad about the charming subject of this week's MUSICAL WORLD portrait. The truth is, the original of that portrait is herself apt to laugh merrily in her girlish way, when the story of the Indian Chief is mentioned in her presence. The young lady is ambitious and full of high artistic plans for the future, and thinks that the tale by this time has served its purpose, and might be dropped with advantage. Substituting for the noble savage competent teachers, and a concert room for the wild woods, the true account of her early days, as furnished by trustworthy witnesses, is certainly more in accordance with probability, and more in keeping with the precedents of other youthful singers who were destined in after years to make their mark in the world. The age of many musical phenomena will often have been remarked to partake somewhat of their phenomenal character, skipping backwards and forwards in a manner to embarrass the calculations of the expertest arithmetician. But on this point, in the present instance, we can have no doubt. We have it, indeed, on no less authority than that of the young lady herself, that she was born in the year 1872. "I cannot," she adds, "remember the date, but I know it was on a Sunday." And so it may be regarded as beyond all dispute that at present Nikita is sixteen years old, a statement fully borne out by her artless manners and general youthful appearance. Her first experience of a concert room was obtained when not more than three years old, and at that time, and for several years after, she was under the guidance of her uncle and first teacher, Le Roy, of whom she never tires of speaking in terms of tenderest affection and gratitude. The scene of her childish triumphs was speedily transferred from small concert rooms to a larger hall in Washington, and in a miscellaneous selection at a concert given in that city she quickly succeeded in enlisting the sympathy of her audience. Success followed her to New York, where, at the Academy of Music, on Decoration Day—at about the time, probably, when the mythical Indian Chieftain would otherwise have made his appearance—she sang, attired in a little short dress and holding the American flag in her hand, on the same platform with Mdme. Sinico, Signor Campobello, and other well-known artists, and in the presence of the President, the members of the Cabinet, and various celebrities. This was at the happy age when nervousness is a thing unknown, and Nikita well remembers how, after she had finished singing, she went to the President's box and waved the flag over his head, amid the cheers of the audience. Crowned with flowers at Chickering Hall, tasting the delights of appearing for the first time on a real stage at the Park Theatre in the "Dead Heart," making money in Boston, and subsequently at Stoughton, a town in Massachusetts, forming one of the chief attractions of a company organised by her uncle and called by him "The Miniature Patti Company," Nikita continued the career which was now beyond shadow of doubt marked out for her by fate. It was at Boston that the miniature Patti first made acquaintance with the real Patti, and the kindly reception and encouragement extended by the great artist to the young beginner is pleasant to think of, and will doubtless rank among the most agreeable recollections of the younger artist's life. Following the advice of her new and powerful friend, Nikita proceeded to Europe to pursue her studies, there to meet with sundry disappointments in her search for a fitting teacher, until, by a curious coincidence, she happened to meet Madame Strakosch. Her introduction to that lady's husband—the famous teacher who had been so prompt in detecting, and so successful in developing the genius of Patti herself—speedily followed, and then her path became, once for all, clear to her. In due time, after receiving from Strakosch lesson by lesson what he called "the ten commandments," and undergoing thereupon the necessary course of training, "My dear master," she says, "to whom I had grown more and more attached, brought me one day a contract to sign for seven years, together with a cake and a card case as a souvenir." That card case, and every letter he wrote to her, has since been sadly placed among her most dearly prized treasures, not to be parted with for all the money in the world. The favourable impression she made upon the London public on her first appearance here, at Her Majesty's theatre, is of too recent occurrence to need more than passing mention. Her perigrinations since then have been of the most extensive kind, and that conspicuous attribute of the Prima Donna which Mr. Sutherland Edwards has pointed out in his last book—familiarity with travelling—bids fair to be exemplified to a remarkable degree in this young lady's case. It is, above all, satisfactory to relate that when very recently at the Albert Hall she again made her appearance before a London audience, the advance observable, not only in vocal skill but in the development of feeling, was a general subject of remark among competent judges. The fact of her progress in artistic culture thus keeping pace with her progress in popularity, is one undoubtedly calculated to inspire bright hopes concerning the future of this interesting young singer, and all will cordially unite in best wishes for their realisation to the fullest extent. We should add that since the death of Mr. Strakosch, Nikita's or, as by her private name she is known, Miss Nicholson's affairs have been under the competent and intelligent management of his son.

Concerts.

PHILHARMONIC SOCIETY.

The Philharmonic season opened on Thursday, the 8th, in exceptionally favourable circumstances, one of the largest audiences ever seen at St. James's Hall having assembled to hear the opening concert. The causes of this phenomenon are not so far to seek. It might almost reconcile one to the kind of hero-worship which finds its expression in the so-called "star system"—existing on the concert platform no less than on the operatic stage—when one sees that occasionally, at least, popular veneration singles out so worthy an object as Madame Schumann. Wherever that great artist has of late appeared the room has been crowded to excess and the enthusiasm at fever heat; and last night was no exception to the general rule. Madame Schumann on this occasion had not selected for her chief piece one of her husband's compositions, in the interpretation of which she stands alone, but her reading of Chopin's F minor Concerto may at least to some extent claim the authority of tradition. For was it not Schumann who in a manner "discovered" Chopin, and whose first published article, full of youthful fire and exuberance, has for its subject an early work of that master? Madame Schumann, of course, does not display that intimate sympathy with Chopin's wayward genius which makes, for example, M. de Pachmann's rendering of his music a unique thing, and which depends upon the Slavonic, as distinguished from the Teutonic, temperament almost more than upon individual genius. On the other hand, she brings to this as to all other tasks that artistic feeling, that conscientious entering into the composer's intentions, which distinguish the genuine musician from the mere virtuoso. Her effects are never exaggerated; her power never degenerates into noise; her *tempo rubato* leaves the underlying rhythmical motive intact. Her reading, in short, is classical in the best sense of the word, and so grand in conception as almost to overshadow the slender outline of the work selected. For Chopin's genius does not show to advantage in pieces of this extension; it was at home in the mazurka, the *nocturne*, the *étude*; for the larger forms of the concerto it was too subtle, too ethereal, too little robust; besides which the Polish composer's ideas of instrumentation were of the most primitive kind. Needless to add that Madame Schumann evoked thunders of applause both after the concerto and when she appeared again on the platform to accompany Miss Liza Lehmann in two of Schumann's songs. That young artist proved herself worthy of the prominent and difficult position in which she was placed by such an accompanist. Her style of singing combines the refinement of art with the simplicity of natural feeling, and it is difficult to say which of these two qualities is more needful for the perfect interpretation of Schumann's heartfelt musical lyrics. This feature of the evening also was highly appreciated. In other respects the concert was of more than ordinary interest, proving as it did beyond a doubt that in choosing Mr. Cowen as its conductor, the Philharmonic Society has made a step in the right direction. Mr. Cowen had provided an interesting although not very remarkable programme, showing a happy mixture of the old and the new. A quaint and graceful suite, extracted from an opera by Rameau, recalled to mind the time so graphically pictured by Diderot in his "Neveu de Rameau;" Mr. Stanford's prelude to "Œdipus," conducted by the composer, represented the latest phase of modern art, although inspired by a very old theme indeed; Schumann's symphony in D minor occupied a kind of middle distance. In all these the Philharmonic orchestra, under its new conductor, showed to eminent advantage. Decisive rhythmical phrasing, careful observation of the dynamic *nuances*, and intelligent reading, were noticed throughout, and nowhere more than in the beautiful *romanze*, which forms the slow movement of the symphony. The result, in short, was one of which the conductor and the artists playing under him might well be proud.—*The Times.*

CRYSTAL PALACE.

A much smaller audience assembled on Saturday last than should have availed themselves of the opportunity of hearing Mdlle. Clotilde Kleeberg again, for this young lady is an artist of no mean abilities. She exhibits delightfully clear scale and passage playing, and, moreover, interprets music with due regard to the composer's intentions. On this occasion she played Mendelssohn's somewhat hackneyed G minor Concerto admirably, with plenty of fire, but without exaggeration, and was loudly applauded and twice recalled. Mr. Manns was responsible for an extremely good rendering of Schumann's overture to Byron's "Manfred," perhaps as happy an example as can be found of the composer's orchestral work. The symphony was the *mélange* by Goldmark, termed "A Country Wedding," to which the term "suite" might perhaps be more applicable, as the treatment of the subjects and the character of those subjects themselves is hardly on a scale usually associated with symphonic form. The work, which has not a few dull moments, contains some sound writing and some charming melody, the introductory theme being happy in the extreme. Mackenzie's orchestral ballad "La Belle Dame sans Merci," presented somewhat of a contrast, in its compact and musicianly treatment, with Goldmark's discursive "Symphony." It is one of Mr. Mackenzie's best works, and received a worthy interpretation. Mrs. Hutchinson was the vocalist, and sang the well known air from "La Reine de Saba," and two pretty songs by Fischhof, with much acceptance.

POPULAR CONCERTS.

The chief attraction at Monday's concert was Brahms's new Pianoforte Trio in C minor, op 101. Unfortunately, Herr Joachim was absent in Germany, but Madame Neruda proved an excellent substitute, and with Madame Schumann and Signor Piatti, gave a worthy interpretation of the work. Brahms, in this Trio, shews all his mastery of the technicalities of his art, and, if his inspiration occasionally nods, he almost atones for it by the beauty of the slow movement, which was received on Monday with great favour. The scherzo, also, with its peculiarities of rhythm, is a delightful movement, and it is to be hoped that Mr. Chappell will give his audiences an opportunity of hearing the work again next season. Madame Schumann played the first of her husband's "Humoreske," and the "Novellette in F," with exquisite feeling and effect, and was rewarded with one of those bursts of applause which fall to the share of few other artists. The vocalist was Miss Janson, who gave a very successful interpretation of Schubert's "Der Tod und das Mädchen," and a Swedish song "So schön." Beethoven's fine Quartet in F minor, op. 95, and Mendelssohn's unfinished Quartet, excellently played by Mme. Neruda and MM. Ries, Straus, and Piatti concluded the concert.

MISCELLANEOUS.

The students of the Royal Academy of Music gave a Chamber Concert at St. James's Hall, on Friday afternoon, last week. The choir gave some part-songs under Mr. Burnett's conductorship, with great expression, and the rest of the programme consisted chiefly of solo performances. Miss Meta Scott's rendering of Raff's pianoforte suite in E minor was good, and so was an organ piece played by Mr. W. G. Kipps, and a violin solo, Vieuxtemps's Ballade and Polonaise, by clever Miss Ada Tunks. Several compositions by the students were included in the programme, but as the length of the concert did not allow of our hearing much more than half of it, we can only single out for mention two songs by Henry J. Wood, sung by Mr. B. H. Grove, one of which "The sea hath its pearls," appeared to show a fair amount of musical feeling and invention, while that by Arthur O'Leary, entitled "The shadow on my heart," sung intelligently, but with no great charm of voice by Miss Helen Saunders, is written in the hackneyed style of the drawing room ballad. Mr. Reginald Steggall, Miss Amy Horrocks, and Mr. Mudie, were also down in the programme as composers.

Mr. Malcolm Lawson closed his series of Characteristic concerts on Tuesday last week, with Pergolese's "Stabat Mater." The solos were taken by Miss Margaret Hoare and Miss Greta Williams. Both these ladies are gifted with fine expressive voices, and their services were most efficiently rendered. The choruses were undertaken by the ladies of the St. Cecilia Society, conducted by Mr. Lawson, and Miss Fisher was the accompanist. The second half of the concert consisted of early Venetian music. Mr. M. Lawson sang two Gondola songs, authorship unknown, and Marcello's beautiful duet, "Dunque ti degna," with Miss Hoare. That lady was also heard in "O di che," Marcello. Mr. Lawson played a toccata of Galuppi on a harpsichord, lent for the occasion, a performance more remarkable for antiquity than for musical value.

Notwithstanding the terrible weather on Monday afternoon, when a regular transatlantic "blizzard" was sweeping the streets, Miss Falconar's morning concert at Steinway Hall was exceedingly well-attended, and by an audience so appreciative that the performers were called back after no less than twelve of the seventeen items constituting the programme, two of the encores being complied with. Madame Edith Wynne's bright rendering of Dudley Buck's "When the heart is young" was in itself sufficient recompense to those who had braved the storm, while Miss Mary Willis, Mr. Henry Phillips, and Mr. René Ortmans—a charmingly sympathetic violinist—were thoroughly appreciated. An amusing *contretemps* occurred during Miss Falconar's singing of the old Welsh air, "The Ash Grove," through an apparent discrepancy in the copies of the music used by that young lady and her accompanist, Mr. Henri Logé. Mr. Henri Logé's name figured no less than five times on the programme in the composer's column—a decided mistake, considering that unfortunately not one of the compositions thus put forward possessed any claim to originality, or to freedom from constant reminiscences of celebrated writers, whilst one, the song entitled "Relics," which was given in very good style by Miss Mary Willis, contains as its chief idea a close, though doubtless perfectly unintentional, plagiarism on a very well-known song of Sir A. Sullivan's. Mr. Henri Logé's very distinct individuality, in the way of expression, was reserved for his accompaniments, in which, however, his extreme delicacy of manipulation sometimes verged on exaggeration.

No more interesting programme for a vocal chamber music concert could be wished for than that arranged by Mr. William Nicholl for last Tuesday evening. The most important item was the love duet from Act I. of "Die Walküre," sung by Miss Pauline Cramer and Mr. William Nicholl, Mr. Carl Armbruster accompanying. London has no opportunity of hearing the Nibelungen Tetralogy now or in the near future, and therefore we are glad to welcome such crumbs of comfort as that afforded on Tuesday evening, always provided that the performers, like the above, are musically and dramatically equal to the task. Although the English translation was used, Miss Pauline Cramer did not fail to invest every phrase with significance, and carried her audience with her. Mr. Nicholl showed much more power than he did when singing in the "Götterdämmerung" duet at the Wagner Society's Conversazione last year. His art of sustained singing stood him in good stead, and he also delivered the music with great expression. Of the rest of the programme we can say no more than that Madame Fassett in the "Spirit's Song," Mr. Nicholl in Henschel's "Gipsy Serenade" and two "Songs of the North," and Miss Cramer in Franz's "Frühlingsfeier" were especially appreciated.

On St. Patrick's night, last Saturday, concerts of Irish music were given at the Albert Hall (Madame Patey, Miss Nikita, and Mr. Sims Reeves singing), and at the St. James's Hall.

Mr. Charles Wade provided an excellent programme for the last of his series of Chamber Concerts, which took place at Princes' Hall last Tuesday evening. The brunt of the work fell to the share of the Cologne Conservatoire Quartet, who, although not of equal individual merit, are a most capable body of artists. They appeared to the greatest advantage in Beethoven's "Rasoumowsky" Quartet in E minor, the *adagio* of which was excellently played, the great Schumann Quintet, which concluded the concert, being considerably marred by the indiscreet ardour of the pianist, Herr Schönberger. This gentleman possesses many of the qualifications for a great artist, his execution being finished, and his *pianissimo* clear and pearly; he unfortunately, however, is rather prone to exaggeration, a defect which considerably detracts from the merits of his playing. He obtained great applause for his rendering of some pieces by Tschaikowsky. The concert giver, who may be advised to pay rather more attention to his enunciation, was heard to advantage in two of Dvorak's "Gipsy Melodies," in Gounod's pretty song, "Love's Philosophy," and a somewhat conventional ballad by Wellesley Batson. Miss Marguerite Hall also sang, rendering Schubert's "Gretchen am Spinnrade" with true artistic feeling, and being quite as successful in Henschel's dainty little song, "The sunny beam."

Pending the completion of the new operetta on which Mr. Gilbert and Sir Arthur Sullivan are understood to be engaged, the Savoy Theatre relies upon revivals of earlier favourites, and the "Pinafore," having run its course, was on Saturday evening followed by "The Pirates of Penzance." Mr. Grossmith, as Major-General Stanley, Mr. Richard Temple as the Pirate King, Miss Jessie Bond as Edith, and Mr. Rutland Barrington as the sergeant of police, sustained their original parts with undiminished success. The character of Mabel is now in the hands of Miss Geraldine Ulmar. Mr. François Cellier conducted the performance with care and circumspection.

Music Publishers' Weekly List.

SONGS.

I'll tend thy bower	Hamish MacCunn	Paterson.
Spring Song	Alfred Gallrein ...	„
To Julia Weeping	Hamish MacCunn	„

PIANOFORTE.

"Elaine" Waltz	Caroline Lowthian	Paterson
"Fairest of all" Waltz...	Maria Lehfeldt ...	Weekes.
"Skye" Collection of Reels and Strathspeys		Paterson.

PART SONGS.

Bonnie Wee Thing	Arranged by F. Peterson ...	Paterson.
Gondellied	A. Gallrein ...	„
Good-night, and joy be wi' ye a' ...	Arranged by H. A. Lambeth ...	„
'Mid the lilies (trio)	Otto Schweitzer	„
My Nannie's Awa'	Arranged by H. A. Lambeth ...	„
Of a' the Airts	„	„
Trump of War	„	„

PROVINCIAL.

Bradford.—In the past fortnight the most interesting event was the concert of Mr. W. B. Sewell, on the 24th ult. Most of his principals were from Manchester and other towns at some distance, the body of his orchestra of 70 being local men. The "Italian" symphony and Dr. Villiers Stanford's ballet music from the "Veiled Prophet" were the substantial and novel items respectively, and, like the "Zampa," and other overtures, had a stirring and adequate performance, at once intelli gent and musician-like, but running into extremes of *tempi* occasionally. Mrs. Norman Salmond (pianist), and Mr. Norman Salmond (bass vocalist), took an able part in the concert, which was conducted by the promoter. There was an appreciative audience, but the scheme is hardly paying expenses yet. On Friday, March 2, a Mr. Cohn, for some time well known in Manchester amateur circles, but now a professor here, had Mr. E. Vieuxtemps down for 'cello solo, a Beethoven pianoforte and 'cello sonata, and Mendelssohn variations for the same instruments. The pianist proved an able conductor, and in the Chopin C sharp minor scherzo, Liszt's arrangement of Schumann's "Widmung," and other pianoforte solos, found ample acknowledgment of his ability. A company of vocalists spent last week at the Theatre Royal in the comic opera "Rhoda." Miss Kate Chard, Mr. Leverett (baritone), and Mr. Fairbanks (bass) wereamongst the most competent, and Mr. Deane Brand, the proprietor of the opera, who has become a Gilbert and Sullivan representative in opera at the Antipodes, made his mark in comic business. There is plenty of the latter in "Rhoda," but little really good music, the numbers being mostly slight, pretty, and generally reminiscent. College Chapel Society, 70 strong, gave Barnett's "Ancient Mariner," roughly effective, on Monday; and on Tuesday a really effective, entertaining programme of light and good music was presented by the Porter family, ladies of much ability, with an exceptionally talented 'cellist in Miss Amy.

LEEDS.—The eighth of the popular concerts took place on Feb. 23, when a most interesting programme of orchestral music was given. Mendelssohn's bright and sparkling "Italian Symphony," and a selection from Wagner's works, including the "Meistersinger" overture, the introduction and closing scene from "Tristan," the "Walkürenritt," and the "Kaisermarsch," were the chief features of the programme, and were not only played with both spirit and refinement, but were received with warmth by a large audience, who were so taken by storm by the magnificent tone picture from "Die Walküre" that an *encore* had to be conceded. Beethoven's great pianoforte concerto in E flat was admirably played by Mr. Hallé, who, to his accustomed neatness and precision, added an unwonted warmth of feeling Berlioz's brilliant "Carnaval Roman" overture afforded, with the "Italian Symphony," an interesting comparison of two different methods of treating a similar subject. The same composer's orchestral version of Weber's "Invitation to the Waltz" fell rather flat, but was no doubt a concession to those of the audience who might be disposed to regard much of the programme as "heavy." Miss Clara Leighton was the vocalist, and contributed to the success of the concert by her excellent rendering of Weber's "Ocean, Thou Mighty Monster," and a delightful number from "Mignon." Mr. Hallé was, as usual, the leading spirit of the evening, and seemed, whether conducting or playing, to be more youthful and energetic than ever.—March 19. The ninth and last but one of the Popular Concerts was given on the 14th, when a large audience assembled to hear a very delightful programme of chamber music, interpreted by Messrs. Joachim and Eckener (violins), Gibson (viola), and Piatti (violoncello), with Miss Fanny Davies as pianist. The principal items of the programme were Beethoven's quartet in F major (the 1st of the "Rasoumoffsky" set), and Schumann's pianoforte quintet, each one of its respective composer's finest works. Herr Joachim played Spohr's "Dramatic" concerto in his best style, and gave, as an encore, the Sarabande and Bourrée of Bach's which he has made so familiar. Miss Fanny Davies chose as her solo Mendelssohn's fine prelude and fugue in E minor, and played it admirably. She also joined Signor Piatti in Beethoven's sonata in A (op. 69) for pianoforte and violoncello, which, it is needless to add, met with a most artistic interpretation. Miss Davies seems to us to have gained in breadth and power since her last visit to this neighbourhood, and may now fairly claim to be considered as belonging to the first rank of living pianists, more especially as regards her performance of Schumann's and Mendelssohn's works. Miss Bertha Moore was a very acceptable vocalist, and sang a graceful little "Lullaby" by H. Young, and Haydn's familiar canzonet, "My mother bids me bind my hair," with perfect refinement.

BIRMINGHAM, March 13th.—The Viennese pianist, Benno Schönberger, appeared here for the first time, in conjunction with Mitchell's Blue Hungarian Band. The favourable opinion formed of him on the Continent and in London was further endorsed here, and Herr Schönberger created a genuine and lasting impression by his remarkable powers over the keyboard. He played four nights in succession, and on each occasion he fairly carried everything before him. His selection included Mendelssohn's Prelude and Fugue in E minor, which he played with a remarkable individuality, the chief characteristics being his extraordinary blending of *fortissimi* and *pianissimi* passages. He further contributed excerpts from Chopin, Liszt, and modern composers. The audience on each occasion was charmed with his delightful touch, and enthusiasm on Saturday night was so great that he had to reappear six times in succession, playing two encores in response. The Hungarian Band, who also appeared here for the first time, are certainly "Nature's musicians;" although only seven in number, three first violins, one second violin, one viola, one double bass, and a player on the cymbal, they produce a wonderful amount of tone, the cymbal lending sustaining power to the strings. Their most effective and remarkable performances were those pieces descriptive of their nationality. The famous Csárdás, with its two movements, a "Lassu," and a "Friss," were given in such a manner as to evoke the most enthusiastic applause. Two vocalists completed the list of artists, an excellent soprano, Miss Emily Parkinson, and a tenor who knows how to sing, Mr. Reginald Groome. Madame Michel most ably accompained all the vocal items. Messrs. Harrison's last popular concert of the present series was given last night to a crowded and overflowing house. Mr. Charles Hallé and his famous orchestra, also Madame Norman Neruda, as solo violinist, Madame Lilian Nordica (soprano), and Miss Hope Glenn (contralto), were the attraction. We are accustomed, thanks to Messrs. Harrison, to hear Mr. Hallé's band once a year, an opportunity which always is hailed with delight and anticipation by all musical people. The orchestra gave a most masterly rendering of Beethoven's Pastoral Symphony, and although we have heard it played by Mr. Hallé's band on former occasions, the performance last night may rank among the finest. Wagner's "Tannhäuser" overture, Mozart's overture to "Don Giovanni," Smetana's overture, "Lustspiel," and Dvorak's "Two Legends," were the other orchestral items. Madame Norman-Neruda chose for her soli Spohr's Dramatic Concerto in A minor, No. 8, Adagio in E (Mozart), prelude in E (Bach), and, with Mr. Hallé, Beethoven's Andante Con Variazioni from the "Kreutzer Sonata." Madame Norman-Neruda's playing never leaves the slightest loophole for criticism; whatever she does is done with real consummate art and skill, *voilà tout*. Poor blind and deaf Smetana! What terrible and sad affliction in old age Unerring nature seems often cruel, and our heartfelt sympathy goes with the dead composer who, so cruelly afflicted, could write beautiful strains to delight mankind. Madame Lilian Nordica is deservingly a great favourite here, and on former occasions I have had the opportunity in these columns of speaking of her great talent. She met with a most demonstrative reception last night, and fairly enchanted the vast and crowded audience. Miss Hope Glenn's rich contralto and artistic phrasing scored for her a triumphant success. Mr. Hallé's conducting is so well known that it would almost be futile to say a word in his praise. Messrs. Harrison once more had a glorious season, and are already engaged making prepartions for the next. My old friend, Martin Roeder, from Berlin, for some years resident in Milan, where I often heard his compositions, has obtained a most lucrative appointment as Professor of Singing at the Royal Irish Academy of Dublin.—O. P.

March 19.—Whilst London is preparing for the season, we in the provinces have fulfilled our *devoirs* to the satisfaction of music lovers and the masses, and our concert series 1887-8 is nearing that inevitable goal which threatens all and everything. The last concert of the Birmingham Festival Choral Society was given on Thursday, and attracted a fair house. A deviation was made from the ordinary path, and instead of giving a complete choral work, we had a concert of a miscellaneous character, consisting of part songs, ballads, duets, and trios. The orchestra on that occasion was dispensed with, and the accompaniments were given on the organ and pianoforte. It is now ten years since this Society gave a similar miscellaneous concert, which in reality does not lie in their sphere of action, and ought to be left to musical *entrepreneurs*. With a magnificent chorus of 400 voices we want something more complete and better than part songs and glees. The vocalists engaged for that evening were: Madame Lilian Nordica, Madame Trebelli, Mr. Henry Piercy, and Mr. Watkin Mills. Mr. W. Astley Langston acted as organist and accompanist, a task which he fulfilled to the letter. Mr. Stockley conducted the choral items, the principal of which was Mendelssohn's Motett "Hear my prayer," the solo part being given by Madame Nordica, with exquisite pathos and true artistic conception. Madame Trebelli, Mr. Piercy, and Mr. Watkin Mills are also old favourites here, and it would be useless to state over and over again how they acquitted themselves. It only remains for me to say that the chorus singing was excellent, and one of the best specimens they gave was Sullivan's hymn, "O gladsome light" ("Golden Legend"). The chorus is now in full practice for the forthcoming festival, the programme of which (complete) has now been definitely settled.

MANCHESTER, March 13.—The list of musicians resident in Manchester has quite recently received an important addition by the advent of Herr Carl Fuchs, a young violoncello player who has a brilliant future before him, if one may judge from the ability he has already displayed. This gentleman made his first appearance in Manchester about a year ago, and on that occasion we called attention to his remarkable technique. Another opportunity of hearing him was given at the Gentlemen's concert (March 5), and this served to confirm our previous impression. He selected as his *tour de force* Schumann's Violoncello Concerto in A minor (op. 129), inserting in the *vivace* an astonishing Cadenza by Bernhard Cossman. An artist who can effectively play this difficult work proves himself to be of exceptional power, and Herr Fuchs must be congratulated on having given an entirely successful rendering of it. At the same concert Mdlle. Soldat, a pupil of Herr Joachim, made a very brilliant *début*. Once or twice her tone suffered somewhat, perhaps from nervousness, but, on the whole, both in Vieuxtemps's Concerto in E and a Mazurka by Zarzycki, she proved not only that she is possessed of unusual executive powers, but also that she is able to infuse into her playing an amount of passionate feeling that one is hardly prepared for. She made a strong impression, and, we have no doubt, will be welcomed when she comes amongst us again. The vocalist, Mr. Seymour Jackson, was in good voice, and was especially successful in Handel's "Tell fair Irene," which he sang with great expression. The orchestral selections were unimportant. On March 7 the last of a series of four concerts, organised by the committee of the Schiller-Anstalt, took place. The previous three had been so thoroughly enjoyable that much was expected of the fourth, and when it was announced that Herr Joachim would play, it was known that expectation would not be disappointed. Every seat in the somewhat small hall was filled, and amongst the audience were Mr. Hallé, Herr Straus, Signor Piatti, and many others that one is more accustomed to see as performers than as listeners. Herr Joachim was in a double sense the hero of the evening, not only from the unbounded enthusiasm which his playing aroused, but also from the fact that the committee had availed themselves of his presence to do honour to the society, and to him ,by creating him an honorary member. The ceremony of installation took place after the concert, and in it neither fasting nor vigils bore a prominent part. The first item on the programme was Brahms's Sonata for Piano and Violin in G major (op. 78). a work full of beauty and with an adagio that is truly inspired. Herr Joachim is the finest living exponent of Brahms's violin music, and he was ably seconded by Herr Max Mayer, a pianist well-known and appreciated in Manchester for his thoroughly conscientious and artistic playing. Later on, the Herr Professor Dr. Joachim (as the programme had it) played two melodies of Schumann, of which "Am Springbrunnen" created such a desire for more that he good-naturedly returned and gave one of those wonderful things of Bach which we have no wish to hear anyone else attempt, His last solo consisted of some of the well-known Hungarian dances, into the playing of which he directed an amount of energy that was simply enormous, and here again he complied with the demand for an *encore*. Herr Carl Fuchs also appeared and gave two violoncello solos, the one a Romance by Davidoff, in which he displayed a beautiful cantabile, the other a well-known Gavotte by Popper, which was so admirably played as to secure an *encore*. Interspersed amongst the instrumental music were songs, which were well rendered by Miss Pfeiffer von Beek, a lady possessing a contralto voice of considerable merit; and one of the most enjoyable concerts of the season was brought to a close by a splendid performance of Schubert's Pianoforte Trio in B major (op. 99), in which Herren Joachim, Max Mayer, and Carl Fuchs took part.

GLASGOW, Tuesday, March 6.—The third of a series of Chamber Concerts given by Mr. W. H. Cole, took place on Thursday evening, the Berkeley Hall being comfortably well filled. The principal works announced and performed were Beethoven's string Quartet, op. 18, No. 3, and Schubert's Quintet for piano and strings (the "Trout") op. 114. Mr. Cole and Mr. John Daly gave a fine rendering of Spohr's Duet for violins, op. 3, No. 1, and Mr. J. Bradley contributed two pianoforte solos by Chopin. Mrs. Graham P. Moore was the vocalist. — Tomorrow evening (Wednesday) Mr. J. T. Carrodus announces a violin recital in the Queen's Rooms. His solos are "Fandango," Molique; "Romance," Svensden; "Chaconne," Bach; "Mosè in Egitto" (one string), Paganini; and "Scotch Melodies," Carrodus. Mr. Carrodus will be assisted by his son, Mr. J. Carrodus, who will play two 'cello solos, and Miss Marianne Fenna as vocalist.—E. J. R. B.

Tuesday, March 13—A grand evening concert was given under the auspices of Blythswood Parish Church Guild (President, Rev. William Fergus; Secretary, Mr. E. James R. Berger), in honour of the Silver Wedding of their Royal Highnesses the Prince and Princess of Wales, on Friday evening, March 9, in the hall of the church. The programme, being an exceedingly attractive one, resulted in a crowded attendance at the hall, notwithstanding the unpleasant nature of the weather. The following ladies and gentlemen appeared and met with great favour:—Mrs. Walker, Miss G. Johnson Messrs. Oswald, Taylor, Rutherford, Charles F. Ferguson, J. Cairns, and Mr. Emile Berger, who acted as accompanist and solo pianist. Mr. Berger's solo was "Songs of Prince Charlie" (E. Berger), and in response to an *encore* he played another of his own compositions entitled "Punchinello." A dramatic and lyrical recitation was given last night in the Waterloo Rooms by Miss Eva Adams, the hall being comfortably well filled. Miss Adams (who has just turned 14, has for the past few years been under the tuition of Dr. Moxey) met with a most enthusiastic reception. In all, she gave seven recitations, perhaps her best being the selection from Shakespeare's "As You Like It" and a Scotch selection. Her other pieces were "The Death of Little Dombey," "Barbara Frietchie," Selection from "Jackanapes," "Becalmed," and "Papa's Letter." Miss Adams was supported by Madame Annie Grey (Scotch vocalist), Mr. D. M. Jackson (tenor), and Mr. F. W. Bridgman (solo pianist).

NOTES FROM PARIS.

Two new sacred works, by M. Gounod, will be produced during the month of June—viz., on the 14th an oratorio at Rouen Cathedral, and on the 24th a mass at Rheims Cathedral.

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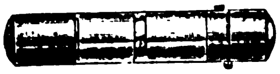

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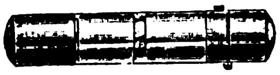

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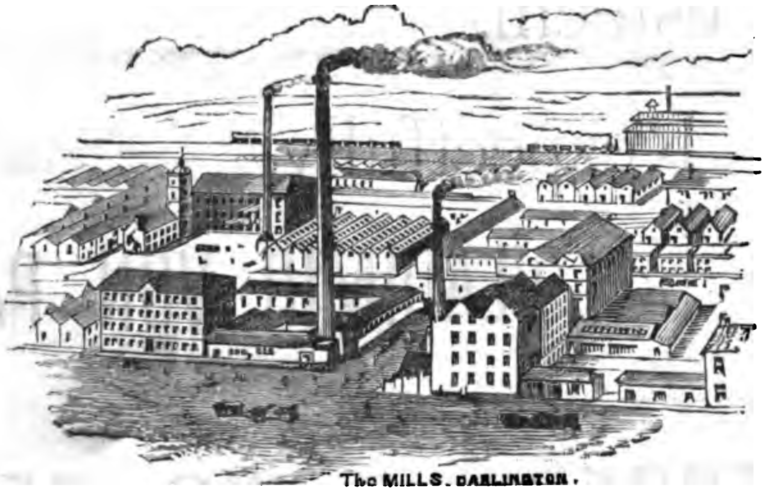

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Facts and Comments.

We are informed that the Queen has promised to send to the Bologna Exhibition some of the valuable MSS. and rare editions of the Buckingham Palace library. Many musicians and collectors have also placed their treasures at the disposal of the English Committee, of which the Duke of Edinburgh is the honorary, and Mr. Cusins the acting, president, and it may be expected that England will be well represented on that interesting occasion.

The remarks we made some time ago as to the musical instinct being more common amongst painters than poets, will receive a very interesting illustration in a dramatic and musical performance to be given by the pupils of Professor Hubert Herkomer, at the new theatre erected in connection with the art school of that able painter, at Bushey, Herts. The name of the play is "The Sorceress," and the action will be entirely pantomimic, there being no spoken dialogue, and, indeed, no words at all, excepting in connection with the choruses. These choruses, as well as the incidental music, have been written by Mr. Herkomer himself.

Talking of painting in connection with music, we may mention a picture by M. Bruck Lajos, which is destined for the Royal Academy exhibition, and which possesses special interest for musical amateurs. We mean the portraits of the "Popular" quartet, Messrs. Joachim, Ries, Straus, and Piatti, represented at their desks, just before setting to work.

Herr Joachim rests the tip of his bow on the desk, and gazes thoughtfully at his music. M. Ries is standing. M. Straus is in the act of easing a string of his viola, and Signor Piatti, one can see, has been ready for a long time. The portraits are life-like and unmistakeable. The group is represented at one end of a long room, and a finishing touch is given by Mr. Arthur Chappell, who, like a sweet little cherub, sits up aloft, in a picture on the wall.

M. Bruck Lajos has also finished a portrait of Lady Folkestone and a picture of Ruth, which, since Mr. Cowen has treated the subject, may also, in some way, be considered musical.

In the dramatic line, also, music, in familiar phrase, is looking up. Miss Neilson, the young actress recently discovered by Mr. Gilbert, and who made her *début* as Cynisca in "Pygmalion and Galatea" last week, was a pupil of Signor Randegger at the Royal Academy, where she gained the Sainton-Dolby Scholarship and other distinctions; and the heroine of the new play which Mr. Nisbet, the dramatic critic of the "The Times," is preparing for the stage, is a budding and finally blooming prima-donna.

Dr. Von Bülow, as we anticipated several weeks ago, has accepted the conductorship of the last two Philharmonic Concerts. The dates of his Beethoven Recitals are fixed for June 4th, 12th, 19th, and 26th.

Mr. Hermann Klein's useful "Musical Notes" for the year 1887 has just been published. The portraits given in the previous issues will be omitted, and the publishers have thereby been enabled to reduce the price by one-half.

Miss Mary Carmichael, Miss Marguerite Hall, and Mr. William Nicholl are going to give a concert in Florence in the Easter week.

Mr. Alfred Hollins, of the Royal Normal College and Academy of Music for the Blind at Upper Norwood, near London, has been giving successful performances at Baltimore, where, at the Peabody Institute, he played Beethoven's E Flat Concerto, creating a great impression, and being forthwith engaged for another performance.

Amongst the artists who have tendered their services for Mr. Ambrose Austin's benefit concert on June 13th are Mesdames Albani, Valleria, and Trebelli, and Messrs. Lloyd, Santley, Cusins, and Richter.

At the final examination for eight open scholarships in the Royal College of Music, the total number of candidates was 276, of whom 33 were disqualified. The remainder were examined at 38 centres and reduced to 69, and these were brought up to the final examination at the College, when they divided themselves as follows:—Singing, 21; pianoforte, 20; violin, 20; composition, 5; violoncello, 2; double bass, 1. The following are the names of the successful candidates:—Composition: Scholar, Liddle, Samuel, Leeds. Singing: Scholars, Magrath, Charles J., Cork; Richardson, Mary A., Silverdale, Staffordshire; Sandbrook, John, Dowlais. Piano: Scholar, Simon, Grace M., Kensington. Violin: Scholar, Watkins, Harry, Tottenham. Violoncello: Scholar, Williams, Arthur, St. Clears, South Wales. Double Bass: Scholar, Hobday, Arthur C., Faversham.

The Hungarian vocalist, Madame Dalnoky, is going to give a matinée, to be held, by the kindness of Mrs. Mackay, at 7, Buckingham Gate, on April 19. Among the artists who will assist Madame Dalnoky are Madame Schlutter, Miss Leila Dufour, Mr. Hayden Coffin, Signor Rizelli, Mr. Egbert Roberts, vocalists, M. Réné Ortmans, violin, and Signor Carlo Ducci and Mr. Wilhelm Ganz, conductors.

At the afternoon performance at Mr. and Mrs. German Reed's Entertainment on Easter Monday, a new First Piece will be produced, entitled "Wanted—An Heir," by Malcolm Watson, the Music by Alfred J. Caldicott; and Mr. Corney Grain will give for the first time his new musical sketch, "Mossoo in London."

The arrangements for the great triennial Handel Festival, at the Crystal Palace in June, include the performance of several works on the "Selection" day possessing some novelty. The Organ Concerto will be No. 7, in B flat, specially interesting from the fact that it is the only composition in which Handel has included in the score a distinct part for the pedals. The other instrumental works introduced for the first time will be the Overture to "Samson," and that to "Semele." Choruses from "Belshazzar," "Alexander Balus," and the 95th Psalm, will be sung for the first time, also arias from the Italian operas, "Giulio Cesare," "Deidamia." From "Ottone" an aria for baritone will be introduced, which all Handelian biographers aud historians have hitherto declared to be irrevocably lost, the autograph of which, however, was recently found by Dr. A. H. Mann amongst the musical treasures of the Fitzwilliam Museum, Cambridge.

The great rehearsal will take place on Friday, June 22nd; the "Messiah," Monday, June 25th; a selection, Wednesday, June 27th; and "Israel in Egypt," Friday, June 29th. The tickets for seats south of the centre transept will be issued at the Crystal Palace, and tickets for seats north of the centre transept by Messrs. Novello, Ewer and Co., Berners-street, Oxford-street, W. The following are the principal vocalists:—Madame Albani, Madame Nordica, Miss Annie Marriott, and Madame Valleria; Madame Patey and Madame Trebelli; Mr. Edward Lloyd and Mr. Barton McGuckin; Mr. Santley, Mr. Bridson, and Mr. Brereton. The solo organist will be Mr. W. T. Best; organist, Mr. Alfred J. Eyre. Chorus and orchestra will consist of 4,000 performers, conducted by Mr. August Manns.

Very Welsh was the ceremony and the company which did honour to the "chief songstress" of the principality, Miss Mary Davies, on the occasion of her marriage to Mr. William Cadwaladr Davies, Secretary and Registrar of the University College for North Wales, in the little church in Tolmer's-square last week. Music, too, sent its contingent to do honour to one who is one of the most popular and respected of its professors. Madame Patey, Mr. Lloyd, Madame Antoinette Sterling, Mr. Lewis Thomas, Madame Clara Samuell, Mr. Guy, Madame Mudie-Bolinbroke, Mr. Sauvage, Madame Marian Mackenzie, Mr. Vert, Madame Edith Wynne, and Mr. Spencer Curwen were readily recognisable amongst many other personages well known in musical life, besides several of the past and present students of the Royal Academy of Music, where Miss Mary Davies received her professional education.

As the bride walked up the church on her father's arm, Mr. Fountain Meen played the bridal music from "Lohengrin," the same music which served as a "processional" at the weddings of Madame Christine Nilsson and Madame Albani. A wedding hymn in Welsh was sung to the fine old Welsh tune "Salome," and the interlude consisted of Sterndale Bennett's graceful quartet, "God is a Spirit," sung by Misses Owen and Eleanor Rees, Messrs. Hirwen Jones and Daniel Price.

The approaching marriage is announced of another concert and oratorio singer—Miss Agnes Larckom, to Mr. Herbert Jacobs, of the Inner Temple. Miss Larkcom will not, however, give up her profession. April 14th is fixed for the wedding.

Little Otto Hegner is the latest addition to the fast swelling list of infant prodigies. Unlike some of his compeers, however, there is more of the musician and less of the prodigy about him. To see the merry little fellow in his dark suit, set off with an amplitude of white cravat, one would in no wise expect to find that his playing showed a high degree of power and a breadth of touch. Such, however, are the most characteristic features of the performance of this eleven-year-old wonder. In him we have only another example of the dictum that, given a congenial artistic temperament, if you only take a child young enough you can teach him to do anything—provided he "takes to it." That little Otto enjoys his playing, is an all-evident and agreeable feature of the performance.

On the 15th instant, at the National Hospital, Ventnor aged 22, died Louisa Frances Kellett, scholar of the Royal College of Music, second daughter of the late Francis Killett of Dublin. R.I.P.

A skilled musician and a humorous mimic, Mr. Thomas German Reed, who died last week at his residence, St. Croix, Upper East Sheen, Surrey, will be missed by a large circle. The author of the "Gallery of Illustrations" had reached his seventy-first year, and had passed a busy life. When still young, he married an actress of some renown, Miss Priscilla Horton, and she soon came to evince a strong taste for extravaganza of the more refined order. In 1854, after taking part in some of Charles Kean's Shaksperean revivals at the old Princess's, Mrs. German Reed and her husband commenced a long provincial tour with a piece designed to admit of the introduction of parodies of different styles of singing, and the class of entertainment which now bears his name is as popular now as it was thirty years ago.

The German musical papers have been misled by the review of the Princess of Wales's life, as given in the "Graphic," with her portrait as a Doctor of Music, into believing that this musical degree has only just been conferred upon her, and they wonder whether it is Oxford or Cambridge that has paid the compliment to the popular Princess. We believe that it was during the visit of the Prince and Princess of Wales to Ireland, some four or five years ago, that the Dublin University invested the royal lady with the honorary degree of Mus. Doc

The preliminary prospectus of the Hereford Festival has just been issued. Six oratorio performances will be given on the mornings and evenings of Sept. 11 and 12, and the mornings of Sept. 13 and 14, and there will also be a miscellaneous programme and a chamber concert. The chief works selected are Sterndale Bennett's "Woman of Samaria," Sullivan's "Golden Legend" (probably conducted by the composer), Cherubini's "Mass in D minor," Spohr's "God, Thou art great," Schubert's "Song of Miriam," Sir F. Gore-Ouseley's "St. Polycarp," Dr. Hubert Parry's ode, "Blest pair of Sirens," the "Elijah" and "Messiah," and portions of the "Creation" and "Samson." The chief artists will be Madame Albani, Miss Anna Williams, Madame Enriquez, Miss Hilda Wilson, Messrs. Lloyd, Brereton, and Santley. Mr. Carrodus will lead the orchestra, and Dr. Langdon Colborn will conduct. The prospects of the festival are highly satisfactory, and no fewer than 230 stewards have agreed to serve, that is to say, a larger number than at any previous Hereford Festival. The Hon. and Rev. Archdeacon Stanhope and the Rev. G. E. Ashley will act as joint hon. secretaries.

The first performance of the comic opera "Le Dragon dela Reine," at the Alhambra Theatre, Brussels, on Sunday night, was in every way successful. The plot is laid in the year 1736, and the libretto by Messrs. Decourcelle and Beauvallet is throughout interesting and frequently amusing. M. Léopold de Wenzel's music is said to evince originality and abounds in sparkling melodies. The principal rôle was well sustained by Madame Simon-Girard, and Mesdames Lydie Borel and Ollivier, as well as Messrs. Dechesne and Simon Max, in the other leading parts, were applauded. The *mise en scène* and the ballet were perfect. M. de Wenzel was called twice before the curtain.

Handel's pastoral play, "Acis and Galatea," was put upon the stage of the Court Theatre, at Karlsruhe (under Herr Mottl). It is said that the audience tried in vain to conceal their boredom.

Neitzel's "Dido" was produced at Weimar, on the 18th inst., and achieved considerable success.

DR. SOLIDUS AND HIS PUPIL.

EXTRACTS FROM A CORRESPONDENCE.

(CONCLUSION.)

Frankfort, June 15, 18—.

DEAR SIR,—The proposal in your last letter to discontinue once and for all, discussion of a subject upon which it seems unlikely we shall ever come to an agreement, has my hearty assent. Henceforth, then, let all questions relating to art be rigorously tabooed between us. Allegories often make dangerous arguments; and yours of the lightning conductor, to be complete, should go farther and state what was the ultimate issue of the catastrophe you so graphically describe; how many inhabitants of the town in question profited by the lesson, and to what extent life and property have since been spared by the adoption of a great invention which, but for the first fatal experiment, might have remained unknown in those parts to the present day. The honour instinctively rendered by mankind to the pioneers, whatever their chosen field of discovery, is in no small measure inspired by a consideration of the dangers they knowingly incur. If I for one am prepared to accept the risk, even to the length of offering my own person, when fulfilling for instance the *rôle* of "conductor" at some future concert the date of which has not yet been fixed: if, with progress for my motto, I would rather fall, supposing I am to fall at all, as a shattered tree, than as a withered trunk, who, among the prudent ones, now so anxious to save their skins, will have a right to cavil at my choice?

But after all, the gist of our dispute lies in the widely divergent notions we hold as to what music really is, and what the extent of its possibilities. *I* maintain that these are practically unlimited; while *you* would narrow them to achievements of the past and to such inconsiderable variations upon worn out modes of expression as now alone remain possible. My contention is, that the wide universe teems with music enveloping our existence as does the atmosphere this terrestrial globe; that faint echoes of this infinite harmony, caught by the giant composers of other days, have been sufficient to endow even the restricted forms they adopted with life and the attributes of supreme beauty. Music, like religion, is apt to die in ritual, and it now behoves all sincere lovers of progress to emulate the singleness of heart, the purity of purpose of those who worked in shackles, rather than to worship those shackles as being in any sense the secret of their greatness. Think not I am here running tilt against what are generally understood as the classical forms alone. My temerity goes much farther. I speak not of sonata, or fugue, or any other of the established models, all of which be it admitted have served good purpose and supplied the framework of much priceless achievement. I would go deeper into the heart of things. I would raise the question—surely worth a moment's reflection from the thoughtful musician—whether the very phraseology and fashions of musical idiom, outside of which so-called "cultivated" ears have come to be incapable of recognising any music at all, have not exercised a paralyzing influence upon our art; whether, in short, all of us are not prisoners without knowing it? Is it by reason of the refinement or of the blunting of our perceptions that the intervals and peculiar rhythms of other times and remote countries no longer have significance to civilised ears; are, indeed, actually disagreeable to them? What, too, of the major and minor tones of the Greeks, and other imaginable divisions and subtleties of inflection which, once apprehended, might conceivably open to us a whole world of sound at present utterly beyond the ken of our dwarfed and imprisoned faculties? Melody is the soul of music; harmony, the soul of melody. In connection with these, men fondly imagine they have discovered certain immutable laws, whereas they are still but on the threshold of the subject. Tune—always tune! The country yokel, alive to the simple rhythm of a fiddler's jig, condemned to sit out some long classical master-piece, would complain "There is no tune"; the prim professor, in the presence of some example of more recent development, shakes his head and exclaims, "There is no form." The cases are essentially the same, and probably both professor and yokel, were it possible to confront them with some phases of art as it will be a few centuries hence, would find themselves equally bewildered and disgusted. Sometimes I almost wish Bach had never written a fugue, that the world might see how that wonderful imagination, that far-reaching and eminently anticipatory intellect would have worked when unhampered by the trammels of that most exacting of forms. Even the fixed shapeliness of the sonata, exquisitely as it has been handled by some of the great masters, has been, in my humble opinion, a stumbling-block to the free expression of many an imaginative mind. As for me, I tire of landscape gardening, with its trim walks and formal terraces, its neat lawns, clipped trees, and well-kept hedges, and would fain quit this Watteau-like scenery once and for all. I sigh for the open, and long to roam forest, climb mountains, and wander amid Nature's wildest places—there, with the wide ocean spread before me, and the limitless vault of heaven above, to draw one deep breath of freedom and feel myself in the presence of the infinite. So wish me well on my journey, and believe me none the less, your sincere friend, HAROLD STRAINWING.

Dr. Solidus, London.

London, June 17th, 18—.

SIR,—The only observation that occurs to me after perusing your last extraordinary letter is this: When a young man, with the lesson of life still before him, fancies the ends of a rather vain discussion can be served by calling his former friend and master *a withered trunk*, it is not only high time that the discussion should be dropped, but also eminently desirable that all communication for the future be discontinued between them.—I am, sir, your most obedient servant, SEBASTIAN SOLIDUS.

Harold Strainwing, Esq., Frankfort.

FIVE YEARS LATER.—TWO NEWSPAPER EXTRACTS.

From a Daily.—In several incidents connected with the production last night of Dr. Solidus's new oratorio, entitled "Lot's Wife," a work formidable both as regards weight and dimensions, yet another proof was afforded of the notable change which has of late years come over the public taste, and the utter hopelessness of attracting even a moderate-sized audience by a display of erudition however profound, of contrapuntal skill however astonishing, when unaccompanied by those qualities of fancy, dramatic force, and imaginative freedom, which alone find favour with modern musical amateurs. The vast area of the Albert Hall almost empty, yawning like a dismal chasm before the excellent orchestra and colossal chorus which the veteran composer and conductor had gathered together and conducted in person, sent back confusing echoes of a really excellent performance, with a persistency almost suggestive of premature encores. Some half-dozen occupants of the stalls, finding themselves the fortunate possessors of many hundred pounds worth, of seats, took advantage of the rare privilege, and shifted and changed about at their own sweet will; while boxes for the most part and the galleries altogether were deserted. The sight, in short, was one calculated to arouse in the minds of thoughtful spectators of a certain age many memories and some reflections, not untinged with sadness, upon the mutability of all human things. . . . To attempt anything like a detailed analysis of the five long parts which make up Dr. Solidus's new work would greatly exceed the limits of our space and probably, in the present state of public taste, serve no useful purpose. One stands almost aghast at this stupendous monument of learning, untiring industry, and inexhaustible contrapuntal resource; fugue following upon fugue; words and sentences and half sentences tossed about from one part of the chorus to another; musical figures ground, elongated, shortened, and twisted, as if caught in the toils of some huge and complex piece of machinery.

One example of the almost superhuman skill displayed by the learned composer in the treatment of his subjects must suffice. The theme in the first part, when Abraham pleads for the condemned cities, is again heard *de augmentatione* in the duet of thanksgiving (in Canon) sung by Lot and his wife on their escape into the plain; and is made to do service also—this time in "retrograde imitation"—in the scholarly but lengthy chorus, "I have given Ar unto the children of Lot for their possession." A more effective chorus was that descriptive of the destruction of Sodom and Gomorrah, although here some slight similarity may be traced between Handel's conception of hail and Dr. Solidus's fire and brimstone. But to the curious in such matters the contrast between old methods and new, as illustrated in our composer's mode of dealing with the well known episode of the Pillar of Salt, will have special interest. We all know how some young representative of the modern emotional school would have striven—probably in an orchestral interlude—to delineate the terror, the repentance, the frantic appeals to those dear to her, of Lot's wife, as she feels life slowly ebbing away before the progress of her dread transformation. But not so Dr. Solidus. With consummate ingenuity of contrapuntal device, he seizes the occasion in a double fugue of three subjects, to convey musically an idea of the gradual process of crystallization; and in the rendering of this number—for the first and only time, be it acknowledged—the chorus showed some symptoms of wavering, especially among the soprani. "Lot's Wife" is an essentially choral work, and the few soli, interspersed with "recitativo secco" are of inconsiderable interest and require but brief mention.

. . . .

The conclusion of the oratorio was followed by a hearty and unanimous burst of applause, which, however (owing to circumstances already adverted to), being almost entirely restricted to the performers themselves, might have had the appearance of self-praise to anyone ignorant of the reverent affection in which the veteran master is held by all who have co-operated with him in his gigantic undertaking. Passing under the portico of the gloomy hall into the street, where the services of a veritable army of cabs was at the disposal of about a score of persons, it was impossible to repress a sigh, partly of relief, partly of vague regret, at the reminder so recently brought home to us: "The old order changeth, and old music must make way for the new."

From a Society Paper.—The rosy countenance of Mr. Harold Strainwing, the season's lion, and publishers' hope, had good cause to beam all over with gratification as he bowed before the curtain in acknowledgment of the plaudits which greeted his new operetta, or burlesque, or medley, or whatever else it may be called, produced at the Jollity Theatre last Saturday night. For in "Love and the Ladybird," not only has the lucky young composer scored a second success within the last twelve months, but he has done so in a manner which should make it easy for him to achieve a similar feat as many times hereafter as he likes. Commonplace and trashy the music may be; but of one thing there can be no doubt, Mr. Strainwing understands his public and the trade; and he knows, too, how to turn that knowledge to profitable account; so that with some half-dozen little gold mines in his pocket, in the shape of sentimental ballads, patter-songs, and serio-comic ditties—not to mention a vocal polka that has already taken the town by storm—he may be considered pretty well fortified against the sneers of the more serious critics. If "Kisses in the gloaming" is not altogether new, the composer has probably gone on the principle that audiences at the "Jollity" are for the most part best pleased by tunes resembling something they have heard before. There can be no doubt, on the other hand, as to the success of the ballad for tenor, "Linger moonbeams while ye can," or of the rather mawkish "Oh pangs that ever," and the comic dance of undertakers at the end of the second act fairly brought down the house. I may here mention a fact known only to his intimate friends, that when abroad, not so many years ago, Mr. Strainwing dabbled in music of the extreme transcendental school, but his lucky star as usual befriended him, and he failed signally therein. The cosy little theatre looked its brightest on Saturday, and *lorgnettes* were levelled throughout the evening in the direction of the stage-box, where sat the charming, flaxen-haired Frau Strainwing, radiant with pleasure and pardonable pride. It was a sight to see that ever devoted slave of the young and pretty, Captain Raffers, who, by the way, with the exception of a darkish tint under the left eye, seems none the worse for the recent little fracas in Brighton—popping in and out of the box on every conceivable excuse during the entr'actes, now with an ice, and now with a joke. To those who watched his movements it was very evident that the gallant captain prefers blue eyes to black. Talking of blue eyes, a good story went the round of the clubs last week, about the veteran Admiral Sir James Mottle, who, it will be remembered——

A COINCIDENCE.

A correspondent has sent to an evening paper an extract from "The Gentleman's Magazine" of January 4, 1788, by way of illustration of the old saying that history repeats itself. It has reference, as our readers will see, to an infant phenomenon of the name of Hofmann, who astonished the world at that time. Unfortunately the phenomenon was a girl instead of a boy, so that there is not much in the coincidence. But the extract itself is interesting, and deserves reproduction. What, by the way, became of Sophia Hofmann in after life? What became of Josef Hofmann in after life? some able editor may ask in the year of grace 1988.

January 4.

Mr. Urban,—You will much oblige me by inserting in your valuable miscellany the following short account of an infant musician, Sophia Hofmann. This child, when only nine months old, discovered so violent an attachment to musical sounds, that, if taken out of a room where any person was playing on an instrument, it was frequently impossible to appease her but by bringing her back. The nearer she was carried to the performer the more delighted she appeared to be, and would often clap her little hands together in accurate time. Her father, who is a very industrious and ingenious musician, applied himself to the cultivation of these favourable symptoms. He taught her by a very singular process the names of the notes, and their situation on the harpsichord; and so successful were his instructions, in aid of her natural genius, that in less than twelve months, being then not more than a year and three-quarters old, she could, with tolerable correctness, play a march, a lesson, and two or three songs, besides a few bars of many other tunes, which she had accidentally heard. At the time I first saw her, which was in November last, she was two years and four months old, and had been under her father's tuition about a year and a half. She played a lesson of Stamitz, a gavot, the air of "Malbrouk," "La Belle Catherine," a German march, and many other tunes with surprising correctness, and, considering the weakness and diminutive size of her fingers, it is really unaccountable how she contrived to manage very distant intervals, and to scramble through difficult passages without interrupting the time or deranging the connection of the harmony. I observed that if she struck a wrong note she did not suffer it to pass, but immediately corrected herself. When she had played for about ten minutes she seemed inclined to quit the instrument, but on my desiring her to play "Malbrouk" again she readily complied, and, to my astonishment, transposed the whole, without the least hesitation or defect, into another key than that in which she had first played it.

It was with a good deal of trouble that she could be prevailed on to sing; but, having once begun, she continued voluntarily at intervals to accompany "How sweet in the woodlands," "Dans votre lit," and two or three other songs with her voice. When she touches a note which is very much out of tune she sometimes stops and laughs, but I have reason to think her ear is not so infallibly sensible of such defects as Crotch's is reported to be, for if the dissonant note be struck by itself, or, indeed, if it do not occur in one of her own tunes, she does not seem to be aware of it or to be affected by it. A gentleman, I remember, told me that having put his finger one day on an organ which was out of tune in a room where Crotch was sitting, the boy, then only three years old, turned away with looks of great uneasiness, and cried very vehemently when his brother attempted to bring him back to the instrument. He added that his ear was so exquisite as to enable him, when even an unskilful person pressed down nine or ten of the keys together, to name every note which composed the sound with great rapidity and accuracy. It would be injustice to neglected genius were I to lose this opportunity of reminding the public of what they seem to be ignorant—that William Crotch is still living and at Cambridge; and that this extraordinary boy, after maintaining a mother and a brother for more than nine years out of a life of twelve by the exhibition of talent which nature has, it is hoped, endowed him with for nobler purposes, is still left to rely on precarious bounty for his support. If we consider his origin and his unsettled course of living, his powers must appear very wonderful. At seven years of age he became his own instructor in the mechanical part of music, and so well has he succeeded that now, in his thirteenth year, he has almost finished an oratorio, which is said to contain such marks of invention and such sublime combinations of harmony as promise one day to give us what we yet want, an original English style. Independent, indeed, of his favourite art, he possesses an active and vigorous mind, which, under proper cultivation, may hereafter display a combination of talents rarely, if ever, found in a musician. The newspapers have lately been boasting of a laudable propensity among the rich and noble of the present day to musical patronage; will none of these step forward to rescue the name of Crotch from our already too copious catalogue of deserted genius?

But to resume. The little heroine of my narrative—Sophia Hofmann—is certainly more indebted to the persevering ingenuity of her father than to any effort of her own natural talents, for those extraordinary powers which she displays at so early an age; at the same time it ought to be observed that, had nature afforded a less favourable soil, the seeds of instruction could scarcely yet have taken root, much less have produced such promising fruits from an infant mind. She appears to be perfectly well acquainted with musical notation, for if you show her any tune which she can play, she knows it at the first glance, and will stop, her father tells me, at a wrongly pointed note. The foregoing remarks are hastily made, after a first visit. I mean, when I go to London, to study her more accurately; and will take an opportunity of giving you more particular information on a subject well worthy not only of public attention but of public patronage. B. A.

Next Week's Music.

THIS DAY (SATURDAY).

Afternoon Concert	Crystal Palace.	3
Afternoon Concert	Albert Hall.	3

MONDAY, 2.

National Concert	Albert Hall.	7.45

DEATH OF MR. WALTER BACHE.

It is with regret that we record the death of Mr. Walter Bache, after a short illness, on Monday afternoon, at 17, Eastbourne Terrace. Mr. Bache was a pianist of considerable merit, but he will chiefly be remembered as the champion in England of Liszt's music, which, but for him, would have been very little known in this country. With Mr. Bache, the advocacy of Liszt's claims to greatness was a kind of sacred mission to which he directed all his energy, much of his time, and much of his hardly-earned money; for it is well known that the annual concerts which he carried on for a number of years were given at a considerable pecuniary loss. These concerts were almost exclusively devoted to Liszt's music; several of the "Symphonic Poems," and the concertos in E flat and A, were here introduced to the notice of the public, which at first was very little inclined to respond to the call. The taste for Liszt's music was of slow growth in this country, and is even now far from firmly established. During the master's visit to this country, Mr. Bache was his constant companion, and was also one of the chief promoters of the scholarship founded in memory of Liszt at the Royal Academy. The friendship between master and pupil dated back as far as 1862, when Mr. Bache made Liszt's acquaintance, and stayed with him for the space of three years, after which he returned to England, and settled in London, as a pianoforte teacher of great reputation and extensive practice. As a pianist, Mr. Bache represented the school to which he belonged, and although he did not play with the brilliancy characteristic of Sophie Menter, Stavenhagen, and others of Liszt's pupils, his earnestness of purpose, his energy, and his unwearying study, made up for the absence of what Liszt would call *feu sacré*. Mr. Bache was born at Birmingham, in 1842, the son of a Unitarian Minister, and belonged to a thoroughly musical family. An elder brother, who was a composer and violinist of great promise, died at a very early age, and a sister, Miss Constance Bache, is also an ardent lover of the art, who amongst other things has translated the words of many of Liszt's songs. Walter Bache received his musical education at Leipsic, where he was a pupil of Moscheles, but the chief impulse and final direction of his studies he owed to the master to whom his subsequent life was devoted.

Music Publishers' Weekly List.

SONGS.

Angel and the Child, The (A to E) ...	Sidney Shaw ...	Woolhouse.
Aureola, The (C to F)	G. Byass... ...	„
Beyond the Shadows (A to E)... ...	Carlo Ducci ...	Ascherberg.
Can you Forget? (D to D)	Sidney Shaw ...	Woolhouse.
Guardami (E to F)	S. Emily Oldham	„
Loyal and True (C to F)	„	„
Serenade (E to F)	J. C. Forester	„
Twilight	J. E. Vernham	„
Valley of Dreams, The (C to F) ...	Zuccardi ...	Ascherberg.
Technical Exercises for the Pianoforte (Deppe)	Ehrenfechter ...	Weekes.
Birmingham and Midland Musical Guild, Report	...	Myers, Birmingham.

VIOLIN AND VIOLONCELLO.

Elégie	G. Saint-George	Woolhouse
Feuilles d'Album, 6 morceaux	„	„
Legende	H. F. Sharpe ...	„
Idylle	„ ...	„
Reverie by M. Bourne, Transcribed for Violin by	G. Papini ...	Ascherberg.
Revoir by M. Bourne, Transcribed for Violin by	„ ...	„
Romance in D	Sidney Shaw ...	Woolhouse.

NOTE FROM PARIS.

In the last scene of the fourth act of Benjamin Godard's new opera, "Jocelyn," the revolutionary tunes of the "Marseillaise," "Ca ira," and the "Carmagnole" are treated in a masterly manner during the procession of the condemned bishop to the scaffold, and there is no doubt that this part of the score will be frequently heard at concerts.

The Organ World.

ON FIGURED BASSES.

By Charles Joseph Frost, Mus. Doc., Cantab, Fel. Coll. Org.

Twenty years ago, or thereabouts, figured bass reading was an accomplishment but few trained musicians possessed. This was accounted for by its having dropped out of use, as far as published music was concerned, and so there was no need of the accomplishment, except to cathedral organists, who had to accompany some old music from the old scores which had merely the voice parts printed, and underneath which a figured bass was all that was supplied by way of accompaniment. Such a figured bass, in the absence of a more elaborated accompaniment, was a most necessary thing as it enabled the organist to grasp the harmonies of the score with much greater facility than the reading of the mere voice parts alone would afford.

Candidates for Fellowship at the College of Organists, who have to read a piece of vocal score in which the alto and tenor parts are printed upon the C clef, would doubtless also be grateful to the examiner, if they were to vouchsafe them a similar help, by means of a few figures put to the bass of that examination test. But, as figured bass reading forms a separate test, perhaps the examiners are wise in testing to the utmost the candidate's knowledge of, and facility of reading from, the C clefs without such extraneous aid, helpful as it might be.

Even in the present day the figured bass remains just as much a dead letter, as far as published music is concerned, as it was twenty years ago; but the increase and popularity of examinations has brought about a necessary cultivation of this accomplishment, as it is included in some of the schemes, so that a candidate's chances of success are much diminished, unless he or she goes up well prepared in this particular.

As no one in the present day dreams of publishing even an anthem or service, with merely a figured bass by way of accompaniment, students have had some difficulty in getting the necessary material for practice at such work They have been compelled to haunt old book stores for works at least a century and a half old, or to utilise all the harmony treatises that contained figured basses by way of exercises, or else to get up an accumulation of old examination papers. But such difficulties for future students will be lessened. Since the publication of such works as the National Society of Professional Musicians Book of Examination Questions, a book of the Trinity College examination papers, and one or two other kindred works, which will afford them a fair amount of material. One of our modern harmony books goes so far as to renounce the figured bass theory altogether, but considering its universal adoption for the purpose of harmony exercises, it is questionable wisdom to drop it altogether, and may result, in the long run, in such a book being fought shy of by students on this account. Of course it is well understood that a knowledge of harmony is indispensable to figured bass reading, which is a natural growth of it. It would be possible, of course, for one not having studied harmony to get a certain amount of acquaintance with the system of figuring the interval from the bass notes, and with such a knowledge to be able to play a little from a figured bass; but it stands to reason that the progressions must of necessity be faulty, for it would be impossible for such a one to properly prepare and resolve the discords, avoid consecutives, and the like, who had never learnt the laws on those subjects. It is also well understood that an advanced student will thoroughly know, from the figures, the harmonies that are intended to accompany a figured bass, if only time is allowed to think it all out, and work it out upon paper. But to do such a thing at sight at the keyboard, is a very different thing, and so means, in addition to all this, some hard practice at the actual work itself, which, though supplementary to all the rest, cannot well be gained by other means. Practice of this kind, in its earliest stages, should be in the simplest form, and contain nothing but common chords, then the addition of their inversions, and so add the more complicated harmonies by degrees. On this account, a very fair insight into the thing is obtained by going through the figured bass exercises of an ordinary harmony book, which thus approaches them systematically. When a little freedom in the art is obtained in this way, wider experience can be had by going through basses from other sources, which do not introduce the difficulties so systematically; for as such gradual approach to them is a help in the first place, so will it be necessary that no such help is forthcoming for the student in later stages. It would be more straightforward work too for him, if their was more agreement amongst those who write figured basses as to methods of doing so. The variety of ways of figuring to express the same thing, tends to make the task of playing at sight, from a figured bass, a more uncertain one than it need be. It must readily be assumed that the less figuring there is to be read, the better for quick sight reading, and on this account not one figure more should be put down than is actually necessary to express the harmony that is intended. With this object in view, it is generally accepted that all unfigured bass notes are to bear common chords, and that no figuring of $\substack{5\\3}$ or $\substack{8\\5\\3}$ is in the least necessary, except by way of contradiction of a previous harmony on the same bass note, or when either of these is affected by an accidental. In the inversion $\substack{6\\3}$ the simple 6 is universally accepted as quite sufficient to express it in all cases where the third is not inflected; but no abbreviation of the $\substack{6\\4}$ can be made while the single 6 is accepted for the first inversion, and the 4 for the suspension of a 4-3. To come to the dominant (or any other) seventh, the simple 7 expresses all that is necessary much more concisely than the full $\substack{7\\5\\3}$; the suspended 7-6 being merely the first inversion of a common chord with the root delayed, never includes a 5 (unless specially figured) like the plain 7 does when not followed by a 6. On this account the simple figuring 7-6 is ample, instead of the full $\begin{smallmatrix}7&6\\3&-\end{smallmatrix}$ Where the 5 is also suspended in this chord, or rather inversion, for it is the first inversion of a suspended 9-8, it must always be figured $\substack{7\\5}$ 6, though, perhaps, it may be safer and clearer, even though it is most undesirable, to put in one figure really unnecessary to show the resolution of the 5 in the figuring as well as the 7, by setting it thus: $\begin{smallmatrix}7&6\\5&6\end{smallmatrix}$. The inversions of the chord of the seventh (not the suspensions) are abbreviated thus: $\substack{6\\5\\3}$ to simply $\substack{6\\5}$ $\substack{6\\4\\3}$ to $\substack{4\\3}$ and $\substack{6\\4\\2}$ to simply 2. The late Professor Macfarren had a way of simplifying the figuring of last inversions of suspensions, and the suspensions of complete chords by simply drawing a line or lines horizontally from the figuring of the first of the two bass notes, and thus indicating the continuation of the intervals built over the first, for the second. In the case of the last inversion of a suspended fourth, $\begin{smallmatrix}5&-\\2&-\end{smallmatrix}$ was sufficient to show $\substack{5\\2}$ 6, and in the last inversion of a suspended ninth, $\begin{smallmatrix}4&-\\2&-\end{smallmatrix}$ did instead of $\begin{smallmatrix}4&5\\2&3\end{smallmatrix}$. To experts at this kind of thing such little things may not be very important but to the average student it is the saving of a thought, by the condensation of two thoughts into one, and so becomes a gain or facility in reading their figured bass. As it is an understood thing that harmonies only are figured, passing notes do not claim our attention. At the same time, it must be borne in mind that when a composer is writing a figured bass, which is his musical shorthand, he may wish a passing note here and there, which he may dot in now and then with a figure. To make this clear from doubt, and to show that it is really a passing note, the harmony notes should invariably be figured in addition, otherwise it is impossible for any reader of figured basses to discern what is intended. Everything that will clear a path of doubt and tend to set in the clearest and concisest manner possible the ideas intended is to be hailed with delight, as enabling a student to appear at his best when undergoing such an examination test. The times are not so far remote when the average candidate for the College of Organists' examination came well-primed up with his Bach fugue or Mendelssohn sonata; but his figured bass found him in sorry plight, and even if now there is not that close observance of that slow and steady time which is looked for, the subject shews that it is by degrees getting that attention which its importance demands.

ON REGISTERING.
IV.

The various branches of the art of registering may be formulated under these heads—organic, antiphonal, rhythmical,—as illustrative of form outlines, as showing up interweaved melodies or counterpoints, as orchestral or suggestive of other instruments than the organ. Then the work of stop-changing is naturally brought to bear upon the two great instrumental functions, the primary faculty of enunciating solo work and the secondary art of accompaniment playing. Certainly the first duty of the organ student in this matter is learning how to make what may be called organic combinations. This work is divided into two sections, one concerning the building up of foundation tone and superadded harmonic *strata*, the other the effective combination of organ tones, pure and simple, or more or less tinged with borrowed, or rather imitated, orchestral tone-colour effects. The study of this principal department of the business of registering demands long and patient attention, and an affection for, and understanding of, the genius of the instrument. Neglect of this study not only tends to the ineffective performance of classical organ music, but induces a too decided leaning towards imitative orchestration and a consequent loss of good organic style. The antiphonal and rhythmical views [of the art of stop-changing have a distinct bearing upon each other, as tone-contrasted sentences are for the most part divided into figures or sentences having measured or rhythmical proportions; though short figures and even single chords may at times receive antiphonal treatment. These linked together departments of the stop-changing art, like the related divisions the distinct enunciation of form outlines and the suggestion of orchestral effects, come very often under the head of manual changing, owing to the rapidity with which the changes have to be affected. Albeit, changes of manual and the employment of different manuals at the same time, are matters entirely to be ranged as registering. Antiphonal and rhythmical tone-changes call for a practised eye and a logical mind. Sentences have to be inspected or rather dissected, proportioned, and set clearly forth, very much as though they formed portions of musical propositions. Then, to advance a stage, the study of musical architecture or form is indispensable to the organist engaged in the work of enunciating the presentation and return of themes, not to speak of the more fragmentary utterances and reminders of the process called development. The registering for combined melodies or contrasted and interweaved counterpoints, call for both organic and orchestral knowledge regarding tone-colour effects, and admirable illustrations of this delicate art may be found in Bach's Sonatas. The orchestral or imitative effects demand not only a general acquaintance with orchestral idioms, but an intimate knowledge of the compass and powers of individual instruments.

E. H. Turpin.

MUSICAL ELOCUTION.
By G. Ernest Lake.
Section II.—INSTRUMENTAL ELOCUTION.

I feel I have already trespassed at such length upon your kind attention, that I will but briefly embody a few ideas upon the affinity of elocution with its purely instrumental interpretation. We all know that notes, even with their indications of light and shade, are but as statues of more or less beautiful appearance, and that it is the "perusing" as indicated by legato curves and slurs that can alone vivify and endue them with life, soul, and animate significance. It is not altogether beside the question to pause and ask whether some better sign could not be found to indicate the legato, and some better word to express it. For myself I am inclined to think the sign sufficient, provided another symbol such as the straight clamp used by Sir Sterndale Bennett could be universally used to indicate a bind or tie. At present the confusion caused is as frequent as it is mischievous. There is also undoubted need of a word to express the legato curve and the slur, and to define by a word the former as implying a rhythmic sentence, and the latter a word or syllable only; as it is, the two meanings are frequently and erroneously confused. I will, therefore, ask leave to express my meanings by the use of the aforesaid terms, curve and slur. We often hear it said that there is poetry in sculpture, which is true enough; but whether the statue be merely an abstract personification of beauty, and its poetry, therefore, merely subjective; or, whether, by representing definite action, its poetry be objective; yet that poetry is necessarily restricted in number of ideas. So also it is with painting. Abstractive music again is the same—in the croon of the wind, in the song of the waters, in the hum of summer insects; in all of these it is the poetry of Nature, doubtless understood of the Creator to whom it is addressed. But when music was formulated by the mind of man it became obedient to the laws of rhythm. "Rhythm"—I translate from Rousseau—is in music the difference of movement which results from "the quickness or slowness, the length or brevity of the time." Moore still more appositely calls it "The measured beat which marks the character and expression of music."

Music is, therefore, the rhythmical evoking, through the media of aural sensation of Idea, but differing from the poetry of speech in that, whereas ordinary poetry conveys much the same subject matter to all and sundry, music presents varied mental pictures to various hearers. By this means not only the doers of music, but the hearers also become poets for the time being—poets, great or little, according to the degrees of purity of soul and loftiness of mind. They are supplied with the framework of poetry in melody and rhythm. It only remains for them to add the subject. In hearing great oratory and in reading great books, I believe that it is often the music of the idea which lifts us to ecstatic heights, and that in listening to grand music it is the idea conveyed by the rhythmical sound which produces the delicious result. Whether the heights be those of joy or sorrow, the pleasure and its causes are the same. And now, if these affinities be acknowledged it remains to see how this rhythmical poetry is to be expressed or elocutionised—to coin a word—by instrumental musicians. In Dr. Stainer's primer of composition—which is strongly recommended for study by would-be executants as well as authors—it is shown how very frequently the finest thoughts of the greatest masters are set forth in the simpler measures of the most familiar hymn metres, and here let me say that I have the less hesitation in quoting from the excellent work just mentioned, because that before I was acquainted with it, I had been in the habit of explaining to pupils the phrasing of rhythm by the addition of words and metrical lines, according to the character of the music. Now whether we select sacred or secular verses (the word is used in its strict sense as implying not a stanza, but a line of poetry), their use illustraing the elocution of musical sentences, is enormous, and whilst again deprecating the application of any individual subjective idea or ideas to music, I venture to think that the temporary addition of truly poetical words to a students' edition of "songs without words," or the classical slow movements, would be of the greatest assistance to their proper elocutionary study. Such a word as to-morrow, set to notes which were covered with a slur, would at once indicate to the student where the proper accent should fall, and show why it is that the last note of a slur should be dactyllic, or, in other words, short and light.

It has been shown that loric production, or sustaining power is absolutely essential to vocal elocution; it is just as requisite for instrumental, and there is a direct analogy between the two. The art of cantabile playing—now-a-days, alas! so fatally neglected—is indispensible to him who would make his poetical utterances reach the breasts of his hearers. The preposterous notion that organ playing necessarily injures pianoforte touch, is now, happily, fast dying out, it was engendered in the days of imperfect organ mechanism, and has no longer a *raison d'etre* in these days of pneumatic "actions"—tubular or otherwise. The organist who is also a pianist, is the best possible executant of sustained and cantabile accrement. Hans Von Bülow has given his emphatic testimony to this, and for far higher authorities we gave Mendelssohn in practice, and Schumann in theory. We know how the latter advises all to neglect no opportunity of practising the organ; would that some of his numerous young lady worshippers would nowadays adopt his advice! I have never met with but one female pupil who had nothing to learn in the matter of legato touch and tone production, and it turned out that her mother (a friend of Moscheles) had made her, as a little girl, practice upon the harmonium.

(To be continued.)

SPECIFICATIONS.

NEW SOUTH WALES.

The following is the specification of an organ built by Messrs. Bevington and Sons, Rose-street, Soho, London, for All Saints' Church, Hunter's-hill, Sydney:—

GREAT ORGAN, CC TO G, 56 NOTES.

Double Diapason	16 ft.	Flauto Traverso	4 ft.
Open Diapason	8 ,,	Principal	4 ,,
Salcional	8 ,,	Full Mixture (various).	
Claribel	8 ,,	Trumpet	8 ,,

SWELL ORGAN, CC TO G, 56 NOTES.

Double Diapason	16 ft.	Harmonic Flute	4 ft.
Open Diapason	8 ,,	Principal	4 ,,
Hohl Flöte	8 ,,	Mixture (various).	
Bell Gamba	8 ,,	Cornopean	8 ,,
Vox Celestes	8 ,,	Oboe	8 ,,
Vox Angelica	8 ,,		

CHOIR ORGAN, CC TO G, 56 NOTES.

Dulciana	8 ft.	Suabe Flöte	4 ft.
Lieblich Gedact	8 ,,	Clarionet et Bassoon ...	8 ,,

PEDAL ORGAN, CCC TO F, 30 NOTES.

Open Diapason	16 ft.	Bourdon	16 ft

All Stops to CC.

COUPLERS.

Swell to Great.
Swell to Choir.
Swell to Pedal.
Great to Pedal.
Choir to Pedal
Pedal to Super Octave.

Three Composition Pedals to Great Organ. Two ditto to Swell Organ. Part Tubular Pneumatic Action to Great Organ. Front and side pipes decorated.

DONCASTER.

Description of organ erected in the Spring-gardens Chapel, Doncaster, by Casson's Patent Organ Company, Limited, Denbigh, two manual instrument, great and choir on lower manual (Casson's Patent):—

GREAT MANUAL.

Bourdon, 16ft. 58 pipes.
Open diapason, 8ft. 58 pipes.
Clarabella, 8ft. 58 pipes.
Principal, 4ft. 58 pipes.
Mixture, III. and IV. ranks, 220 pipes.
Choir to great.
Swell to great.

GREAT PEDALIER.

Quint, 10⅔ft., 12 notes in 10⅔ft. pitch; remainder in actual 32ft. from No. 1.
Open diapason, 16ft. 12 pipes, remainder from No. 2.
Bourdon, 16ft. from No. 1.
Great to pedal.
2 Composition pedals acting on all the above stops and couplers.

CHOIR ORGAN.

Dulciana, 8ft. 51 pipes to gamut G. [from 3.
Gedackt, 8ft. 46 pipes, bass
Flauto traverso, 4ft. 58 pipes.
Swell to choir.

CHOIR PEDALIER.

Bourdon, 16ft. No. 8 in duplicate.
Choir to pedal.

SWELL ORGAN.

Harmonic flute, 8ft. 46 pipes.
Viola, 8ft. 58 pipes (7 stopped)
Vox Célestes, 8ft. 46 pipes.
Gemshorn, 4ft. 58 pipes.
Trumpet, 8ft. 58 pipes.

SWELL PEDALIER.

Bourdon, 16ft. No. 8 in duplicate.
Swell to Pedal.

GENERAL ACCESSORIES.

2 Casson's Patent Pedal Helps.
2 Casson's Patent Manual Helps.
Swell Pedal.
Wind Indicator—signal,

OAK CASE.

The front prospect Pipes being in bright "spotted" metal.

SUMMARY.

Sounding Stops	16
Accessory Ditto	8
Total draws	24
Total pipes	897

The above Organ is constructed to carry out, so far as means admit, Mr. Casson's principles of Organ-building. These principles are as follows; those marked * being adopted in this case.

PRINCIPLES.

* It is necessary that each division of the Organ (Great Swell, &c.) be absolutely complete. To this end:—

1. * Each Division must have its special Pedal Division, called a Pedalier.
2. * All couplers are stops of the division which they augment, *e.g.*, Swell to Great a stop of the Great Organ, Choir to Pedal a stop of the Choir Pedalier.
3. * Combination actions must govern a complete division, *i.e.*, all the Couplers and other Manual and Pedal Stops.
4. The pipes of the Swell Pedalier must be in the Swell box.
5. * The stops of each division must form one group.

PRACTICE.

* More than one Pedal Clavier is impracticable; any Pedalier must therefore be attachable to it (to the simultaneous exclusion of others) by stud called a "Pedal Help."

* When two Manual Divisions are coupled, the Pedal Help of the augmented division must attach the Pedaliers of both.

* If a Pedal Stop be suitable for more than one division it must draw and work separately for each.

Any Pedalier may contain special melodic stops.

* Two or more Manual Divisions (called in this case sub-divisions) may be attachable to one Manual Clavier by Manual Helps. In this case the couplers must be allotted separately to each Sub-division, and each Sub-division is subject to all the above principles.

RECITAL NEWS.

NICE (FRANCE) AMERICAN EPISCOPAL CHURCH.—An organ recital was given on March 10th. Programme:—

Choral with Variations	Henry Smart.
Six Fugues on the name "Bach"—No. 2	Schumann.
Vocal Solo "The First Palm Sunday"...	J. Faure.
Mr. Charles Copland.	
Sonata No. 2	Mendelssohn.
Intermezzo	A. Macbeth.
Andante con moto.............................	Hesse.
Lied ohne Worte..............................	Mendelssohn.
Vocal Solo "There is a green hill"	Gounod.
Mr. George Aspinall.	
Marche religieuse	Gounod.
Movement from a Sonata....................	Dussek.
Chorus "Then round about the starry throne"	Handel.
Postlude (Triumphal March)...............	Westbrook.

Organist, Mr. B. Parsons, B.A. (St. John's College, Cambridge), and A.C.O.

ST. MICHAEL'S CHURCH, WHITBY.—An organ recital, by Mr. T. J. Hoggett, with vocal and instrumental items, was given on Monday evening, March 12th. Programme:—

Verset de Procession	Th. Dubois.
Sonata, No. 3	Mendelssohn.
Barcarolle (violin)	Spohr.
Mr. H. Hallgate.	
Solo, Quartette, and Duet, with Hymn from "Crucifixion"	Stainer.
Rev. W. Ingram, Rev. A. G. Austen, and Messrs. W. Walters and J. Beadnell.	
Barcarolle from 4th Concerto	Bennett.
Trio Violin 'Cello Organ	Rheinberger.
Messrs. Hallgate, Greenwell, and Hoggett.	
Toccata in G	Th. Dubois.
Anthem, "Turn Thy Face"	Attwood.
The Choir.	
Air, with Variations	W. Rea.
Violoncello Solo Sarabande Gavotte	G. F. Handel.
Mr. L. W. Greenwell.	
Cornelius March	Mendelssohn.
Postlude	

WHITBY WEST CLIFF CONGREGATIONAL CHURCH.—An organ recital was given by Mr. T. J. Hoggett, on Feb. 27, at half-past seven o'clock. Programme:—

Overture in E minor	G. Morandi.
Air, "Angels ever bright and fair"	Handel.
Miss Doughty.	
Adagio in D major	E. J. Hopkins.
Fugue in A minor	J. S. Bach.
Duet, "I waited for the Lord"	Mendelssohn.
Mr. Newbitt and Mrs. Watson.	
Cantilene in A minor	H. Salomé.
Gavotte in A major	A. Thomas.
Air, "O, rest in the Lord"	Mendelssohn.
Miss Coster.	
Toccata in G. major	T. Dubois.
Andante con variazione	W. Rea.
Quartette, "Glory to Thee, my God, this night"	Gounod.
Postlude in D	E. T. Chipp.

ST. NICHOLAS, COLE ABBEY.—An organ recital was given on Tuesday last, March 20, at St. Nicholas, Cole Abbey, by Miss Buck, a student at this college, of which the subjoined was the programme:—

Sonata	Salomé.
Allegretto	Gladstone.
Benediction	Saint Saëns.
Toccata	Widor.
Cantilene	Dubois.
Fantasia	Scotson Clark.
Offertoire	Léfébure Wely.

All the numbers were correctly and effectively played, especially the sonata by Salomé and the toccata by Widor. The next organ recital at this church will be on April 10 by Miss Edroff.

Dr. Stainer's "Crucifixion," with organ accompaniment, was sung at St. Mary's, Berkeley-square, on Maunday Thursday, 29th, preceded by a shortened evensong at seven o'clock. Mr. John E. West conducted, and Mr. H. C. Tonking presided.

CHATHAM.—Mr. H. C. Tonking gave a recital in the Congregational Church, on Wednesday evening, March 14. The following was the programme:—

Organ concerto in B flat (No. 2)	Handel.
(Introduction—allegro, adagio. allegretto)	
Toccata and fugue in D minor	J. S. Bach.
Gavotte in F, "Canon in the Octave"	Martini.
Judex, "Mors et Vita"	Gounod.
Gavotte in A, "Mignon"	Ambroise Thomas.
Grand chœur in D	Alex. Guilmant.

Mr. B. M. Carrodus and Mdlle. Vagnolini were the violinists.

WESLEYAN CENTENARY CHAPEL, DEWSBURY.—A recital on the grand organ was given by S. W. Pilling, Esq., on March 22. Vocalist, Miss Effie Thomas (Huddersfield):—

Fugue in E flat	J. S. Bach.
Andante (G major)	Batiste.
Air, "Jerusalem, Thou that killest the Prophets" (St. Paul)	Mendelssohn.
Fantasie pour orgue	Saint Saëns.
Allegretto	Mendelssohn.
Recit. and arioso, "I will sing of Thy great mercies"	Mendelssohn.
Marche funebre et chant seraphique	Guilmant.
Introduction and variations on "Pleyel's German Hymn" (M.S.) (By Desire.)	Lemare.
Andante solenelle, "Evening Prayer"	Smart.
Sacred song, "The City of Rest"	Pinsuti.
Marcia villereccia	Polibio Fumagalli.
Cantilène (M.S.)	Grison.
Overture, "Les Martyrs"	Donizetti.

Notes.

The ex-Empress Eugenie lately purchased of Messrs. Metzler and Co., Great Marlborough-street, one of Mason and Hamlin's Liszt Model American Organs for use in the Memorial Chapel at Farnboro', beneath which, in a Sarcophagus, repose the remains of the late Emperor Napoleon III., and the Prince Imperial.

An unusual course has just been taken by the Rev. A. Poole, vicar of Ryde, regarding the occasional presence of Dissenters in the church choir. For some time past, members of the Philharmonic Society of Ryde, including several Nonconformists, have assisted at special services in the parish church, out of goodwill towards their conductor, the organist. No objection seems to have been entertained until lately, when the vicar, wishing, perhaps, to make an example, gave an order that a lady, daughter of the present Mayor, should no longer be permitted to assist in the musical service.

The venerable Miss Gertrude Rapp, despite her seventy-five years, performed some excellent selections on the organ, at the eighty-third anniversary of the founding of the Economite Society, celebrated recently.—*Pittsburg Bulletin.*

The pitch of the great organ in the Springer Music Hall, in Cincinnati, is now being lowered about three-eights of a tone. Since the subject of a lower pitch was agitated a few years ago by the principal musical journals of the country, there has been a general concession to the demand. The change in this organ is made to accommodate the pitch of the orchestra, so that the instrument can be used at the coming May festival. This instrument, one of the largest in existence, has four manuals and about 100 stops.

Dr. W. Spark thus writes in the columns of a contemporary:—"Mons. Alexandre Guillmant has announced four concerts at the Trocadero, Paris, for the 5th, 12th, 19th, and 26th April, and this talented Parisian organist will introduce works chiefly by his favourite composers, Bach and Handel, though a fair sprinkling of contemporary composers will also be represented. But how is it that many beautiful compositions for orchestra and organ by the immortal Mozart—all charming, melodious, and effective—are not produced and brought to the front at these specialité concerts? It ought to be known that Mozart has written fifteen single movements for the organ with accompaniments for a small orchestra. Pieces of that sort, generally of a brilliant and melodious character, were performed at Salzburg during service, instead of the Graduales, until this custom was abolished in 1873 by order of the archbishop. The German editor who has compressed three out of these fifteen movements (published by Messrs. Breitkopf and Härte in their complete editions of Mozart's works) into a sonata, and has added the necessary marks for execution, with a cadenza, and hopes that they will be in this form a welcome addition to the scanty literature for organ and orchestra; the more so as they are original compositions by Mozart." Some of these works were heard at a lecture given by Dr. Sawyer before the members of the College of Organists.

Members and friends of the College of Organists are reminded that tickets (4s. each, exclusive of wine) for the Annual College Dinner, an important social and academical gathering, may be obtained at the college. The dinner is fixed for Monday, April 9th, at 6.30, at the Holborn Restaurant.

Recently Mr. Ernest Fowles, a well-known organist, was violently assaulted by the Rev. T. R. Smithson. The unhappy affair was duly reported, and much sympathy has been expressed for Mr. Fowles and his relatives.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next March 27th, the library will be open to members from 7 to 10; April 9th, "Annual College Dinner;" April 10th, Special Lecture, by Dr. E. J. Hopkins, on "The English Mediæval Church Organ;" April 24th, Lecture, by Dr. F. J. Sawyer, on "The Primary Rules of Keyboard Fingering;" May 22nd, Lecture; June 26th, Lecture; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

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I. B. Thornton,
Organist, Birstall, Leeds.

Cologne, July 16th, 1886.

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HERR J. RODENKIRCHEN.

To John Ainsworth, Esq. Organist, The Cathedral, Cologne, Germany.

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The Musical World.

LONDON: SATURDAY, MARCH 31, 1888.

TSCHAIKOWSKI AT THE PHILHARMONIC.

For the second Philharmonic concert, given at St. James's Hall, the directors had provided an attraction which, although less universally popular than Madame Schumann's appearance at the first, did not fail to draw a good audience, including many musicians of note. M. Tschaikowski, one of the leading composers of the Russian school, is at present visiting Western Europe, bent upon one of the pleasantest errands that can fall to an artist's share. With a liberality unknown in countries where the purse strings are in the hands of popular assemblies, the Russian Government has granted him a travelling stipend for no other purpose apparently than that he should see and be seen and heard by various nations. In the case of a famous composer such a journey naturally takes the form of a triumphal progress. For the last fortnight M. Tschaikowski has been the hero of musical Paris, where he has been fêted at public concerts and in fashionable drawing-rooms. On Thursday night he made his first appearance before an English public, conducting two of his own works and being received with every mark of distinction. The occasion was, indeed, one of more than merely individual significance. M. Tschaikowski comes to us as the representative of a school of music, young as yet and comparatively undeveloped, but all the more rich in promise because it draws its inspiration from distinctly national sources. Of that school very little is known among us. Glinka, its founder, is an honoured name in musical history, and an Italian version of his "La Vie pour le Czar" was recently produced at Covent Garden, though without much success. Rubinstein, the greatest of Russian musicians, is, of course, well-known in this country, both as composer and as pianist; but his name is German, and so, to a large extent, is his music. One must go to such composers as Borodine and Tschaikowski to arrive at the peculiar flavour of Slavonic art, and to realise that Napoleon's saying of the thin coating of civilisation that divides the Russian from the Tartar holds good in music also. What we mean is, not that the art of these masters lacks in any sense culture; they also have been trained at conservatoires and have imbibed the latest theories of the "advanced" German school; they are indeed mostly Wagnerians to the backbone. But through it all one feels that here forces quite distinct from Western civilization are at work—rhythms, which immediately suggest the dances of peasants, intervals and harmonies which point, through the medium of the Russian church service, to pentatonic scales and the modes of ancient Greece. It was this national *cachet* which chiefly interested English amateurs in the works of Tschaikowski which have been heard in London so far. Apart from this, he is a master of the orchestra, and his symphonies no less than his chamber music and his songs are marked by breadth of treatment and lyrical impulse Perhaps for the same reason he has been less successful in dramatic music. Among the very numerous works which this fertile composer has produced in a comparatively short space of time —he was born in 1840, and was 22 years old when he adopted music as a profession—there are several operas, the "Opritchnik," so called after the bodyguard of Ivan the Terrible, "Vakoula the Blacksmith," founded on Gogol's novel of that name, the "Enchantress," given to the world in November last, and others. But none of these has met with permanent success. Cesar Cui, himself a composer of note, in his interesting volume on Russian music states that Tschaikowski lacks dramatic force and dramatic style; that he wavers between the old school and the new, and that his music does not fit the words. As to all this we cannot speak from personal knowledge, as these operas are unknown outside Russia, but to judge by the general qualities of Tschaikowski's music these statements are intrinsically not unlikely. The works selected for performance on the 22nd, were not upon the whole well adapted to show the composer in the most favourable light. The serenade for stringed orchestra (op. 48), for example, is in no sense representative of his power. Those unacquainted with his symphonies might judge by this serenade that Tschaikowski is an elegant and graceful but not a very profound writer. Neither could they divine the rare beauty of orchestral colouring of which the Russian master has shown himself capable elsewhere; for such effects are of course out of the question where the wind instruments are absent. With one exception, moreover, there is not much that is Russian in this serenade. The first movement does not suggest any particular nationality unless the solemn theme with which it opens should be a reminiscence of some ancient hymn. The valse which forms the second movement is even less characteristic of Slavonic rhythms. Very fine in itself is the "Larghetto elegiaco" which ensues and which introduces a charming long-drawn melody with a pizzicato accompaniment more suggestive of a "Serenade" than anything else in the work. This in its turn is followed by the one exception above referred to—a Russian theme brimful of life and character and winding up with a perfect masterstroke, where the solemn melody from the first movement interrupts the merry bustle for a moment, soon again to be swallowed up by it. As a whole, the serenade is an ingenious and inspiriting piece of music, although, as we said before, something more continuous and significant might have been chosen for so important an occasion. Even less satisfactory was the second piece, a fragment from the Orchestral Suite No. 3, very charming in itself, but deprived of its true meaning by being torn from its context. The composer secured an excellent performance of both pieces, showing himself a good conductor, possessed of a remarkably clear and decisive beat. Especially the serenade was admirably executed by the fine string band of the Philharmonic, Mr. Carrodus playing a solo for the violin in first-rate style. Warm applause was in each case the inevitable result. Over the remainder of the concert we must pass very briefly. Like most Philharmonic programmes it was much too long, and the absurdity had been committed of winding up with a novelty, which we must on principle decline to notice. A juvenile symphony by Haydn, with a specially charming adagio, was well played under Mr. Cowen's direction, and M. Ondricek gave a spirited reading of Mendelssohn's violin concerto. Miss Eleanor Rees was the vocalist, and acquitted herself creditably in an air, "Be thou patient," by Smart.—*The Times.*

Correspondence.

COUNTERPOINT.

To the Editor of The Musical World.

Sir,—Now that a new President of the Royal Academy of Music has been chosen, and that a change has been made in the Professorship of Music at Cambridge, it is a fitting opportunity to protest against the excessive time and importance given to the study of counterpoint as hitherto taught in England. In the works of the most eminent living composers it is almost entirely neglected; the reign of fugue and the strict countrapuntal system have had their day, and while it is certainly desirable that the student should understand the principles which governed the compositions of great masters of a bygone age, it is not necessary that this system should be made the most important feature of musical education. The studies of harmony and rhythm ought both to be fully mastered before that of counterpoint, which, after all, is a mere matter of mechanical application, and may be excelled in by persons who have little or no natural gift for composition. All that can be said in this school of writing has been said by Handel, Bach, and their contemporaries; modern music depends on harmony and rhythm chiefly for its effects. Surely, then, education should keep pace with the times, and not be confined to perpetuating anachronisms. Hitherto the value of a man's work has been estimated here for the ingenuity of his fugal writing, the strictness of his canonical examples, and his general ability to manufacture combinations of phrases in triple or quadruple counterpoint. The disastrous effect of this upon English art has been but too apparent. There are plenty of men who can produce works, such as oratorios or sacred cantatas, in which they rely chiefly on these mechanical means for expressing themselves; but in how many of these works is it possible to find a single novel idea, a fresh and original melody, or indeed a melody that is not conceived in the most flattering, not to say abject, imitation of those of Handel and Mendelssohn! Dr. Stanford was one of the first and most eminent of those who have broken through the charmed circle of the prejudices and narrowness of the English contrapuntal school, and now that in his turn he is called upon to be a teacher, and what is more, a teacher who, by virtue of his position as a Professor at Cambridge, can have great influence upon musical culture and education, we look to him to raise our standard of thought to the level of modern times, and we can look to him the more confidently that he is connected with the Royal College of Music, which is doing such good work in the same direction. Counterpoint is necessary as an essential part of a musician's mental outfit, but it ought to be taught as modern musicians use it, and not in the manner of things past. Our epoch has produced such men as Wagner, Liszt, Dvorak, Gounod, and others, who can compare with any composers; and reverence for the dead is no longer a virtue which implies neglect of the living. The dead can do no more for us; it is to the living that we must look, to carry on the work of music, a few steps only it may be, towards the goal of perfection; and if we ourselves do not desire to be left behind, we must take care to know and understand their works. This, to a very great extent, is not the case with us in England; we are still, to a very large extent, slaves to the fetish of fugue. The first inquiry as to the merits of a new work on its production is not "Is it dramatic, and in sympathy with the subject?" or, "Are its melodies good and its orchestration musicianly and original?" but, "Has it a fugue?" If it has not a fugue, the rest goes for little; and so long as we have so few opportunities for hearing music, this spirit of narrow conservatism must predominate. In London and Manchester, and one or two other great towns where concerts are numerous and good, matters are far different, and new works of the most advanced school are constantly heard, but in the provinces such is not the case, and thought runs still in the narrow groove, and will continue to do so as long as musical education is carried on in the same antiquated manner.

There are far too many examinations and too few concerts, and though the former are profitable in a money sense to professors, who doubtless find in them a comparatively easy way of adding to their incomes, yet I venture to think that if the same money that is now wasted in examination fees were devoted to the maintenance of good concerts, the result would be better and more satisfactory in every way—even better than perpetuating and encouraging the race of fifth hunters, and contrivers of contrapuntal puzzles.

E.P.

HERR EHRENFECHTER'S LECTURE.

To the Editor of The Musical World.

Sir,—May I ask your kind permission to say a few words in reference to your recent report of my lecture on Deppe's method? Your correspondent asks the question: Can it be said that there was anything really "new" as far as essential particulars are concerned? He admits the existing diversity of opinion upon minor details among professors. But are not what he considers *minor* really *essential* details? The manner of touch, for instance, is a subject, the importance of which must be patent to anyone looking on pianoforte playing as an art. There can be no doubt that of the different modes of touching the keys, *one* only can be the best. If Deppe has succeeded in determining and defining this *one* touch, then this must be admitted as something *new*, inasmuch as he clears up a point not generally understood before.

There is one more remark on which, with your leave, I would like to say a word. Your correspondent says:—There is a difference in the quality of tone-production among pianists that must be regarded as altogether personal to them, and as scarcely to be taught, a difference intimately connected with the mystery of touch. Now, if I am correct in saying that there is nothing mysterious except that to which we are unable to assign a distinct cause, then there is nothing mysterious in the difference in the quality of tone-production, except to those who are unable to account for it. The quality of *tone* is absolutely the result of the quality of *touch*. Now, a beautiful touch is not a gift, but an acquirement. I am fully aware that the true-born artist will often do the right thing by instinct, as it were, owing to his natural keen sense for, and perception of, the beautiful. But, I maintain that with the large majority of players quality of tone-production, as almost everything else, is altogether the result of intuition.—Yours faithfully, C. A. EHRENFECHTER.

March 26th, 1888.

Concerts.

MISS EMILY SHINNER'S CONCERT.

Under distinguished patronage, and at the residence of a statesman in whom much interest at present centres, namely, the Right Hon. A. J. Balfour, M.P., Miss Emily Shinner's evening concert on the 23rd inst. was in every particular a satisfactory performance. Miss Shinner allotted herself no slight task in the interpretation, as leading violinist, of Schubert's A minor Quartet and Brahms's Quintet in F minor, besides Beethoven's Romance in G, a legitimate opportunity of showing the violinist's purity of tone and charm of phrasing. Miss Shinner should certainly be commended for choosing this last as a solo in preference to one of the many tricky modern compositions so much in vogue amongst *virtuosi*. The results of these several performances fully convinced those present that this lady violinist, a pupil of Joachim, had not over-estimated her resources. She was ably assisted by Miss Lucy Riley (second violin), Miss C. Gates (viola), and Miss F. Hemmings (violoncello). Mdlle. Janotha, an able exponent of whatever she undertakes, contributed Schumann's pianoforte suite, "Carnaval," besides rendering valuable aid in Brahms's Quintet for pianoforte and strings. The vocal pieces which varied the instrumental portion of the programme, comprised songs by Brahms and Kjerulf, ably rendered by Miss Marguerite Hall.

MISCELLANEOUS.

The Wimbledon Musical Society gave Handel's Oratorio "Samson," in the Lecture Hall, March 22nd, the only professional vocalist engaged being Madame Clara West, whose clear, bright, and flexible soprano voice gave excellent effect to "Ye men of Gaza," and "Let the bright Seraphim." The other solo parts were very creditably sustained by the members of the choir and the chorus accompanied by small band and pianoforte, did justice to the conductor, Mr. W. Sumner.

The special constable has hung up his truncheon and taken the pipe of peace. Amateurs and members of the musical profession gathered together at the Cannon Street Hotel on Monday evening last, under a committee of management, composed of some of the City Special Constables, and gave a "smoking concert" in aid of the funds of the Police Orphanage. Amongst the singers were:—Miss Fanny Joyce, Miss Rose Lee, Chief Inspector Littlechild, Mr. H. Prenton, Mr. Miles Mole, Mr. J. Fuller, Mr. Leo Stormont, Mr. Herbert Sims Reeves, and Mr. Ernest Reeves.

On the afternoon on last Saturday, a great army of London Sunday School singers, some fifteen hundred strong, besieged the Albert Hall. The programme consisted of works by Handel, Mendelssohn, Schumann, John Hullah, Henry Leslie, Cowen, Farrant, and others, and was performed by the London Sunday School Choir, and the London Sunday School Orchestral Band. Mr. Luther Hinton conducted. The choir has been formed for the purpose of improving singing, and seeks to cultivate Christian union amongst Christians of all denominations. A Midsummer Festival will be held at the Crystal Palace on June 13th.

TERRY'S THEATRE.

Not many years ago a theatre, celebrated for the finished manner in which pieces of a more or less emotional character were produced upon its stage, suddenly gave signs of a radical change of tactics, the wisdom of which at that particular time was vindicated by the result, and went boldly in for rollicking farce. Last week, at Terry's Theatre, the walls of which have for several months re-echoed with laughter at the comic woes of an eccentric woman-hater on the brink of bigamy, exactly the reverse of this process was witnessed, and certainly those who saw, or thought they saw, cause for regretting the one will have every reason for congratulating themselves upon the reaction in public taste indicated by the other. In both cases the transforming magician was Mr. Pinero, one of the cleverest and most weatherwise of contemporary playwrights, who, in his domestic drama "Sweet Lavender," has now given to the stage a simple homely story, so full of human interest, such a veritable gallery of living portraits, suggesting to a certain extent the methods, humour, and sympathetic insight of several of our greatest English novelists, but nevertheless possessing a distinct individuality of their own—that the playgoer must indeed be jaded, and his taste vitiated by a long course of unhealthy stimulants who shall fail to extract enjoyment from this bright, kindly, and eminently wholesome piece. For such enjoyment to be complete the piece must be seen at least twice, not only for the sake of the many good things in it, but by reason of one fault. Mr. Pinero has several times before given proof of a secret fondness for mystifying his audience, even in parts of a play where a full comprehension of the situation is actually impeded by the process. The element of surprise is one thing, utter bewilderment another; and there can be no hesitation in saying that by the withholding of information as to the past history of Ruth Rolt—"Sweet Lavender's" mother—which could have been so easily given at an earlier stage, the interest surrounding that character comes to be of a somewhat shadowy kind, with more or less detriment to the general effect. But neither this nor the fact that the dialogue, always admirable, is on occasions perhaps unduly prolonged, will be allowed to weigh against the success of a piece which, even at its weakest moments, far surpasses in interest and quality of workmanship the sort of mental fare to which playgoers of the present day are so often accustomed. With quick perception of the special aptitude of his interpreters—one of the most essential talents for a successful dramatic author—Mr. Pinero has provided in the generous-hearted, dipsomaniacal barrister, Dick Phenyl, in whose chambers in the Temple the scene is laid, a part exactly suited to Mr. Terry's now familiar oddities of manner and utterance; and well supported as he is, it is still not too much to say that he is the life and soul of the piece. But the idiosyncracies of the other personages of the little drama are so marked; each is in its way such a perfect well-rounded bit of character painting, that the mind is apt to revert afterwards from one to the other, with a strong impression that each of them, if taken alone for the central figure of a comedy, would be almost sufficient to ensure a success. Where is there to be found, on the stage, a more lovable specimen of English girlhood, bright, clever, true-hearted to the core, than Clement Hale's former sweetheart, Minnie, so delightfully rendered by Miss Maude Millett? Or who could refuse sympathy to the frank, trusty young lover, Clement Hale (Mr. Bernard Gould), or to the worthy Dr. Delaney, a fashionable physician of Thackerayan type, impersonated to the life by Mr. Alfred Bishop, or Mr. Brandon Thomas's capital conception of the retired banker, Mr. Geoffrey Wedderburn, not forgetting a hearty young American (Mr. F. Kerr), Mr. Maw, the solicitor (Mr. Sant Matthews), and Mr. Bulger, the wigmaker (Mr. T. C. Valentine)? In the part of "Sweet Lavender" Miss Norreys was, as usual, charming, but at times, it must be confessed, just a little stagey; and sympathetic as this young actress always is, one misses some of the spontaneity she has been accustomed to show in lighter *rôles*. A word of appreciation is also due to the thoroughly artistic acting of Miss Carlotta Addison in the somewhat difficult part of the housekeeper, Ruth Rolt. To sum up, this is a very full play, and were we condemned to attend for a number of successive nights some theatre now open in London to be elected by ourselves, our choice would unhesitatingly fall upon "Sweet Lavender."

FOREIGN.

MILAN, March 9.—A very unlucky season that at La Scala! Things do not go well at all there, and I may suppose that the impresario Lamperti is reciting the *mea culpa, mea maxima culpa*. Be this as it may, there is one deplorable fact, viz., that with such an enormous subvention as that given to La Scala, we should not have had such bad performances (with the exception of "Favorita"), such poor stage mounting, such a deficiency of artists. The would-be "stars"—I mean Gayarre and Madame Kupfer-Berger—have altogether fallen short of general expectations. The orchestra itself played badly now and then, as if seized by the general epidemic, and in one instance ("L'Africaine") rousing loud demonstrations among the audience a few nights ago. Well, "Lohengrin" was said to be the *solatium* of the subscribers, and everyone has been on the look-out with anxious expectation. I am sorry to say the result was not satisfactory. When, fifteen years ago, that work made its first appearance on the same stage, with a very fine *ensemble* of interpreters, one might have thought the last day of the world had come. The vast La Scala, crowded with most distinguished people—citizens and guests—became the arena for a savage fight, and "Lohengrin" lost its life in expiation. That was the epoch of anti-Wagnerism, and anything in the Italian school fell far short of imagination; no one then thought of a musical drama as the new exponent of lyrical art. Of course, part of the audience was anxious to do justice to the beautiful work, the more so that it had been finely performed; but it was of no use, and the few had to withdraw from the field. The course of fifteen years of strong artistic life has led to many improvements, and the so-called new school has begun to attract more general attention. So, when it was decided to revive "Lohengrin," people went to La Scala as for a new work deserving the deepest attention and curiosity. But what use were the good intentions of the audience (it was a grand house last night), seeing that the interpreters of the powerful work were, with very slight exceptions, shamefully deficient. This was, of course, a matter of life or death; and it may fairly be said that this time the work did not fall, but that a considerable part of the audience would have greatly relished it but for the imperfect performance. Gayarre and Kupfer-Berger (an Elsa of renown) have been found much inferior to their fame. Only Signor Battistini (Telramondo) and Signora Vidal (Ortruda)—who sang for the first time on the stage of La Scala—were correct, intelligent, and faithful to their respective characters. The orchestra, though much applauded in several numbers, was not vigorous enough; and the chorus though very good musically, moved about like puppets. As to the scenery, I may mention as an instance, the alcove in the third act, which was painted, probably to save the expense of making a real one. The numbers which were most appreciated were the prelude (encored), the chorus preceding the arrival of the Swan (encored), the sestet, and finale of the first act; the duet between Ortruda and Telramondo, the air of Elsa, *Aurette che si spesso*, and parts of the duet between Elsa and Ortruda, in the second act; the prelude to the third act (encored), the duet between Elsa and Lohengrin, the narrative of Lohengrin, and some other parts. At the end of each act and of the opera, Signor Faccio and the artists were called before the curtain. Had the performance been as good as that of 1873, I am sure "Lohengrin" would have been received enthusiastically. To-night we shall have the second trial, and in a few days the first of a "nuovissima": "Nestorio," by Maestro Gallognani, already mentioned by me. At the Manzoni Theatre we have a very good series of operas: Gounod's "Romeo and Juliet" and "Sonnambula," beautifully given, and well attended. Verdi's "Otello" has made its second appearance in Rome, at the Costanzi, with Tamagno, Maurel, and Signora Borghi-Mamo. Useless to say that the splendid work met with the most perfect success.—GUILIO A. MANZONI.

BERLIN, March 9.—Dr. von Bülow has been elected honorary member of the Berlin Association of Professors of Music, which says something for his popularity here. A new symphony by Gernsheim, No. 3, was played at the eighth Philharmonic Concert, the composer conducting. It appears to be a work of unequal merit, the effect of its many beauties being now and then nullified in the length and intricacy of the working out. Opinions for and against this new work were expressed with considerable freedom after the performance, but, on the whole, Herr Gernsheim may be pleased with his reception. The rendering of the overture to "Der fliegende Holländer," was remarkably fine under Von Bülow's bâton. Goldmark's new E flat MS. symphony was heard for the first time in Berlin at a popular concert in the Philharmonic. It is a very brilliantly scored work, but wants depth. Herr Kogel conducted.—Two interesting vocal recitals have been given lately by Herr Gura and Fräulein Spiess respectively.—Rubinstein's "Sulamith" will be given at the last Symphony Concert, April 18, at the Royal Opera House.—16th. The death of the Emperor has been mourned here with musical honours, as behoved a musical city. The service at the Philharmonic comprised a Chorale by Bach, arranged for wind instruments, Gluck's "De Profundis," a memorial sermon, the Emperor's favourite hymn, "Wenn ich einmal soll scheiden, Beethoven's "Elegischer Gesang," and Dead March from the "Eroica" Symphony. Von Bülow, at the Philharmonic Concert he shortly afterwards conducted, chose the following orchestral pieces as appropriate to the occasion: Brahms's Tragic Overture, Wagner's "Kaisermarsch," and the "Eroica" symphony. The Philharmonic Choir, under Herr Siegfried Ochs, are rehearsing Bach's Passion according to St. Luke, which they intend to give publicly after Easter. The authenticity of this work is disputed, and perhaps a new light will be thrown on the question by the effect of this first performance. Herr Scharwenka intends to repeat Berlioz's Requiem for the fourth time on the 31st. The theatres are closed until the end of the month.

LEIPSIC.—The memorial concert given at the New Gewandhaus included a new MS. Trauermarsch by C. Reinecke, Chorales by Bach, fourth movement of Schumann's E flat symphony, and Cherubini's "Requiem." Frau Lucca entered upon her engagement here as Frau Fluth, in Nicolai's "Merry Wives."

ST. PETERSBURG.—A new orchestral suite by Cesar Cui has been given at the seventh Symphony Concert. The work consists of four movements, Tema con Variazioni, Quasi ballata, Scherzo, and Marcia. This composer has struck out a line for himself, but his originality, though evident, is not equally attractive throughout the work. The Czar and Czarina visited the Conservatoire recently, and seemed greatly pleased with the classes and lessons they "inspected." The Czar and the Court attended a charity concert conducted by Rubinstein, with the result that 10,000 rubles profit was made. Glinka's music to "Fürst Holmsky" was included in the programme.

DEATHS.—At Villefranche, aged 73, Louis Barrielle (Bonvoux), vocalist.—At Pau, aged 85, Charles Delprat, professor of singing, &c.—At Turin, aged 77, Leonardo Moja, professor of the violoncello.—At Berlin, Hans Richter, dramatic author (not related to the great conductor of that name).—At Verona, aged 35, Ernesto Pastorelli, composer.—At Udine, Pietro Zugolo, musical instrument maker.—At Verona, Paolo Bombardi, professor of singing and composer.—At New York, Richard, member of the French opera troupe.—At Paris, aged 73, Bérand, singer in opera and professor.—Suddenly, at St. Petersburg, Mme. Bitchourine, member of the Russian opera.—At Berlin, Heinrich Söhlmann, once singer at Royal Opera.—At Mittweida, aged 60, F. A. Böhme, trombone player.—At Weiz, aged 74, Hanns Sutter, composer of choruses.—At Riga, aged 68, Emilie Auguste Flintzer-Haupt, formerly of the Mannheim Opera.—Ernest Halven, conductor and composer, aged 40.—At Saint Dié, Feb. 13, J. R. Grosjean, organist and editor of the *Journal des Organistes*.—At Milan, aged 82, Antoinetta Galzerani, once prima donna.—At Inglau, Therese Braunecker-Schäfer, singer of operettes in Vienna.—At Chur, aged 75, J. A. Held, and at Shaffhausen, Ludwig Klassen, professors of singing.

PROVINCIAL.

MANCHESTER, March 20.—On Thursday evening, March 8, the concluding concert of Mr. Hallé's thirtieth season occurred. The audience, as might have been expected, was very large, and enthusiastic to a degree; every appearance of Mr. Hallé was the signal for a hearty burst of applause, which was evidently intended to make him feel that all present fully appreciated the value of his services to our city. Those who can recall the condition of music in Manchester before Mr. Hallé came, must shudder to think of what we might have been now had it not been for him. The present concert was in no way inferior to those which have made him so much honoured amongst us. Perhaps the most important item of the programme was Beethoven's Triple Concerto, for pianoforte, violin, and violoncello. The executants were Madame Neruda, Mr. Hallé, and Signor Piatti, and the conductor, to the infinite delight of everybody, Herr Joachim. The concerto is not by any means the finest product of Beethoven's inspiration, but it is far too good to be uninteresting, and the largo is of great beauty. The performance of the work was admirable, with the exception of a slight slip on one occasion on the part of Madame Neruda. For this however she much more than atoned by her rendering of the adagio from Spohr's 9th Concerto. In this she displayed a delicacy, a purity of tone, and a perfection of phrasing that were quite unsurpassable; and we could not help thinking that even Joachim, who was in the audience, must have envied her wonderful pianissimo. Signor Piatti gave a melody of his own, entitled "Ossian's Song," which was so well received as to secure him an encore; and just near the end of the concert Mr. Hallé played two well-known pieces by Heller. He was of course enthusiastically recalled, and gave as an encore Chopin's "minute" waltz. The vocalist was Miss Liza Lehmann, a lady who possesses a soprano voice of great beauty, though somewhat lacking in volume. She sings with an unusual amount of refinement, and her rendering of Saint Saëns's beautiful air "Thou, O Lord" was in the highest degree artistic. In the little speech which the enthusiasm of the audience made it necessary for Mr. Hallé to make at the close of the concert, a noteworthy and regrettable thing was his announcement that in consequence of ill-health Herr Straus had been compelled to resign his post of leader of the violins. Herr Straus fulfilled this responsible duty so efficiently that it will be difficult to find an adequate substitute.—The chief feature of the Gentlemen's Concert on Tuesday last was a trio for pianoforte, violin, and horn, by Brahms (op. 40). The difficulty of the combination has been overcome by the composer in a masterly manner, and the trio is undoubtedly a very fine specimen of his work. The opening andante seems a little involved, at a first hearing, but the remaining movements—the scherzo, the adagio mesto, and the finale, in which he has availed himself of the horn to give a strong suggestion of a hunt—all these are extremely interesting. In the hands of Madame Neruda, Mr. Hallé, and Herr Paersch, the trio was admirably performed, and created a very favourable impression. The other concerted pieces comprised four "Märchenerzählungen," by Schumann (op. 132) for pianoforte, violin, and viola (viola, Herr Straus), of which the third (Moderato, con molt' espressione) was the most interesting, and a pianoforte quartet in G minor, by Mozart (violoncello, M. Vieuxtemps.) Solos were also contributed by Mr. Hallé and Madame Neruda.

BIRMINGHAM, March 26.—The Carl Rosa Opera Company are announced to give twelve evening and three morning performances at the Theatre Royal, commencing on Easter Monday, April 2. Their *répertoire* will include Meyerbeer's "Robert le Diable," a great novelty which our local music lovers will highly welcome, and undoubtedly will prove a source of great attraction. Another new comic opera was produced here last week by Messrs. Shiel Barry and Hogarth's Comic Opera Company, entitled "Gypsy Gabriel, the libretto by Walter Parke and Wm. Hogarth, the music by Florian Pascal. The want of originality is the chief characteristic of this romantic comic opera, founded on one of Walter Scott's novels. The comic element is developed to such a degree that it borders on pantomime business. At the Grand Theatre, Mr. Jacobowski's specially organised "Erminie Company" did capital business during the week. This charming operetta still holds its own, and the present company is in every way competent, the chief parts being taken by excellent artists, such as Miss Esmée Lee, Miss Maggie Duggan, Messrs. Tom Poulton, George Marler, &c. The Clef Club gave again an excellent Chamber Concert at their club rooms. The chief works for performance were in the hands of local able artists. Prout's Pianoforte and String Quartette No. 2 in F, recently produced at the Guild Chamber Concerts, was the opening item. Messrs. Troman, Sück, Griffin, and Owen gave a capital reading of it. A new young deep baritone, Mr. H. C. H. Peacock, was heard for the first time and created a great impression. He possesses a magnificent full and rich voice, and sings, for one so young, with remarkable self-possession. I hear that Mr. Carl Rosa has engaged him, and he is to take the part of Fernandez in "Trovatore." He is under 20 years of age, and studied with the late Mr. Welch. The Annual Invitation Concert of the Clef Club will take place at the Midland Institute Lecture Theatre on April the 10th.—O.P.

ENNISKILLEN.—A Ballad Concert was given here on March 21st, in which Miss Frederika Taylor, Mrs. H. Irvine, Mr. Drummond Hamilton, Major Irvine, and Mr. Charles Kelly took part. Mr. Charles Haydn Arnold played as pianoforte solos Mozart's Fantasia Sonata in C minor, and Mendelssohn's Capriccio in F sharp minor. Mr. Matthew Arnold conducted.

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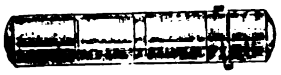

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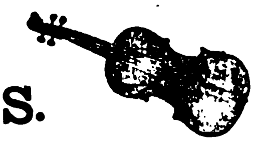

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NOTICE TO ADVERTISERS.—*Advertisements should be sent not later than* 5 *o'clock on Wednesdays, to the Office,* 12, *Catherine St Strand.*

Facts and Comments.

The death of Mr. Bache was even more sudden and unexpected than appeared from the obituary notices. Even as late as Monday afternoon his medical man did not apprehend any immediate danger, and looked upon the case as one of simple chill, somewhat aggravated by the patient's nervousness. His sisters, who were with him in the afternoon, took a cheerful view of the case. Later in the evening, however, the symptoms became very grave, and a messenger was despatched to an intimate friend of Mr. Bache's, at a Monday Popular Concert, who, when he arrived at the house, found him dead.

By Mr. Bache's own desire, the funeral was conducted in the quietest manner, and no special invitations were issued to persons outside the family circle. Nevertheless, a numerous group of musical and personal friends assembled at the side of the grave in the Hampstead Cemetery on Saturday afternoon. The Rev. Dr. Sadler, of Rosslyn Hill Unitarian Chapel, Hampstead, officiated and delivered an address. The chief mourners were the two brothers and the two sisters of the deceased gentleman, together with Mrs. Alfred Bache, Mr. Russell Martineau, Mr. A. Higginson, Mrs. Edward Higginson, and Miss Martineau, relatives. The Royal Academy of Music, of which the deceased was a professor, was represented by Dr. A. C. Mackenzie, the new Principal, Dr. Charles Steggall, Mr. Thomas Trelfall (chairman of the committee of management), and Mr. Lamborn Cock, the treasurer; Mr. Stanley Lucas represented the Royal Society of Musicians, and amongst others present were Mr. John Francis Barnett, Mr. Franklin Taylor, Mr. Hartvigson, Mr. Carl Armbruster, Mr. Eaton Faning, Mr. W. Shakspeare, and Mr. Littleton.

Knowing it to be unfounded, we made no reference to the rumour which had been copied from the French papers into a number of English journals, to the effect that Madame Albani had been engaged by MM. Ritt and Gailhard for the Grand Opéra. That rumour is now contradicted officially, but those who set it afloat continue to assert that there "must have been something in it," and state as proof of their assertion, that M. Gailhard went to Antwerp to witness a performance of Gounod's "Romeo and Juliet," at which Madame Albani sang the heroine, and which the composer conducted, losing, by the bye, his way in the score and very nearly causing a breakdown. But, surely, between hearing a prima donna and engaging her, or even offering her an engagement, there is, as between the cup and the lip, many a slip.

The custom of giving concerts spirituels, or, as we should say, concerts of sacred music, during Holy Week, is gaining ground in Paris, and on Thursday and Saturday last week two interesting performances of that nature took place at the Opéra Comique. Two compositions by Gounod, the paraphrase of the psalm, "Super Flumina Babylonis," and a concerto for the piano pedalier, the latter neither sacred nor *spirituel*, were included in the programme, conducted by the composer. Verdi's "Requiem Mass" was also performed, with Mesdames Isaac and Deschamps, and MM. Talazac and Fournets as solo-quartet. This compares favourably at any rate with our eternal "Messiah," and the "Gems from the Oratorios."

In London the usual number of Good Friday concerts took place. At the Albert Hall, "The Messiah" was given in the presence of the Prince and Princess of Wales and the Royal family, Madame Nordica, Madame Belle Cole, Mr. Piercy, and Mr. Watkin Mills singing the solo parts. At the concert given under Mr. Ambrose Austin's auspices, at St. James's Hall, Rossini's "Stabat Mater" was, amongst other things, given, Mrs. Hutchinson, Madame Patey, and Messrs. Lloyd and Santley representing the solo quartet. At the Crystal Palace also the sacred concert was very numerously attended.

Following the example set by St. Anne's, Soho, St. Andrew's, Ashley Place, celebrated the evening of Good Friday by a performance of Dr. Stainer's "Crucifixion." St. Andrew's is a grand building for sound; the quality of the boys' voices was clear and bright, and the bass recitations were very finely rendered. The Easter Day services at Southwark Cathedral (which was crammed during High Mass) included Mozart's Twelfth Mass. Beethoven's Mass in C was sung at the Church of the Jesuits, Farm Street.

Bülow will not, after all, conduct the two last Philharmonic Concerts of the season. He is said to have said that he was not going to act as substitute for Mr. Cowen. He might have thought of that before, in which case he would have saved some disappointment and printer's ink.

Mr. F. K. Hattersley, the young composer, is about to start for Germany, to take lessons from Rheinberger.

Karl Formes, the veteran bass, who enchanted our forefathers and grandfathers as Sarastro, Marcel, Leporello, and the Cardinal in "La Juive," has arrived in London, and will try once more the fortune of the stage, under Mr. Harris's auspices He is seventy-two years of age. But this is not as formidable in the case of a bass as it would be in that of a tenor.

It is with mixed feelings that one comes upon the number of English names figuring in the list of those who took part in the recent examination of the Leipsic Conservatoire. Thus, Miss Mary Evans, of Brighton, played the pianoforte part of Beethoven's E flat trio; while Miss Mary Logan, of Cambridge, is said to have rendered Mozart's D minor concerto in a "neat, self-possessed manner, leaving only greater emotional depth to be desired." Miss Alice Brown, of Portsmouth, and Miss Henrietta Jonas, of Edinburgh, are also mentioned in more or less favourable terms. Why, one asks, did not these young people stop at home to get such information as can be had at a first-rate music school? Sir George Grove, Mr. Mackenzie, Mr. Weist Hill, and others whom it may concern, please make a note of this.

We have received for review that useful book of reference and mine of information on newspaper matters, "Sell's Dictionary of the World's Press, for 1888." Articles such as that relating to the law of libel in newspapers, by Blake Odgers, The Rise of Provincial Journalism, by H. R. Fox Bourne, and others, will be greatly appreciated by newspaper men; while the plentiful illustrations, and the lighter portion of the letterpress with its details of curious information, make the volume as entertaining as it is valuable.

In the slight pause or breathing space which mercifully divides the winter from the spring musical season, it will be useful to make a note of the dates of the approaching Richter Concerts. They are May 7, 14, 28; June 4, 11, 18, 25; July 2 and 9. and are held under the direction of Mr. N. Vert.

The Bath Philharmonic Society, of which Sir Arthur Sullivan is the president, and Mr. Albert Visetti the musical director, announce a Festival Concert for April 11. Mr. Cowen's "Ruth" will occupy the larger share of the programme, which is to open with Mr. J. Humphrey Anger's XCVIth Psalm, each work conducted by the composer. A strong band of instrumentalists, led by Mr. Van Praag, has been engaged, and the solo vocalists include Miss Anna Williams, Miss E. M. Walker, Miss Hope Glenn, Mr. Edward Lloyd, and Mr. Watkin Mills.

The Oswestry Musical Festival, established in connection with the Oswestry School of Music, founded by Mr. Henry Leslie, was held on Monday, in Powis Hall, Oswestry. Lord Harlech presided. The banner of honour and ten pounds, with a silver medal to the conductor, were awarded to the Lodge and Bronygarth Choir. The ladies' banner was competed for by the Llanymynech Choral Society and the Llansaintffraid Choral Union. The banner and four pounds were awarded to the Llanymynech Choir. The juveniles' banner, with prize of three pounds, was awarded to the Lodge and Bronygarth Choir. The final competition was for the town banner and ten pounds, with silver medal to the conductor. This was limited to Welsh choirs; the Zion (Oswestry) Choral Society and the Oswestry Philharmonic Society competed. The Philharmonic Society were awarded the prizes. This choir having now won the town banner three years in succession, it becomes their own property. The adjudicators were Mr. Timothy, master of music at Eaton, and Mr. Mills. At night Mr. Henry Leslie conducted a performance of the "Messiah," the soloists being Miss Annie Roberts, Miss Squires, Mr. Maldwyn Humphreys, and Mr. T. Bott.

Something fresh in musical literature has reached the office in the shape of the February number of the "New Zealand Musical Monthly." It gives a great deal of information on band matters in the Colony, and we wish it all the success it deserves.

The March number of "The Cosmopolitan," an illustrated magazine published monthly in New York, contains a valuable article on the German opera in New York, by Henry T. Finck, the well-known musical critic.

The death is announced, at Paris, of Madame delle Sedie, the wife of the celebrated baritone. Her maiden name was Marguerita Tizzoni, and she was well-known on the operatic stage many years before her marriage.

Eugène d'Albert has given a recital in the Salle Erard, which proved to be one of great interest. The young pianist's execution of a Chopin polonaise and of a Liszt fantasia were especially admired.

An excellent comic opera has been produced at the Gaité, "Le Bossu," founded on Paul Féval's novel, with music by Grisart. The Gaité is not the theatre where one expects to hear the best music, so that M. Grisart's clever and characteristic score was doubly welcome as a surprise.

It seems to be a difficult matter to provide M. Massenet with a suitable libretto. M. Victorien Sardou writes to "Le Temps," saying that his first idea had been to find a subject in the Egyptian Campaign—"Kléber en Egypte"—but that the cruel necessity of cutting off the beards of the chorus singers was pointed out to him as inevitable in the representation of the clean-shaven Republican soldiers, so that, out of respect to the said beards, M. Sardou abandoned this plot. The picturesque possibilities in a subject drawn from the Conquest of Mexico by the Spaniards next occurred to the librettist, but were rejected by the composer. M. Sardou then fled to the cold shades of classic story, and is anxious to turn the whole of the Odyssey into an opera, from which scheme it may be hoped that the gods and M. Massenet will deter him.

The rehearsals of Lalo's "Roi d'Ys," and of Poise's "Carmosine" are being proceeded with every day alternately at the Opéra Comique.

The little French town of Givet, in the Ardennes, and a stone's throw from Belgium, is resolved to erect a statue of Méhul, the composer of "Joseph and his Brethren," who was born there. The initiative was taken by the Mayor of Givet, and a committee was soon formed in Paris, consisting of members of the Academy of Fine Arts, a deputation from the Ardennes, and certain composers and authors, M. Ambroise Thomas at the head of all—who have worked so well in support of the plan that the appointed sculptor, M. Croisy, is already busy with the task entrusted to him.

The soil of France appears to be more favourable to female musical genius than any other. After Mdlle. Holmès we have Mdlle. Chaminade, also honoured as a musician in Paris, but just now fêted at Marseilles, where Rougier's poetical ballet, "Callirhoë," music by the lady composer, has just been produced with brilliant success. Mdlle. Chaminade's score is said to possess distinctive charms, but the orchestral colouring is perhaps too delicate for a theatre.

Two new comic operas have been produced at the La Monnaie, Brussels. Of MM. P. and L. Hillemacher's "Une Aventure d'Arlequin," the success was great; the story or plot being of the slightest, was treated with a light and refined touch by the composers, and a smooth and spirited little work is the result. M. Leopold Wenzel's "Dragon de la Reine," at the fine new Alhambra Theatre, has less merit; the music and the story are said to be alike feeble, but the mounting is splendid.

Alas for old associations! The historical Apollo Theatre of Rome is doomed. The work of regulating the course of the Tiber necessitates the destruction of this famous house, which, since the early part of the 17th Century, under the name of the Teatro Tordinona, has brought to light the masterpieces of Pergolese, Porpora, Sacchini, and Rossini. To the interest of the Princes of Torlonia the improvements and additions in 1830 were due, and its new name, the Apollo Theatre, was a signal for renewed vigour, and a new career of glory, during which Verdi's "Trovatore" and "Un Ballo in Maschera," were produced, among other successful works.

Considerable sums have been left by the late Signor Pinsuti to various charities; £4,000 is to be divided amongst several institutions, £400 goes to the Corps de Musique, of Florence, £330 to the hospital, etc. M. Vittorio Pinsuti, the son of Domenico Pinsuti, is the residuary legatee.

Saint-Saëns's "Samson and Delilah" has been revived at Weimar, where it was first produced, ten years ago.

The succesful production at Lisbon has been announced of an opera in four acts, by a Portuguese composer, Keil's "Donna Bianca." Enthusiasm was great, the principal singers as well as Signor Mancinelli, the conductor, and the composer, as a matter of course, were recalled over and over again.

A new oratorio called "The Birth of Christ," composed by Wennerberg, has been given in one of the churches of Stockholm. Wennerberg is now a venerable old man, one of the dignitaries of the Swedish Church, and is said to regret the publication of the many students' drinking-songs which made him so popular.

The Hungarian House of Deputies has reduced the subvention of the Budapest Opera House to 210,000 florins. In consequence the solo singers are to be diminished in number from 43 to 27. There will now be twelve male voices and fifteen female. Even the ballet girls are to lose some of their numbers. Henceforth the corps will consist of 61 instead of 113 members.

The "Leipziger Tageblatt" states on good authority that the violin of Paganini, now stored in the Genoa Museum, was not a Stradivarius, but a "Joseph Guarnerius del Jesù," of the year 1743. Paganini is said to have received this instrument as a present from a French merchant, on the occasion of a concert performance at Leghorn in 1820.

Bülow has announced a concert in Berlin, on the 23rd, of Beethoven's Choral Symphony. The public are hoping that the great conductor will afford them the pleasure of hearing two performances of the work at the same concert, with half an hour's interval between each—an original idea introduced by him at Meiningen.

A Schubert museum is about to be established at Vienna, and space for a collection and exhibition of Schubert relics and mementoes has been granted by the Town Council in the Rathhaus. Schubert lovers are begged to lend or to sell to the committee objects they possess that may be considered of interest. The opening of the exhibition is fixed for November 19th, the 60th anniversary of the composer's death. The "Schubertbund," to whom this movement is due, celebrate their jubilee on November 17th and 19th.

The removal of the remains of Beethoven and of Schubert, and the unveiling of their memorials in the Central Friedhof, will be celebrated on separate occasions in the course of this summer and autumn.

THE HOUSES IN WHICH MOZART LIVED.

Readers may have noticed in recent news from Vienna, that the prize model for the Mozart monument to be erected in that city has, after further consideration, been rejected, one, and not the least important, reason being that Vienna has already two sitting musical heroes in Beethoven and Schubert. A fresh competition has therefore been decided upon, leaving the committee *pro tem.* without a model, without a suitable spot (to be chosen anew to suit the new design), minus about £480 paid for three rejected prize models, and only about £4,000 cash in hand, and with the realisation of the scheme relegated to a somewhat more distant future. This is much to be regretted, especially as the Viennese, with all their genuine admiration and love for the great Salzburg composer, have an omission to repair. For not only is Mozart's grave unknown, but the numerous houses where he lived and wrote some of his greatest works remain, with the two exceptions to be mentioned later on, unprovided with any memorial tablets, or other tokens to indicate the fact. It is true that the use of such tablets on private houses is of comparatively recent origin, but of late this praiseworthy custom has become pretty general in most European countries, more particularly in Italy, where not only native, but also foreign genius is honoured in this way. Thus, for instance, in the Corso at Rome, the inscription may be seen: "Here lived Wolfgang Goethe, and wrote immortal works."

Mozart spent the last ten years of his short life at Vienna. He loved its musical atmosphere, and became a Viennese to the core. Taking his first lodgings in the Deutsche Haus, in the Singerstrasse, he wrote on the 17th March, 1781, to his father: "I have a capital room in the same house, where the Archbishop lives," in whose employment he suffered so much. Here the young *virtuoso* had to take his meals with the staff of domestics, giving precedence to the lackeys. "I have at least the honour to sit above the cooks," he once said, with a bitter smile. Finding the brutal conduct of his said employer (Hyeronymus Colloredo) beyond what he could bear, he left his service and the Deutsche Haus, and moved in May, 1781, to the Eye of God (this emblem is still visible at the present day) on the Petersplaz, where he found, "at old Madame Weber's, a pretty room with obliging people," enjoyed all the comforts of a Viennese lodger, and finally—a not uncommon occurrence with single lodgers at Vienna or elsewhere—married Constanze, the pretty daughter of the house. There he also wrote, within about four weeks time, the first act of his first important comic opera, "Il Seraglio," and to this house, now No. 6, Tuchlauben, the same street where Franz Schubert stayed for a time, a marble slab has recently been fixed, bearing the inscription: "Mozart inhabited this house in the year 1781, and there wrote his "Entführung aus dem Serail." From the Eye of God Mozart migrated to the Graben, in September, 1781 some time before his marriage, and, indeed, for the precise object of saving his bethrothed from scandal and ill repute, and again shifted his quarters, in March, 1782, to the Hohen Brücke, Grosshaubl, formerly Grünwald House. Here he wedded his Constanze (April 4th, 1782), finished his above-named opera, and enjoyed the gratification of the successful first performance of that beautiful work.

After a fresh removal and short stay in December, 1782, at Gerberstein House, in the same street, Mozart "pitched his tent," in the following spring, at Burg House, on the Judenplaz, where he wrote chiefly pianoforte and chamber music. Here he also gave a series of private balls, the admission being two florins (about four shillings) for "The Chapeaux." After the, for Mozart, unusually long stay of about a year (it seems the Committee were right in rejecting a "sitting" Mozart), the young and happy couple took a suite of rooms at Camesina House, in the Schulerstrasse, at an annual rental of 460 florins, or about £46—no small item, having regard to the circumstances of the time, and Mozart's in particular, who, as "Imperial Chamber-virtuoso," had only 800 florins, or about £80 to reckon upon. Here he wrote sonatas and symphonies, his operetta, "Der Schauspiel Director," his comic masterpiece, "Le Nozze di Figaro," and here he conceived the first idea of his "Don Giovanni." Here likewise "all Vienna" came to his musical "at homes," on Sunday morning. Here Haydn took Mozart's father aside, and assured him, "before God and man," that "Wolfgang was the greatest musician of his time," and here young Beethoven played before Mozart, who, in his turn, whispered to the bystanders: "You mark this one, he will set the world talking some day!" In the spring of 1787, after a stay of two years and a half, these comfortable but too expensive apartments had to be relinquished for a cheaper house, with a small garden, in the suburb Landstrasse, probably No. 77, Am Rennweg, to be again exchanged, in the summer of 1788, in consequence of increasing penury, for the still cheaper quarters at the Five Stars, 135, Währingerstrasse, in the suburb, Alsergrund, where, with the brokers at the door, a sick wife, and himself in suffering health, he wrote, in rapid succession, his three symphonic masterpieces, in E flat in June, G minor in July, and C major, with the Fugue, in August, beside his opera "Cosi fan tutte."

But in spite of his deplorable pecuniary straits, the peripatetic maestro could not rest outside the walls of the "inner town," with its social and musical life. Besides, he loved the picturesquely tortuous, narrow, up-and-down hill streets and shady rooms of that ancient locality. So after a more than two years' self-imposed exile in the suburbs, we find him, in September, 1790, again settled in the heart of the city proper, namely on the first floor of Kaiserstein House, in the Rauhensteingasse, which proved his last earthly domicile — the scene of his death, the old building has since given way to the spacious "Mozarthof," being adorned with a handsome bust of Mozart, placed by the owner of the house in the centre of the hall, with the inscription: "To the immortal tone-poet, who lived here until his death, this memorial was dedicated on the rebuilding of the house, by Pietro di Galvagni." That this graceful act of homage should have been performed by an Italian is, considering that Mozart wrote some of his finest music to Italian words, not altogether inappropriate; and if Vienna is somewhat *slow* in following this laudable example, let us hope it will be *sure* in erecting a work of art, which will prove a worthy glorification of the name it is intended to commemorate. J. B. K.

Reviews.

INSTRUMENTAL.

In a batch of recent pianoforte music received from Mr. Charles Woolhouse, may be traced encouraging signs of a growing demand for native works of somewhat higher aim and quality than one is accustomed to associate with what are generally called drawing-room pieces; and also of the existence of an increasing number of English musicians able and willing to meet that demand. Among the latter may be cited as bidding fair to occupy a prominent place, Mr. Herbert F. Sharpe, who, on other occasions, has proved himself a friend of the pianoforte amateur by contributing little pieces, musicianly in tone, of not more than moderate difficulty, and marked by a pleasant originality. Whether in a clever imitation of Spanish dance music, such as "Seguidille," or in a "Bourrée Caracteristique," in graceful little efforts, like "Fünf Stücke für pianoforte," or in the two more ambitious "Musical Sketches," entitled respectively "Mignon" and "Capriccio" (the latter of which may be singled out as especially bright and taking), one is sure to come across ideas, perhaps of not more than moderately striking character, but sufficient to show vitality, and to prove that something more than mere manufacture has been aimed at by the composer. We have also "Five Character Pieces," for pianoforte duet, by the same hand ("Russisch," "Night Visions," "Marche," "Romance," and "Scherzo Furiante"), admirably written and effective. Praise of a very similar kind may be accorded to "Trois Danses de Salon," by Carl Weber, consisting of "Valse Mélancolique, "Gavotte," and "Menuet," the first of which we consider especially charming. Next in order of merit may be placed four pieces, by Sydney Shaw, "Remembrance," "Mazurka," "Dreaming," and "Melody," the two last being very flowing and melodious; and, as not less musicianly in workmanship, though certainly less original in subject, a little romance, entitled "Resignation," by Eugène Wagner. "Reveil du Printemps," an overture by G. Saint-George, which has had the honour of being arranged for full orchestra as a sextet, as a quartet, a trio, a duet for violin and piano, and also for four hands and for two hands on the piano, is a common-place production, and decidedly uninteresting in the form of a pianoforte solo. "Toujours à toi," by the same composer, is, on the other hand, a pleasing *pensée*, likely to find favour with drawing-room players. We may also mention a graceful little "Valse de Concert," by J. A. Orellana; a tuneful, well-written sketch, entitled "Souvenir," by Wilfred Davies; "In Olden Time," minuet, by S. Emily Oldham, a successful reproduction of the old dance measure; "In Fairyland," a bright, well-sustained "Morceau Caracteristique," by J. Cliffe Forrester, and a graceful Idyl, in waltz metre, for four hands, by Alexander S. Beaumont. (All the above, Charles Woolhouse.)

A short collection of Technical Exercises for the pianoforte on the Deppe principle, systematically arranged by C. A. Ehrenfechter (Weekes and Co.), will have interest for pianists by reason of the high position occupied now for many years by Herr Deppe abroad, his powerful personal influence over a large circle of pupils, and the many excellent performers who have been indebted to his guidance. Anything like a *resumé* of the system in question will not be expected from these modest eleven pages. The exercises themselves are for the most part of an elementary character, and deal with scales, octaves, chord passages, and other matters, the section relating to "tension and contraction" being perhaps the most noteworthy. Simple as are these exercises, they are evidently the fruit of much thought and experience, and only when supplemented by oral instruction will their usefulness and full significance be apprehended by the learner.

In "Le Livre des Histoires," a dainty volume published by Mr. Ricordi, an attempt has been made to add interest and suggestiveness to a collection of pianoforte pieces for four hands, by the aid of descriptive verselets and full-page tinted illustrations of an appropriate character. The experiment may be pronounced successful, the duets composed by J. Burgmein, under such fanciful titles as "Histoire d'une jeune fille," "Histoire Galante," "Histoire Valsée," "Histoire Merveilleuse," &c., being well written and effective, and with the often poetical explanatory lines contributed by Paulanges, and Alfred Montelti's whimsical designs, this book, when not in use at the music desk, may fairly claim a place upon the drawing-room table.

The third instalment of "The Skye Collection of Reels and Strathspeys," arranged for violin and piano by Keith Norman Macdonald (Paterson and Sons), contains a goodly collection of these characteristic dances, and will prove acceptable, not only to those whose predelictions are in favour of this style of music, but also to students interested in the peculiarities of rhythm and scale exhibited in the national dances of Scotland.

A little pianoforte piece, entitled "A Twilight Dream," by M. S. Barron (Swan & Co.), consists of a pleasing melody for which the left hand has the main responsibility. Being at the same time pretty and eminently playable, it is sure to find favour with pianists of moderate executive capacity.

Among recent dance music worthy of mention should be included "Elaine Waltz," by Caroline Lothian (Paterson and Sons), and "Fairest of All Waltz," by Maria Lehfeldt (Weekes and Co.).

Violin amateurs are indebted to Guido Papini for two charming transcriptions for that instrument and pianoforte accompaniment, of melodies, entitled "Reverie" and "Retour," by M. Bourne (E. Ascherberg and Co.)—pieces which will find a welcome in both drawing-room and concert-room.

We also receive a quartet in C for two violins, tenor, and violoncello, by Geo. A. Ames (London Musical Company). The composer, who has directed his attention to this class of concerted music, at present too much neglected, exhibits decided feeling for form and acquaintance with the capabilities of the instruments for which he writes; but neither the themes nor their treatment, truth to say, are distinguished by much fancy or originality. The work, however, is clear in design, and, being of only moderate difficulty, possesses features which will interest amateur performers of chamber music.

VOCAL.

"To Julia weeping" (words by Thomas Moore) and "I'll Tend thy Bower" belong to a set of six songs by Hamish MacCunn (Paterson and Sons), and have interest as coming from the pen of a young composer who has already made his mark in more ambitious works. Both are written in musicianly style; the first being in a minor key and pervaded by a vein of melancholy appropriate to the verse, and the latter possessing fair melodic interest in addition to a graceful accompaniment. Longfellow's well-known poem "The Slave singing at midnight," has been rendered with considerable musical feeling by W. H. Bentley (London Music Publishing Company). This seems to be one of those songs concerning which, by reason of the picturesque subject and its sympathetic treatment, no small measure of popularity may be safely predicted.

The "Valley of Dreams," by J. D. Havet Zuccordi (E. Ascherberg) is a drawing-room song with a waltz refrain, which will probably constitute its chief attraction. The same publishers send "Beyond the Shadows," by Carlo Ducci, a song which, in spite of its somewhat straggling design, has good qualities and is decidedly vocal.

The "Strathearn" collection of part songs contains some good arrangements of Scottish ditties by H. A. Lambert, to which choral societies should give their attention, and the same publishers (Paterson and Sons) are now issuing a "Waverley collection" of vocal trios, the first of these being a pleasing trio for female voices, entitled "Mid the Lilies," by Otto Schweitzer.

"Frühlingsleid" is a graceful melody, written for voice and violin or violoncello accompaniment, *ad lib.*, by Alfred Gallrein (also Paterson and Sons).

BOOKS.

The fourth volume of Mr. G. H. Wilson's "Musical Year-Book of the United States," being for the season 1886-7, contains all those interesting features to which we have drawn attention on former occasions, and will be well worth preserving as a record of the continued musical progress of the most progressive of countries. The wide range covered by the united operas and concerts of various kinds, of which an evidently carefully prepared list is here given, cannot fail to again suggest comparisons not altogether in favour of the "old country." The Boston season is treated with special regard to completeness of detail, and in addition to the list of first performances there is now given, for the first time, a table of new compositions by American composers, some of whose names, hitherto little or not at all known on this side, may quite possibly be hereafter referred to with interest.

"A Series of 350 Questions and Exercises" (A. Hammond and Co.), to be used in conjunction with the "Text-Book of Musical Knowledge," by the junior candidates at the Trinity College Local Examinations, merits the attention of teachers, not only because it greatly facilitates, by formulating, their labours, but as being the result of a wide experience in selecting those aspects of the subject it has been found desirable to impress with special emphasis upon the minds of young students. The form of question and answer is well known to be one of the very best for imparting instruction, and with the aid of this guide-book, and by modifying the exercises according to individual requirements, the music-teacher will find his path made comparatively easy for him.

THERE ARE TIMES!

There are times when my scorn is deep
For this life and its daily lie,
When I mourn the chain that must still restrain
My soul till the day I die!
When the clouds I'd ride in my boundless pride,
And pierce the great mystery!
But the veil will vanish—the shackles fall,
And the loosened spirit be free of all!

There are times when I nurse my hate
For the things that are born of time,
For the fair, false smile, for the traitor's wile,
For the folly that is a crime!
When my brain's on fire with a fierce desire
For the range of a finer clime!
But the smile will pass, and the fleeting show,
And the folly, anon, into wisdom grow!

There are times when I dream of peace,
In the light of a fair young moon,
When I fain would rest with the one loved best,
In the leafy woods of June!
And would weave sweet dreams, where the winding streams
Are singing a pleasant tune.
For love will live, when the stars wax dim,
And death, the tyrant, must yield to him!

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Music Publishers' Weekly List.

SONGS.

Beneath the Roses (C to F)	Gilbert Byass	Woolhouse.
Castle in the Air, The (B to D)	G. Saint-George	"
La Resignation (with violin obbligato, E flat to F)	Eugène Wagner	"
Plymouth Bay (C to F)	R. A. Boissier	Franklin.
Sleep (C to E)	Mrs. J. A. Vernham	Woolhouse.
Three Fishers	J. C. Forrester	"
When I survey the Wondrous Cross (D to D)	Churchill Sibley	Ambrose

CONCERTED VOCAL.

Praise Our God. Anthem	Rev. J. Cater	B. Williams.
Songs of a Summer's Day, four vocal duets	F. J. Sawyer	Novello.
Te Deum	C. T. West	"

PIANOFORTE.

Bourrée Caractéristique	H. F. Sharpe	Woolhouse
Four Pieces	S. Shaw	"
Fünf Stucke	H. F. Sharpe	"
In Fairyland	J. C. Forrester	"
In Olden Time	S. Emily Oldham	"
La Resignation	Eugène Wagner	"
Recreations	Emily Hughes	Chester, Brighton.
Reveil du Printemps	G. Saint-George	Woolhouse.
Seguidille	H. F. Sharpe	"
Sleep, sleep	A. S. Beaumont	"
Souvenir	W. Davies	"
Toujours à toi	G. Saint-George	"
Trois danses de Salon	Carl Weber	"
Two Musical Sketches	H. F. Sharpe	"
Valse de Concert	J. A. de Orellana	"

CONCERTED INSTRUMENTAL.

Four duets for two violins	H. F. Sharpe	Woolhouse
Lullaby, trio for pianoforte, violin and viola or 'cello	A. S. Beaumont	"

The Organ World.

ORGAN RECITAL PLAYING.

XII.

As Griepenkerl observes, "the art of registering is an important means of effect in securing a correct, beautiful, and distinct performance of Bach's organ works." This is no less true in these recital-playing days than it was when organ-playing was confined almost entirely to the church, and when organs possessed not many of the modern imitative and characteristic effects so abundant in our large church and concert room instruments. The great principles of stop selection remain the same, though variations of tone may be more plentiful and changes of tone-quality more frequently made. The eminent writer just named tells us that "he who has not tried the effect of single stops and their connections in twos, threes, etc., until he has exhausted all their combinations up to the full organ, has no idea of the manifold variety of organic effects." Experience in the performance of Bach's works seems to lead to the conclusion that the very last resource of the judicious organist is the effect expressed in the direction "full organ." Mistakes in this direction have unhappily tended to keep the works of the great Cantor of Leipsic from their just position as recital music, not only of the highest, but most attractive character. The power, noise, and confusion of the tone of the full organ, used out of the right place, have a repelling effect, and tend to demoralise and relax that nice sense of hearing which is absolutely essential to a just appreciation of the multiform thoughts and lace-work counterpoint of the great master of purely organic music. The chief conditions appear to be clearness without undue prominence, and decided tone-character without vulgar assertion. The recitalist must, indeed, invite the listener to listen, he must cunningly draw the attention of the auditor through clearly defined, attractive tones to the thoughts and workmanship of the composer. Now this is just what we neglect to do when we invade the hearer with a flood of indistinct, repellant sound, from which his natural inclination prompts him to retreat; a feeling which results commonly in a reduction of listening power, from a vague sense of self-protection on the part of the listener. But the recitalist who is playing Bach's music requires, if he be a true artist, all his auditor's listening powers. "He who drives his listener to the door, drives away a friend," is a saying every organist manipulating a large and powerful instrument may well take to heart. Mattheson, the contemporary of Handel and Bach, and a writer of rare judgment and skill, took pains to modify and make clear the expression "organo pleno," which Bach uses as meaning a full, clear, but always suitable volume of tone, the idea being that quality and quantity must be inseparable, and the organist must mix his stops—just as in a well-worn story the painter, Opie, asserted he mixed his colours—with brains. Mattheson excluded from his ideal "full organ," laid out for contrapuntal work, the reed stops of the great organ. "He who blindly adopts the notion that 'organo pleno,'" says a critic already freely quoted, "will often be at a loss when he finds this expression over organ pieces of very different kinds, which cannot possibly be effectively rendered by the same stops." Moderation is safety in this matter, and the real spirit of a given work can, as a rule, be best secured by an approach from the comparatively secure basis of medium tone-power. It often happens, indeed, that strength is lost by over-much noise, because the ear loses the power of concentration. Much stress has been placed upon this section of the subject of recital playing, from a conviction that the recitalist who is failing to make Bach's organ music satisfying and attractive, is not fulfilling his mission as an organ player. To return, it would be well to adopt a manner of registering for Bach's organ works which, without overlooking opportunities for effect, is never spasmodic. To this end, the various movements should be carefully dissected, and each change of manner should be regarded as an opportunity for change of manual or change of stops. Such alterations of tone quantity or quality should in no case be in violent contrast, lest the logical plan and general consistency of the movement be disturbed. Without any desire to neglect the modern organic effects, the music should be treated with what may be called historical effect; that is, reeds on heavy pressure, stops of decisive, bold tone, and imitative registers should be used with a sparing and cautious hand. Most of the effects should be based upon judicious and happily contrasted flue registers of eight and four feet, and into these the reeds and other special tone qualities, should be "infused," as it were. The full swell effect, though unknown to Bach, is not inimical to the just effect of certain of his most organic ideas, as in the few bars of common time ending the prelude in G major in three-two measure and leading into the fugue; and again in the slow ending the middle movement of the toccata in C. It is quite true, as a great organist once observed, such passages would go equally well on the diapason work, or even on a full great organ combination, but it may be well to remember that Bach finds plenty of work for these effects, and the organist, seeking to secure variety, and to use the full swell as a distinct modern power not to be overlooked, may wisely select such short and exceptional passages with artistic result, and without doing violence to the composer's ideas. Bach's music and its treatment must not be dismissed in connection with recital playing, without a few more words to be offered upon an early opportunity.

E. H. TURPIN.

COLLEGE OF ORGANISTS.

The annual dinner of the College, fixed for Monday next, at 6.30, at the Holborn Restaurant, promises to be an occasion of interest, and a delightful re-union. Dr. E. J. Hopkins will take the chair, and he will be surrounded by distinguished members of the institution. The toast list includes "The Queen and Royal Family," "The College of Organists," "Our National Musical Institutions," "The Organists' Benevolent Society," "The Patrons (the office of president is vacant) and the Vice-Presidents of the College," "The Council," "The Treasurer and Hon. Secretary," "The Chairmen," and "The Visitors." Interesting and kindly speeches will no doubt be evolved from the interests, work, and prospects such a list brings forward, each toast being in itself a *leit-motiv*, so to speak. One advantage of such a meeting as the college dinner is the mutual knowledge gained by the members and their official staff. Such an exchange of thought year by year leads to hopeful encouragement and valuable friendly intercourse, alike tending to strengthen the bonds of a common interest, and to help forward the mission of an institution which has done and is doing so much good from both artistic and social points of sight. Members and friends are reminded that tickets (4s. each, exclusive of wine) may be obtained at the college. All applications should be in the secretary's hands not later than the first post on Monday morning. For the convenience of friends coming up by train on Monday, morning dress will be worn upon this occasion. As last year, the dinner will be followed by a special lecture, given by Dr. E. J. Hopkins, on the succeeding evening, Tuesday, April 10th, at eight, at the Bloomsbury Hall, Hart Street, W.C. This lecture will be, as announced, on a most interesting subject, "The English Mediæval Church Organ." Members, friends, and all interested in the history of the "king of instruments" are invited to attend. Dr. Hopkins has so long been regarded as the leading historian of the organ, his researches are known to be so extensive, and his observations are ever so instructive as well as interesting, that the lecture is sure to be one of special value.

MUSICAL ELOCUTION.

BY G. ERNEST LAKE.

SECTION II.—INSTRUMENTAL ELOCUTION.

I fancy we all know the difficulty of getting young fingers to give to notes their just time value, still less extract their full tone quality, and seeing that modern editions of the classics abound in instances of "fingering by substitution," it seems to me most advisable that pianoforte students should practice—whether upon the pianoforte, organ, or harmonium—manual exercises, such as those in the late Geo. Cooper's instruction book, or Novello's organ primer. If we could but impress upon pupils—especially female ones—that the pianoforte, if given the chance, is in a great measure a sustaining instrument, and that, in polyphonic playing, each note represents an independent voice, and that the ultimate end of performance is to please others by poetechnical utterance rather than to astonish them by pyrotechnical exhibition; if we could do this, then some folks would love, as well as admire, their playing, and the domestic orchestra cease from becoming a nuisance in the land. If I seem to refer to the pianoforte more especially, it is because of the preponderating number of its students; in reality the remarks apply to most other instruments, notably the organ. Take for instance the 3rd movement andante recitative of Mendelssohn's 1st organ sonata; the delicious dialogue demands the most careful elocution, by means of both touch and phrasing, as also with Henry Smart's slow movements, which are veritable little poems—each complete in itself, and requiring the utmost refinement of simple rehearsal. Would that some organist, in interpreting these, and such as these, would speak somewhat less with variety of organ registers, and more with their own—which are their fingers. Again there is much need for careful study of the elocution of the church service, notably in the accompaniment of the more familiar portions of it, as the responses, psalms, and hymns, and less, perhaps, by variation of *tempi* or of tone-colour in all cases, than by punctuation, and I refer to this more than to the illustration of varying sentiment, which has been frequently and ably treated of, particularly by Dr. Bridge in his helpful primer of organ accompaniment. His punctuation then is effected by taking the hands from the keys at such places as the laws of suspension of context demand, as at the breaking places in the psalms, in certain responses, such as "Because there is none other," where there may be a break after "fightest for us," and another after "only thou;" also in such hymns as "Just as I am," "Jesus lives," which is often rendered "Jesus lives no longer now, can thy terrors, Death, appal us?" Finally, in the arrangement of vocal compositions, as organ solo, the verbal text should always appear, in order that the performer may punctuate his melody, even as a good vocalist would be sure to do.

In brief then, my position is that for a good instrumental elocutionist two things are needful, firstly, the acquisition of the power of perfect digital expression; and secondly, a just appreciation of rhythmical verbal verse, as a necessity for interpreting sound-poetry, as also, that the first can only be obtained by the cultivation of touch and of real legato playing; and the second best supplied by the medium of the application of lyrics analagous in rhythm and sentiment. Dr. Stainer says, "Music is poetry in sounds, not prose," and also "Every musical sentence which corresponds to a verse (or line) of poetry has its cœsura, or point of division." The undying "duetto" from Mendelssohn's "Lieder ohne Worte" (if that can be termed "undying" which is always being murdered!) is an excellent illustration of the aid which applied lyrics could render to the condition of metrical compositions. They would indicate the exact rhythm or metre, prevent the use of false quantities and accents—in the occasional overlooking of notes of the two melodies and the disregarding of slurs—ensure a continuity of sound during each sentence, and also—to quit the technical for the æsthetic—indicate the sentiment of the poem and the beauty of its construction in some such way as follows. After calling attention to the delicious variety afforded by the first melody in iambic rhythm being answered—by the second in trochaic—it might be shown that supposing this to be a love duet—with the first theme that of a soprano, and the second that of a baritone—the female commences her song with iambic diffidence, and is answered by the male with trochaic firmness. Then this diffidence wearing off, the verses become shorter and more passionate, overlapping each other until they merge at last into a broad, exultant stream of melody (that, by the way, initiated by the male as being the stronger), when after a brief separation only to indulge in a tender dialogue which gradually dies away. The poem ends with the baritone's first phrase, imitated by the soprano, whom he rises to join, and as the accompaniment (which may typify the outer world) vanishes, the pair are left alone, side by side, as it were, until the sounds which represent them fade away in their turn, and we know them no more, though the remembrance that at the last the male voice was the key-note (and finality of restful harmony) and the female the third (mediant), which is its sweetness (as also the determination of its major or minor end), is full of pleasant suggestiveness.

Permit me once more very earnestly to disclaim any wish to invest the ideas of genius with a limited significance; but, as Mendelssohn himself has here given us a clue through the title "duetto," surely the embodiment of some such thoughts as the above would help to guard against the too frequent misinterpretation of one of the most perfect of instrumental poetical gems. It may be urged that every student has not a poetical mind, or that it is undeveloped, though this can never be the case with a true musician. In that case he has only to remember that the composers have, and to strive to carry out their exemplification of it by careful attention to the indicated phrasing. The poetic development will surely follow as day follows night. Even though the performer's elocution be artificial to himself, his correct elocution may yet convey a true message to his hearers. Granted the possession of perfect technique, what is the difference between one artist and another? Simply elocutionary—the "reading" of the work in the true signification of the term. The great vocalist, the great instrumentalist, the great conductor of both in plurality, all these are more or less powerful elocutionists, and their success depends upon their power of poetical interpretation, which is the true meaning of the word elocution. Why is it that good accompanying is so very, very rare? It is because pianists read not the words as well as the notes, and are not in sympathy with the vocal elocutionists, as being unaware of the *nuances* which good elocution dictates to the latter, and consequently failing to phrase as they do. Why is it that the composition of the symphonic form of slow movement is apparently a lost art, and that failure or success in this department is considered as a crucial test of genius? I believe that it is because the gentler influences of poetry are lost sight of in these days of force, of fiery false accents and fantastic rhythms. It would seem almost to be a case of—

> "The longer lyfe
> The more offence;
> The more offence,
> The lesser gaine,"

and that the multiplicity of rhythmical figures which in our compositions war against each other, defying comprehension, much more clearness of interpretation, do typify our own degrading professional jealousies, whereby we war against, instead of trying to assist and to elevate, each other. If this be so, it behoves us to strive manfully against these tendencies towards carelessness of rhythmic utterance, even as we should endeavour to march in rhythmic harmony with our brethren, so that "what we sing with our lips and interpret with our hands" "we may believe in our hearts, and what we believe in our hearts we may show forth in our lives;" whereby, having made ourselves worthy by due rehearsal here, we, when our time comes, may, like Chibiabos, "move a little nearer to the Master of all music."

GEO. ERNEST LAKE.

COMPOSITION PEDALS.

To the Editor of THE ORGAN WORLD.

SIR,—Will you allow me space for a few words on the old theme of a uniform principle in arranging the player's part of organs? The College of Organists did much by its recommendations; but new needs have arisen since its conference, especially in the matter of composition pedals. Some years ago, these appliances were clumsy and untrustworthy, and many good players avoided using them. Now they are made to work with certainty and ease, and are consequently more used and more numerous; Major Casson is putting fifteen into the organ at St. Paul's, Balsall Heath.

I submit, first, that, whether few or many, they ought to be each one in the same place in every organ, large or small, so that a pedal that draws, *e.g.*, the full great organ, should be in the same position, whether there are four other compositions to the great stops, or no others at all. A typical plan should be made for the largest organ, fixing the positions of the pedals (though not the exact compositions drawn by them), and all smaller plans should be made by omitting, or making dummies of, certain pedals, without altering the position of those that remain.

Now this typical plan must be one that can be easily learnt, and I propose, secondly, that the plan of the composition pedals should be identical with that of the pedal clavier so that any organist who knows his way about that clavier, will be equally at home among the composition pedals, they being in arrangement and relative position the same as the pedal keys; thus one learning serves for both.

I would assure those who have never tried composition pedals in two rows, that their use requires no extra learning, and that one often hails the convenience of being able to put down two pedals almost in one movement. The upper row are made short (like some horseshoe pedals are), and the lower row long, and slightly spoon-handle-shaped at the end. They should all be ⅞ in. wide, like the pedal notes.

The use of a composition pedal might be indicated in organ music by some special signs, or else placed above the pedal stave, and signifying, respectively, increase and decrease of sound.

I hope, Sir, that I have not wearied out your patience, and that you will allow me, on a future occasion, to make a few remarks, supplementary to those of the famous conference, about the arrangement of draw stops. Yours faithfully,

STUDENT.

[The plan drawn out by "Student" could not be laid before the reader without special blocks and type arrangements, but it is hoped that the context of his letter, as here given, will convey a general idea of the nature of his proposals.—E.H.T.]

BACH'S "PASSION" AT ST. PAUL'S.

The congregation which attended the special service annually given at St. Paul's Cathedral on Tuesday in Holy Week was more than usually large. The order of service did not materially differ from that habitually used at St. Paul's upon such occasions. It began with the beautiful setting of the "Miserere," harmonised by Dr. Stainer. The Lord's Prayer was followed by some of the penitential prayers from the Commination service, and then commenced a lengthy selection from Bach's "St. Matthew" Passion. After the description of the agony in Gethsemane, a brief pause was made for private prayer, and the "Passion" music was subsequently resumed, the whole terminating with a Collect and the blessing. Dr. Stainer conducted a full orchestra; Dr. Martin, his newly appointed successor, was in the organ loft; while Mr. Fred Walker accompanied those of the speakers who sing in *recitativo secco* on the pianoforte, the use of which instrument instead of the clavichord at modern performances Bach's biographer Spitta so eloquently defends as most nearly approaching the composer's manifest intentions. The St. Paul's choristers were reinforced by drafts from other churches, and the various solos and recitatives were divided among Masters Cockail and Townshend; Messrs. Kenningham, Hanson, and Fryer; Messrs. Winn, Kempton, De Lacy, and Grice. The fine chorus "Have lightnings and thunders," and the shout of the populace "Barabbas!" an effect to be found in an old Latin "Passion" by Vittoria of the sixteenth century, especially made their old effect. The plan by which some of the solos were sung by several of the boys in unison may not, perhaps, be quite wholly defensible, but inasmuch as the only alternative would cause a single child's voice to be almost inaudible in so vast a space. The impressive effect when the chorales are sung (as Bach intended they should be) by the whole congregation, those who have heard the "St. Matthew" Passion under Mr. Joseph Barnby at St. Anne's, Soho, will, however, not easily forget.

CHRISTCHURCH, LANCASTER GATE.

On March 24th the annual Passiontide services at Christchuch, Lancaster Gate, which are now looked forward to in Paddington as a beautiful and impressive solemnisation of Lent, were inaugurated by the singing of Bach's "Johannis Passion" before a large and deeply-interested congregation. Certainly, the rendering given of Bach's truly spiritual work was a worthy fulfilment of the ideal—that of "aiding the deeper realisation of the tragedy commemorated by the season of Lent." The only omissions were three arias and a few incidental passages. Fortunately in the most responsible and difficult *rôle* of the oratorio the Christchurch choir possesses a soloist equal to the task, the part of the Narrator being taken by Mr. Gawthrop. The recitatives assigned to the bass part in the character of Christ were, in the absence of Mr. Pope, ably taken by Mr. Sutton Shepley, and those of Pilate were exceedingly well sung by Mr. Gander: Mr. Found, Mr. Turner, and Mr. Wood filled minor parts. The solo airs, which take the form of personal meditations on the narrative, were delivered with due impressiveness and feeling by Miss Philipine Siedle, Madame Helen Armstrong, and Mr. Sutton Shepley; and the congregation, generally too reticent on these occasions, took an unwonted and commendable part in the beautiful reflective chorales which intersperse the work. A closing tribute of praise to the organist, Mr. H. W Richards, who alone sustained the entire burden of the instrumental part, must not be forgotten. Mr. James Bates was again the conscientious and able conductor.

SPECIFICATIONS.

SHEFFIELD.

The scheme of the parish church organ is as follows:—

GREAT ORGAN.

Double open diapason ...	16 ft.	Grave mixture	2rks
Open diapason	8 ,,	Cornet	5 ,,
Open diapason	8 ,,	Sharp mixture	3 ,,
Höhl flöte	8 ,,	*Contra Posaune	16 ft.
Harmonic flute	4 ,,	*Tromba	8 ,,
Principal	4 ,,	*Clarion	4 ,,

Stops marked * are on heavy wind.

SWELL ORGAN.

Bourdon	16 ft.	Sesquialtra	3rks
Open diapason	8 ,,	Oboe	8 ft.
Lieblich gedact	8 ,,	Horn	8 ,,
Echo dulciana	8 ,,	Contra faggetto	16 ,,
Unda maris	8 ,,	Clarion	4 ,,
Principal	4 ,,	Voix humaine	8 ,,
Mixture	2rks		

CHOIR ORGAN.

Bourdon	16 ft.	Flauto traveros	4 ft.
Salcional	8 ,,	Dulcet twelfth	3⅔,,
Dulciana	8 ,,	Piccolo	2 ,,
Lieblich gedact	8 ,,	Clarionet	8 ,,

PEDAL ORGAN.

Major bass (large scale) ...	16 ft.	Octave	8 ft.
Violon (metal)	16 ,,	Flute	8 ,,
Bourdon	16 ,,	Bombarde	16 ,,
Quint (open wood)	10⅔,,	Trompette	8 ,,

COUPLERS.

Great to pedal.
Swell to pedal.
Choir to pedal.
Swell to great.
Swell to choir.
Choir sub-octave.
Swell sub-octave.
Swell super octave.
Great super octave.
Tremulant.

The whole is on Brindley and Foster's patent tubular pneumatic action, the organ having been rebuilt by this well-known firm and the original builders. The console is of polished oak, the draw-stop knobs are of solid ivory.

The great organ reeds are on a wind pressure of 7 inches, great flue work 4½ inches, pedal organ 4¾ inches, and choir 3½ inches. The organ is blown by four three-throw cranks and fly-wheels.

There are four pneumatic pistons to great, and four to swell. Eight composition pedals, and three ventils. Balanced swell pedal.

E. H. LEMARE, Organist.

RECITAL NEWS.

ST. MARY ABBOT'S, KENSINGTON.—On March 22nd, "Mendelssohn's "St. Paul" was admirably sung under the able direction of Mr. Henry R. Bird, the organist, by a chorus of 112 voices, and accompanied by 24 stringed instruments and the organ, the latter instrument being played by Mr. Hubert Hunt, of St. Jude's, Kensington.

LYE.—A recital was given by Mr. W. T. Best (organist of St. George's Hall, Liverpool), on March 19th, at Mr. T. H. Rhodes' Music Rooms, on the occasion of opening the new organ, built by Mr. J. Clark, Bath. The programme comprised:

Organ concerto in G major (Largo—Ciaconna—Adante—Fuga)	Handel.
Andante, from the 1st Organ Sonata......	Alphonse Mailly.
Prelude and Fugue in B minor	Bach.
Andante Cantabile..............................	Th. Salomé.
Overture in E major, founded on the Austrian Hymn	Haslinger.
Andante in E major	Smart.
Introduction and Fugue on a Trumpet Far.fare	W. T. Best.
Finale—Capriccio alla Sonata	Fumagalli.

The specification was as follows:—

GREAT ORGAN.

Double diapason	16 ft.	Harmonic Flute	4 ft.
Open diapason	8 ,,	Twelfth	2⅔,,
Horn diapason	8 ,,	Fifteenth	2 ,,
Stopped diapason	8 ,,	Mixture, 4 ranks	
Principal	4 ,,	Trumpet	8 ,,

SWELL ORGAN.

Bourdon	16 ft.	Sesquialtera (4 ranks) ...	
Open diapason	8 ,,	Double trumpet	16 ft.
Gedact	8 ,,	Horn	8 ,,
Salicional	8 ,,	Hautboy	8 ,,
Vox Angelica	8 ,,	Vox humana...	8 ,,
Principal	4 ,,	Clarion	4 ,,

CHOIR ORGAN.

Viol de gambe	8 ft.	Flute d'amour	4 ft.
Dulciana	8 ,,	Flute à cheminée	4 ,,
Orchestral flute	8 ,,	Clarionet	8 ,,

PEDAL ORGAN.

Open diapason	16 ft.	Principal	8 ft.
Bourdon	16 ,,		

COUPLERS.

Swell to great (unison).
Swell to great (super-octave).
Swell to choir (unison).
Choir to great.
Swell to pedals.
Great to pedals.
Choir to pedals.
Tremulant.

Total number of pipes, 1,926.

BOW AND BROMLEY INSTITUTE.—M. Auguste Wiegand, of Ostend, not appearing on March 24th, Mr. Fountain Meen gave a capital recital at short notice, his programme including works by Rheinberger, Silas, and Widor. On Saturday last, Mr. Henry J. Wood made a very successful first appearance, his performances being loudly applauded and twice encored. He played Fantasia in G, Krebs; Andante, Mendelssohn; Fugue in D, Bach; Entracte, Reinecke; Concert, Staz-Thiele; Intermezzo, Macbeth; Toccata, Widor; and Postlude in E Flat, Wely.

A series of organ recitals, under the direction of Mr. Edwin Bending, is now in progress at the Royal Albert Hall. The first recital (by invitation) attracted a numerous audience. To relieve the organ music, Mr. Bending had engaged several vocalists, who sang several songs to the evident satisfaction of the audience. The following compositions were rendered by Mr. Bending on the organ:—Introduction and Fugue, Krebs; "Lieder ohne Worte," Mendelssohn; "Meditation," Bending; and Overture to "Semiramide," Rossini.

BALHAM, S.W.—A recital was given by Mr. H. W. Weston, F.C.O., after Evensong on Easter Day, at the Parish Church, to a large congregation. The programme included the following:—

Festival Overture to a Sacred Cantata	Carl Loccol.
Offertoire	A. Guilmant.
La Serenata	Braga.
Tempo di Minuetto (MSS.).........................	H. W. Weston.
Andante (4th Oboe Concerto).....................	Handel.
Toccata in G	Th. Dubois.

Notes.

If possible, it would be interesting to employ at the approaching Handel Festival, Mendelssohn's obligato organ part to "Israel in Egypt," and such parts of "Solomon" and the "Dettingen Te Deum" as may be sung; though the organ part to the last two works are still in MS., there would be no difficulty in obtaining permission to use it, one would think.

A Liverpool paper observes:—"Mr. J. J. Monk's find at Liverpool of two organ works by Michael Maybrick, grandfather of "Stephen Adams" Maybrick, is an interesting matter. Michael was organist of St. Peter's, Liverpool, and was a pupil of Wainwright's, who held the post before him. Wainwright is best remembered by a florid hymn tune dear to Methodist congregations. The "works" referred to are voluntaries, eighteen in all, and I should think, with Mr. Monk, that they will bear resuscitation." These voluntaries, as before noted, were inscribed to Mr. W. Sudlow, brother of the still better known Henry Sudlow. Wainwright was not a preacher but an esteemed teacher of music and a Liverpool composer of some reputation.

The Committee of the Manchester Sunday School Union recently offered three prizes for original Sunday School Hymn tunes, suitable for their selection of "Festival Hymns for Whitsuntide, &c., 1888;" the competition being open to any person, professional or amateur, The prizes have been as follows:—The First to the Motto "Cantab," by W. H. Hannaford, Mus. Bac. (Cantab), of Stoke, Devonport, for his setting of "Saviour, now the day is ending;" the Second to "Firmum in vita nihil," by T. A. Aldridge, of Boscombe, Bournemouth, for his setting of "Who is on the Lord's side?"; and the Third to "Speranza," by Alfred King, Mus. Bac. (Oxon), F.C.O., Brighton, for his setting of "Another year has passed away." Two other tunes are accorded honourable mention, being specially suitable for the purpose required. These are—Motto, "Shanklin" ("Suppose the little cowslip") by Caleb Simper, St. George's-square, Worcester. Motto, "C. Berno" ("The beautiful bright sunshine") by R. R. Widdop, Mus. Bac., Leeds.

The Organ Concerto to be played by Mr. W. T. Best at the forthcoming Handel Festival, is interesting as containing in the simple notes of a ground bass the first and separate pedal part probably written in England, and the part of the kind penned by the composer.

Mr. H. W. Weston, F.C.A., writes:—"In reply to the note in last week's MUSICAL WORLD, *re* M. Guilmant's Concerts, it may interest your readers to know that I am playing the organ part in three of Mozart's Sonatas which I am introducing at my Recital on Saturday evening at S. Barnabas, Kentish Town."

COLLEGE OF ORGANISTS' CALENDAR.

On Monday next, April 9th, the "Annual College Dinner;" takes place at the Holborn Restaurant, at 6.30. Dr. E. J. Hopkins will preside. On Tuesday, April 10th, the library will be opened from 7 to 8. On the same evening, Dr. E. J. Hopkins will give a special Lecture on "The English Mediæval Church Organ;" April 24th, Lecture, by Dr. F. J. Sawyer, on "The Primary Rules of Keyboard Fingering;" May 22nd, Lecture; June 26th, Lecture; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution: July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Sec.

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BURNHAM HORNER, F.R. Hist.S.

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I. B. Thornton,
Organist, Birstall, Leeds.

Cologne, July 16th, 1886.

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HERR J. RODENKIRCHEN.

To John Ainsworth, Esq. Organist, The Cathedral, Cologne, Germany.

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LONDON: SATURDAY, APRIL 7, 1888.

THE PRINCESS OF WALES AMONGST THE MUSICIANS.

On Wednesday evening, March 28th, the Princess of Wales was entertained at dinner by Madame Norman-Neruda at 20, Linden Gardens, when the following guests were invited to meet Her Royal Highness:—Madame Schumann, Lord and Lady Revelstoke, Miss Schumann, Mrs. Marcia Daylrymple, Miss Olga Neruda, Dr. Joachim, Sir Frederick Leighton, Mr. Charles Hallé, Mr. Ludwig Straus, Mr. Piatti, and Mr. L. Norman-Neruda. It will be readily imagined with what perfect taste the arrangements were carried out; but it may be mentioned that when the guests reached the dining-room there was an involuntary exclamation of delight from everyone at the sight of the table, which was decorated with the most lovely roses in full bloom and tastefully arranged. The dinner passed off delightfully. Her Royal Highness seemed to be most anxious to show her enjoyment, and it was with evident pleasure that the Princess found herself able to converse in her native tongue with Mr. L. Norman-Neruda, who escorted her to the table, and who appears to possess the gift of languages to a remarkable degree. Towards the conclusion a happy thought occurred to the Princess, who, wishing to have some souvenir of the occasion, caused her menu card to be handed in turn to each guest for the purpose of writing his or her name on it.

Later on, Madame Norman-Neruda held a reception, which was attended by their Royal Highnesses the Princesses Louise, Victoria, and Maud of Wales, the Duchesse D'Otrante, the Earl and Countess of Lathom, Lady Sandhurst, the Hon. Mr. and Mrs. Robert Spencer, the Hon. Mrs. Annie Yorke, the Hon. Mrs. Sartoris and Mr. Sartoris, Mrs. Cyril Flower, Mdlle. Janotha, Mr. Louis Ries, Mr. Ernest Clair Ford, and Mr. C. E. Hallé. A short programme of music was given. Madame Schumann played the following compositions of her husband, in a manner that is now historical, "Warum" and "Grillen" from the Fantasiestücke, and the Romanza in D minor. To say that her playing was worthy of her great reputation is hardly saying enough, for, doubtless moved by the unusual interest of the occasion, she fairly surpassed herself, and her performance will live long in the memories of those who were fortunate enough to hear it. Madame Norman-Neruda and Dr. Joachim played Bach's double concerto, Brahms's Quintet, with MM. Charles Hallé, Joachim, Ries, Straus, and Piatti as exponents followed, and then Mdlle. Janotha and Dr. Joachim played the well known Hungarian Dances. It is scarcely necessary to add that the music was listened to with the greatest delight by those assembled. As it was getting late, the company adjourned to the dining room to take some refreshment before leaving, and now happened a most charming incident. When the conversation was at its height, a sudden knocking on a table was heard, and Lady Revelstoke was seen vigorously using the handle of a knife in the conventional, but unmusical manner of demanding silence. This being obtained, Her Royal Highness the Princess of Wales rose, and holding a glass of champagne high in her hand, looked towards Madame Norman-Neruda and bowing, said in English, "I propose your health." The effect was electrical! and one may doubt if even Her Royal Highness has ever surpassed this act in true grace and delicate tact. It was a noble, womanly tribute from one lady holding an exalted position in the State to another holding an equally high one in the sphere of Art, and whilst we gladly pay homage to the queenly grace of the one, we can joyfully recognise the great attainments of the other.

Altogether, the events of this evening were such as musicians have every reason to be proud of. Another step has been taken in the social advance that artists are making so steadily, and another and formidable blow has been struck at the stupid and ignorant prejudice that has so long prevailed against the followers of Art in this country, where, hitherto, a successful venture in blacking has carried with it more social consideration than the writing of a good symphony, and where a patent pill has far outweighed the value of a great picture.

E. C. F.

[*The pressure on our space compels us to hold over some interesting correspondence on Counterpoint.*]

HAYMARKET THEATRE.

New productions at the Haymarket Theatre have lately come to be regarded as occasions of considerable interest among literary and artistic circles, and there were several reasons why this should be the case last Saturday night, when Messrs. Wills and Grundy's historical, or semi-historical, play, "The Pompadour," was performed for the first time. It would be idle to disguise the fact that amid confident expectations of much excellent and attractive work, such as might be taken as a matter of course in a piece of this importance, written by two of the best known contemporary dramatists, and placed upon the stage by the most rising of London managers, were mingled some misgivings as to the final result of this ambitious experiment. Founded upon a French translation of a German play, which latter has a remarkable history of its own, the main incidents of "The Pompadour" were first presented to an English audience in a version (attributed to Tom Taylor) written for Herr Bandmann twenty years ago; and there is something singular in the circumstance that whereas the foremost critic of that time pronounced an opinion decidedly adverse to its chances of lasting popularity, a belief in the promising nature of the subject for dramatic purposes should have simultaneously impressed two experienced managers of the present day. It remained to be seen, therefore, how far the pungent wit of Mr. Sydney Grundy, taken in dilution with the sometimes wordy verses of his collaborator, combined with lavish scenery and able stage-management, would succeed in reversing the verdict of the past, and confirming the more sanguine views taken by some contemporary managers. A further point of interest, not unaccompanied with some degree of doubt, was suggested by yet another excursion of an actor whose remarkable talent in character parts was already established beyond dispute, into the field of more serious drama, towards which his artistic predilections are so manifestly urging him. To judge from the cordial reception given to "The Pompadour" on Saturday night, and, still better, from the continued attraction of the piece, as evidenced by the crowded state of the house on every subsequent night, there is no doubt that Mr. Beerbohm-Tree may congratulate himself, both in his capacity of actor and manager, upon a well-merited success. While a low comedian would be almost certain to lose his touch with an audience were he to attempt tragedy, there is really no incongruity in the appearance of a gifted "character actor," in parts admitting the combination of subtle delineation with emotional effect. In the case, indeed, of an artistic spirit so eminently progressive as Mr. Tree, this may be fairly considered his legitimate goal.

The story of Narcisse, the husband of La Pompadour, himself an imaginative creation of Diderot, from whose original manuscript, discovered long after his death in the Imperial library of St. Petersburg, all subsequent versions, German, French, and English, were in a strangely circuitous manner derived, has undergone further modification in the hands of the present authors; the most important of these being the introduction of a son, Eugene, whose presence in the court, while the secret of his birth remains still unknown to the noble Marquise, gives opportunity for some of the most effective situations of the piece. In the first act, the scene of which is laid in a sumptuously appointed audience chamber in the palace of Versailles, we are introduced to several historic characters, including Voltaire—a conspicuous figure cleverly represented by Mr. Brookfield—Diderot, Grimm, the Duc de Choiseul, the Marquise de Choiseul, and various ladies of the Court in picturesque dresses appropriate to the period. It is at the time when the Pompadour, in the zenith of her triumph, and just informed of the Pope's consent to the king's divorce, fancies herself already within a few steps of the throne itself. The collapse of her golden visions, on the sudden appearance upon the gay scene of the ragged, half-demented Narcisse Rameau, in whom she recognizes her own husband, brings this act to an effective conclusion. We have next a brilliant *fête* in the gardens of the Duc de Choiseul's chateau, with a gavotte, and a pretty dance executed by Katti Lanner's pupils, and other prolonged, but in themselves admirably arranged pictorial effects, which retard the action and leave the audience in some doubt whether they are tired or delighted. Progress, however, is at length made and further complications prepared for the identification of Eugene, the duke's secretary, as the Pompadour's son. Eugene, who is in love with one of the Queen's maids of honour, insults the Pompadour, little dreaming of the relationship between them, and by her commands is arrested and condemned to summary execution. In the succeding act Narcisse, the vagabond husband, gains admittance into the boudoir of his erring wife, and in a very prettily conceived scene (in which Mrs. Tree appears to the best advantage, and, among other things, sings a spinning song, written specially for her by Mr. Henschel) the Pompadour appears before him in her old peasant dress, and uses all the arts at her command to persuade him to depart from a place where his presence has become so dangerous. Finally, there is a "play scene"—which, like all play scenes, is suggestive of "Hamlet"—and among the actors Narcisse, placed there by Voltaire with malicious intent, after re-enacting incidents of her early life, which La Pompadour would have been better pleased to leave buried in the past, and revealing the fact that the young secretary she has just caused to be condemned is her own son, suddenly leaps upon the stage and recognises in La Pompadour his own wife. A volley of musketry is heard, and believing this to announce the death of her son, the Marquise falls to the ground, and, in defiance of history, dies from the effect of the shock. The young man subsequently enters safe and sound, and there is an effusive meeting between him and his crazy father, during which they, as well as the authors, seem to forget all about the Pompadour now lying stone dead upon the stage. After duly carping at this and some other matters, and especially at the prolixity of some of the speeches, this must nevertheless be pronounced a very picturesque, and in many parts powerful, play. Mr. Beerbohm-Tree's conception of Narcisse is a highly elaborate piece of acting, and we are inclined to think will appear to even greater advantage as time goes on. The Pompadour of Mrs. Tree, on the other hand, cannot be called an entirely satisfactory impersonation, in spite of several effective moments. Mr. Brookfield delivers the smart, cynical witticisms of Voltaire with due incisiveness, and his "make-up" for this character is a remarkable feature. Miss Janet Achurch, always a charming, sympathetic presence on the stage, seems scarcely yet at home in the larger theatre, and Miss Rose Leclerc sustains the queenly part assigned to her with remarkable dignity and grace. Minor characters of the piece were more or less meritoriously sustained by Mr. H. Ashley, Mr. Royce Carleton, Mr. C. Brookfield, Mr. Charles Allan, Mr. Vollaire, and Miss Le Thiere.

Concerts.

POPULAR CONCERTS.

(Unavoidably held over last week.)

The 30th season of these valuable concerts came to an end on Monday the 26th ult., when so attractive a programme was provided that St. James's Hall was filled to overflowing. Brahms's fine Sextet in B flat, op. 18, admirably played by MM. Joachim, Ries, Straus, Gibson, Howell, and Piatti; and Schumann's "Carnaval," played with wonderful effect by Madame Schumann, were perhaps the most important items;

and it is sufficient to say that the remainder of the programme was made up of Boccherini's Sonata in A, played by Signor Piatti; Bach's Concerto in D for two violins by Madame Norman Neruda and Herr Joachim; and three of Brahms's "Hungarian Dances" by Herr Joachim. Miss Liza Lehmann sang songs by Gluck and Schubert in her charming manner, and Miss Fanny Davies, Mdlle. Janotha, and Mr. Sidney Naylor were the accompanists. Mr. Chappell may be congratulated on a successful season. As usual, there have been no daring innovations, for the rule at these concerts has been to present the well-known works of the great masters; and although a rather more liberal spirit in this particular would be welcome, still the uniform excellence of the performances goes a long way towards atoning for this defect. Amateurs will be grateful at any rate to Mr. Chappell for the opportunity of again hearing Madame Schumann, whose appearances have undoubtedly been the events of the season. The concerts will be resumed, as usual, in November.

CRYSTAL PALACE.

At last Saturday's concert, Beethoven was represented by two of his finest works—the "Leonora" Overture No. 3. and the Pianoforte Concerto No. 5. in E flat. All amateurs are familiar with these masterpieces, and with regard to the first-named, recognise in it Beethoven's indefatigable industry in working out a primary idea. The performance of this magnificent overture on Saturday could scarcely have been surpassed, every *nuance* and shade of expression being rendered to almost ideal perfection. In the Concerto, the pianoforte part was sustained by Miss Martha Remmert, who played with great brilliancy, but with a certain heaviness of touch, also apparent in Liszt's "Hungarian Fantasia," for pianoforte and orchestra, of which she gave a vigorous rendering. Spohr's well-known Symphony, No. 4, "Die Weihe der Töne," received a splendid interpretation from Mr. Manns's orchestra. The beauties of this work are manifold, and the composer's skill is so happily blended with inspiration, that the work constitutes one of the most perfect examples of programme music in existence. Particularly beautiful is the entry of the principal theme in the opening allegro, where, by a simple change from minor to major, the composer as it were, lifts the veil from the hidden harmonies of Nature, and evolves their latent chorus. Miss Alice Gomez, the vocalist, obtained great applause for her singing of the air "O Fatima," from Weber's "Abu Hassan," and songs by Mendelssohn and Franz, and Rossini's overture to "William Tell" concluded the concert.

The programme of the previous Saturday was, except for the appearance of that excellent artist, Madame Neruda, as solo violinist, of only ordinary interest. But Madame Neruda's playing is always a feature in any programme, and in interpreting Viotti's music she finds a task perfectly congenial to her artistic nature. Consequently her performance of that composer's Concerto in A minor left nothing to be desired, and her fine tone and certain execution were subsequently displayed in a high degree in a Larghetto by Nardini, and Paganini's "Moto Perpetuo." The instrumental portion of the programme comprised a Concert Overture in F, No. 4, by Mr. Wingham, who has previously obtained favourable notice at these concerts, and Beethoven's Symphony No. 4 in B flat, both admirably played; while the great "Trauermarsch" from the "Götterdämmerung," supplied an extremely appropriate reminiscence of the late German Emperor. Miss Anna Russell, of the Royal College of Music, made her first appearance at these concerts as a vocalist, and was very favourably received.

SACRED HARMONIC SOCIETY.

Mr. Cowen's oratorio, "Ruth," grows in public estimation whenever it is heard, and the effects which, on the occasion of its first performance at Worcester Cathedral, surprised the ear as much as they pleased it—we mean the ballet music—justify their *raison d'etre* and are appreciated in concert-halls as fully as they deserve. On Tuesday last week the large audience at St. James's Hall seemed thoroughly to enjoy them, and were no less impressed by the quiet and peaceful close of the first part, and by the soli rendered by Miss Anna Williams (Ruth), Miss Agnes Larkcom (Orpah), Miss Hope Glenn, Mr. Edward Lloyd (who is in magnificent voice), and Mr. Watkin Mills. The chorus-singing was fairly good, and the composer conducted.

NOVELLO ORATORIO CONCERTS.

The Oratorio season proper may be said to have come to a close on the 28th ult., when Gounod's "Redemption" was given at St. James's Hall. The performance was, upon the whole, a very good one, conducted with care by Mr. Mackenzie, though in at least one number his reading of the *tempo* does not commend itself to us. To Mdlle. Trebelli was entrusted the soprano solo, and though she showed intelligence and care in her singing, there were several passages that called for a voice and a manner of greater solidity. The bass "narrator," Mr. Plunket Greene, is quite a new singer; he has a good voice and method, and delivered the music with real expression. The other parts were in the excellent hands of Madame Patey, Mr. Lloyd, and Mr. Santley.

ALBERT HALL SATURDAY CONCERTS.

A new series of concerts has been started by Mr. E. Bending, at the Albert Hall, intended to fill the gap occasioned by the cessation of the Saturday Popular Concerts. Naturally, the conditions of the place precluded any idea of a "Saturday Pop" programme, such as is the delight of so many amateurs through the winter; and the entertainment last week consisted largely of vocal numbers, varied by Mr. Bending's clever performances on the organ, and a piece or two from the band of the Grenadier Guards, all the music being of a more or less sacred character. Miss Anna Williams, who has a voice which sounds well in the vast spaces of the Albert Hall, and also the other artists who took part, were much appreciated by the large audience which was assembled. Another programme of the ballad order is promised for to-day.

MISCELLANEOUS.

A concert was given at the Kensington Town Hall, on Friday, the 23rd ult., by the members of the Kensington Amateur Choral and Orchestral Society. The society, although at the present concert not venturing upon any work of great magnitude, nevertheless showed a desire to deal with a work of some importance, and their performance of Sullivan's "Prodigal Son" was on the whole decidedly creditable, a result in considerable measure owing to the careful conducting of Mr. Buels.

We hear that Miss Winifred Robinson, violinist, will give her first concert on the afternoon of the 17th inst., and at Princes' Hall.

PROVINCIAL.

NORWICH.—The Afternoon Chamber Concert given here a short time ago by several students of the Royal College of Music, with Mr. A. C. Bent at their head, seems to have awakened in the minds of a few musical people the desire to hear more of classical works, for, except the two half-yearly Subscription Concerts given by the Philharmonic Society and one or two by individual professionals, the inhabitants of Norwich have no opportunity of hearing classical music. Therefore Mr. A. Wiseman, an energetic and enthusiastic amateur, with Messrs. F. W. B. Noverre and R. Price, organised a series of three Classical Trio Concerts, to consist of two trios with vocal and instrumental solos. The first of these was given last week (March 22nd) in Noverre's Rooms, to an audience consisting of the *élite* of the musical portion of this city, and fully justified the expectations of both the performers and the appreciative audience. The trios were Beethoven's in B flat (op. 11) and Saint Saëns in F (op. 18), which received a fine rendering by the organisers of the concerts, Messrs, Wiseman (piano), Noverre (violin) and Price ('cello). The vocalist was Miss Crawshay, a young lady who, although rather nervous in her first selection, showed that she had been carefully trained and that she possesses a full, rich voice of medium compass, in the following songs, "Du bist wie eine Blume," Liszt, "Frühlingsnacht," Jensen, "Is my lover on the sea?" and "Love me if I live," Cowen. Miss Eleanor Rix, a native of Norwich, and also a medalist and associate of the Royal Academy of Music, was the solo pianist. This lady shows somewhat the reverse of the old saying, "A prophet is without honour," &c., as she is always liked and thoroughly appreciated whenever she plays in her native city. She chose for her solo Chopin's Grand Polonaise in A flat (op. 53), and receiving a well-merited encore played the same composer's valse "Brilliante" in F (op. 34, No. 3.) Altogether, the first of these Trio Concerts was a great success, and the promoters deserve great credit for trying to bring the grand classical works of the great masters into the recognition of all lovers of music in Norwich.—Dr. Bunnett, the Corporation organist, gives a weekly recital on the grand organ in St. Andrew's Hall to the poorer of the population, and is assisted by various local instrumentalists and vocalists. Dr. Bates, the Cathedral organist, with the assistance of the Precentor (Rev. G. W. Barrett) and a choir composed of ladies and gentlemen of the various city choirs, has, following the example of Gloucester, been giving some very excellent "musical services for the people," which have been well appreciated by those for whom they were originated, as at the last service there were nearly 3,000 persons present. Dr. Bates is further raising a scheme for the enlargement and improvement of the Cathedral organ, which sadly needs something done to it to keep up the prestige of such a well-known cathedral as Norwich, as the present organ is one of the poorest of any in our cathedrals. The Festival Chorus is still well-banded together, despite the smart criticisms of some of the London Press, and will give a performance of the "Messiah" on Good Friday, and for Easter week we are expecting Turner's English Opera Company at our Theatre Royal.

EDINBURGH, March 27.—The musical season here is rapidly drawing to a close. Since the Reid Festival, in the second week of February, a considerable number of minor concerts, chiefly of chamber music and recitals of one sort or another, have taken place, but none of them, with the exception of the Annual Chamber Concert of the Philosophical Institution, and Mr. Carrodus's Violin, and Herr Rummel's P.F. Recitals, have been of sufficient interest or importance to call for special comment in the columns of THE MUSICAL WORLD. The Chamber Concert referred to is properly regarded as one of the great musical experiences of the year, inasmuch as it has long been customary for both Dr. Joachim and Signor Piatti to be among the executants engaged. This year, unfortunately, and to the profound regret of everyone, Dr. Joachim was unable to appear on account of a summons to Berlin to conduct, as the apology for his absence had it, a "musical ceremony" on the anniversary of the late Emperor's birthday. Nor was this the only disappointment the audience—an unusually large one—was doomed to suffer. Mdlle. Lehmann, who happens to be closely connected with a well-known and highly-respected Edinburgh family, was to have been the vocalist of the evening; but she also was unable to appear, owing to indisposition, consequent, no doubt, upon the present inclement state of the weather north of the Tweed. As it was, the burden of redeeming the promises of the programme fell upon Mdlle. Marie Soldat, Miss Fanny Davies, and Signor Piatti with Miss Bertha Moore as vocalists while Mr. H. Hartley acted as accompanist. When the announcement of Mdlle. Soldat's substitution for Dr. Joachim was made, very considerable interest was at once aroused in musical circles, and a determination to hear her widely evinced, as she had not previously appeared in Edinburgh, although the most flattering accounts of her artistic powers and unusually fair promise has already reached us. The concert took place in the music-hall on the 21st inst., and the programme was an exceedingly attractive one. It contained the following numbers: Brahms's latest P.F. Trio in C minor, op. 101; Beethoven's Grand Trio in B flat, op. 97; Spohr's Adagio in F, and two of the Brahms-Joachim Hungarian Dances for violin; Novelette in F., Schumann; and Staccato Etude, Rubinstein, for P.F; and Piatti's "Ossian's Song" for 'cello. Besides these there were also three pleasing and well-selected songs. Interest of course chiefly centred in the Brahms Trio, which was all but new to Edinburgh amateurs; and, on the whole, it received a satisfactory rendering, although it was apparent that a little additional rehearsal would not have tended to mar the general effect. The exceedingly beautiful Andante Grazioso, and the final Allegro Molto were the movements which afforded the audience the greatest satisfaction. But the entire work was received with signs of the most cordial approval. A greater familiarity with the magnificent Trio of Beethoven, with which the concert was brought to a close, and which received a really faultless interpretation, was, no doubt, the cause of the larger degree of enthusiasm with which it was welcomed. The delicious Andante Cantabile—a movement which makes one feel wishful that it should never cease—was given with the utmost persuaviness and pathetic eloquence by all concerned in its rendering. Miss Davies's pianoforte solos were by no means the least enjoyable part of the programme; indeed she fairly electrified her audience by the brilliant manner in which she disposed of Rubinstein's Etude, an ordinary rendering of which even makes severe demands upon the technique of the performer. Each successive visit of this young artist—and it is a pity they are not more frequent—tells its own tale of steady advance in true artistic power, and of a progress which if continued, as there is little doubt it will be, cannot fail but to place her eventually in the very foremost rank of living pianists. But, as has already been suggested, the deepest interest of all was centred in the *début* of Mdlle. Soldat; and it may be at once said that she passed through the ordeal with more than ordinary success. She displayed from the first, a tone, technique, and power of intelligent phrasing for which her audience were quite unprepared, and she easily succeeded in evoking the warmest expressions of encouragement and approval. The universal opinion seems to be that she is a pupil of whom her distinguished master, Dr. Joachim, has just reason to be proud. The Spohr Adagio was given with a sweetness and purity of expression that took the house by storm; while the facile manner in which the trying difficulties of a Bach Prelude, given as an encore, were surmounted, exhibited a mastery over the finger-board altogether surprising in so young an artist. A repetition of Mdlle. Soldat's visit will be looked forward to with no little satisfaction and much pleasurable curiosity. To Signor Piatti's solo it is needless particularly to refer, except to remark that his playing embodied, as heretofore, all those tranquil charms and depths of emotional effect which have always characterised it. On a recall, after the "Ossian Song," Signor Piatti seemed somewhat unwilling to comply with the wishes of the audience, but at last consented to satisfy the demands of a perhaps too exacting house, by treating it to an altogether acceptable rendering of one of Germiniani Gavottes. Miss Moore, who also was a stranger to Edinburgh concert rooms, was very favourably received and made an unusually good impression. Her legitimate method and pure vocalisation were greatly admired, bespeaking as they do a careful, conscientious training, which in these days of clap-trap and pretence is a thing not to be lightly esteemed. Her most successful song, and for which she received a hearty encore, was Sullivan's tuneful "Orpheus with his Lute."

LEEDS, April 2.—The tenth and last of the Leeds Popular Concerts took place on the 21st Match, and with it the season may be said to have practically come to an end. It was of a somewhat novel character, taking the form of a "drawing-room concert," to which none but the subscribers to the first seats were admitted. The programme was exceptionally short, its principal feature being a fine performance of Chopin's Pianoforte Sonata in B minor, by Miss Clotilde Kleeberg. Mr. Peiniger, who was the violinist, played some solos by modern writers, and joined Miss Kleeberg in Mozart's Sonata for violin and pianoforte in G, one of the set dedicated to the pianist, Josephine Aurnhammer. Mr. Rawlinson Ford, who, at considerable pecuniary loss to himself, has promoted and managed the Popular Concerts hitherto, does not intend to continue them during the next season, but from their ashes the "Leeds Subscription Concerts" are, Phœnix-like, to spring, under the management of a committee of gentlemen of whom Mr. Ford is the chairman. A guarantee fund has been instituted, and amounts already to something over £500, though the excellent and practical scheme which is being prepared leads to the confident hope that there will be no occasion to have recourse to the guarantors for even the smallest contribution. Mr. Edgar Haddock, a local violinist, has given during the season a series of ten "Musical Evenings," consisting of short concerts of violin and pianoforte music, in which he has been assisted by many pianists of various degrees of ability. In the last of the "evenings," which took place on the 26th ult., Mr. Haddock was assisted by Mr. W. W. Cook, a talented student of the Royal College of Music. The programme included Brahms's new sonata in A, for violin and pianoforte (op. 100), and a clever sonata in D minor for the same combination of instruments of Mr. Cook's composition. The success of the past season has been great enough to induce Mr. Haddock to contemplate an extension of his scheme for next season, by engaging some of the principal pianists of the day to assist him.

BIRMINGHAM, April 3.—Mr. Carl Rosa's Opera Company opened a successful season here last night with "Carmen; the Theatre Royal being crowded to overflowing, money had to be refused at the doors. Madame Marie Roze in the title *rôle* played the part of Carmen yesterday for the 350th time, I believe, and charmed and delighted the vast crowd more than ever by her charming acting, her coquettish byplay, and irresistible *diablerie*. Her voice seemed even richer and fuller, especially in the higher register, than when last she appeared here. The cast, on the whole, was satisfactory. Mr. Valentine Smith (José), Mr. Max Eugene (Escamillo), and Miss Kate Drew (Michaela), gave an excellent reading of their respective impersonations. The orchestra and chorus were, on the whole, the same as on former occasions. To-night Madame Roze will essay, for the first time here, Zerlina, in "Don Giovanni." The revival of "Robert le Diable" is looked for with great anticipation, and in my next report I hope to give an account of Meyerbeer's grand opera. The Midland Musical Society gave the "Redemption" on Good Friday, at the Town Hall, at popular prices, and attracted an enormous house. The performance, considering the resources available, was on the whole satisfactory. Our Amateur Operatic Company are busy rehearsing "Iolanthe." Mr. Cortes Perera has obtained permission from Mr. D'Oyly Carte for two performances. The principal part will be taken by Mrs. Cortes Perera, a clever singer and actress. The excellent Military Band Concerts came to a conclusion on Saturday last, and Mr. Alfred Gilmer promises a renewal of them early in October.—O. P.

MANCHESTER, April 3.—The Carl Rosa Opera Company has just concluded a month's visit to the Theatre Royal here, and its success has been of quite a phenomenal nature. Every night the house has been crowded almost to suffocation, and there is no doubt that, had engagements permitted it, the season might have been much further prolonged with no diminution of success. It is pleasant to add that the enthusiasm aroused was thoroughly deserved; we doubt whether we ever heard performances of such all-round excellence from this company. The number of operas performed has not been large, a fact which is to be explained by the large amount of interest displayed in the revival of one or two operas which have not been heard here for many years. The most important of these was "Robert the Devil." Meyerbeer's opera has been, and still is, the subject of such conflicting criticisms, that it is difficult to say what the final verdict will be upon it. But there can be no doubt that to many it will long prove a source of attraction, and certainly its reproduction in the present instance has been fully justified by the success which has attended it. The opportunities for scenic display have been used to the utmost; so much so that the spectacular part of the opera has largely contributed to its popularity. Fortunately, at least equal care has been bestowed upon the musical portion of the work, and from this point of view there are in the large *répertoire* of the company few operas which receive so excellent an interpretation. Madame Georgina Burns, Signor Runcio, and Mr. Manners, all deserve great praise for their rendering of the principal characters. The revival of Balfe's opera, "The Puritan's Daughter," has also been successful. Without any pretensions to greatness in any part of it, this opera is at least more worthy of living than the "Bohemian Girl." It would be improved if a few extensive cuts were made in the dialogue, which often fails to be interesting. Madame Burns again scored a distinct success in the title *rôle*, and Mr. Celli as Charles II., and Mr. Valentine Smith as the Duke of Rochester, must also be congratulated. Amongst those who have recently become members of the company, Miss Crabtree is perhaps the most promising. This young soprano is as yet far, very far, from being at home on the stage, and her singing needs more refinement; still, we shall be mistaken if she does not prove an important addition to the company.

GLASGOW, April 3.—Last Monday evening, March 26th, Herr Franz Rummel gave a pianoforte recital in the Queen's Rooms. The audience was very thin, but did not lack in enthusiasm. He performed in all fourteen pieces, by Bach, Beethoven, Chopin, Mendelssohn Bartholdy, Schubert, Schumann, Bülow, Brassin, Wagner-Brassin, Tschaikowsky, Paganini-Liszt, Rubinstein, and Liszt. At the close, Herr Rummel was repeatedly recalled.

ILFORD.—The Vocal Union gave its eighth concert in the Reading Room, on Good Friday evening, the programme consisting of Weber's Mass in G, Mozart's Mass in C, and a selection. The soloists were Madame Clara West, Miss Lottie West, Mr. Herbert Clinch, and Mr. Arthur Taylor. In the florid passages of Weber's Mass, Madame West's voice was heard to great advantage, as also in her other efforts. Miss Lottie West, Mr. H. Clinch, and Mr. Taylor also acquitted themselves admirably, as did also the chorus and band, conducted by Mr. A. Storr. There was a tolerably large and very appreciative audience.

SOUTHAMPTON, April 3rd.—A grand orchestral and vocal sacred concert was given in the Philharmonic Hall, Southampton, on Good Friday, March 30th, organised and arranged by Mr. G. Howes, and proved a splendid success. The vocalists were Mrs. Ivimey (soprano), and Mr. Charles Geddes (baritone). The orchestra, which consisted of thirty of the best selected professional instrumentalists of the town, deserved the warmest praise in the rendering of their portion of the programme, under the bâton of Mr. G. Howes, which included excerpts from the masterpieces of Handel, Bach, Rossini, Gounod, and other great composers.

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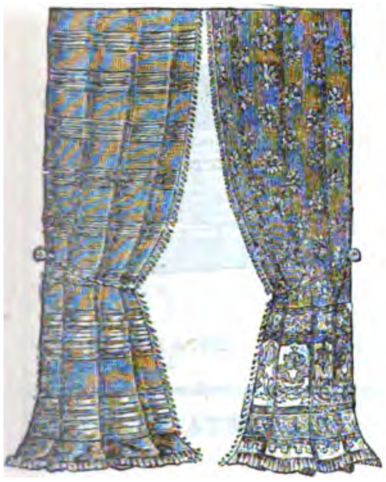

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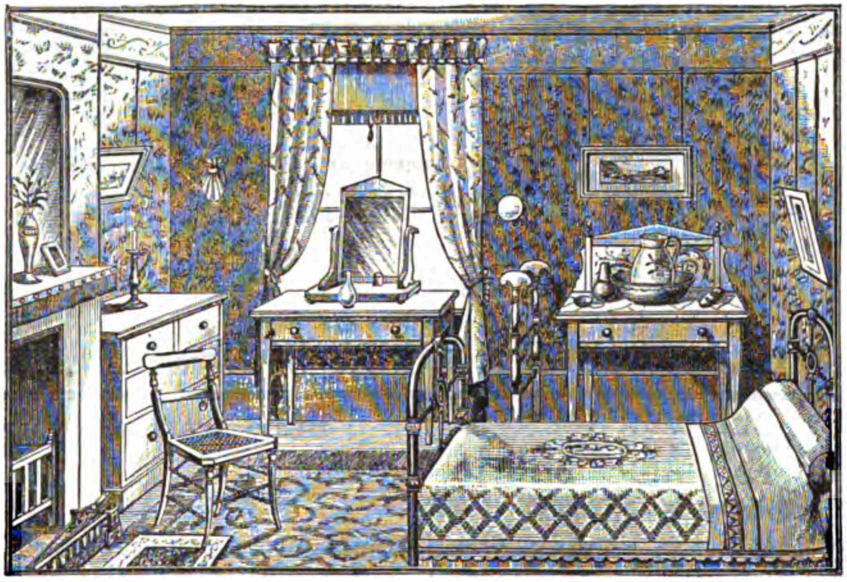

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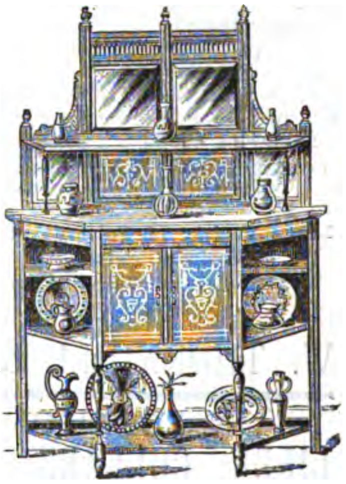

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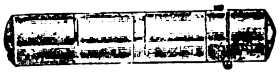

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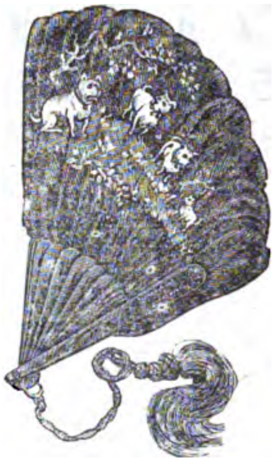

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Facts and Comments.

The Emperor Frederick III. has conferred upon Sir Morell the Grand Cross and Star of the Hohenzollern Order, and by thus honouring the first English throat-doctor, to whom he owes his life and his throne, has honoured himself. His Majesty, in presenting the insignia of the Order to Sir Morell Mackenzie, said :—"When you first came to attend me I had confidence in you because you were recommended to me by my German physicians. I myself have since learned to highly value your ability, and it now gives me great pleasure to be able to give you this Order in acknowledgment of your valuable services, and in remembrance of my accession to the throne."

Every musician, and especially every vocalist, will share in the joy and pride which the members of Sir Morell's profession feel, or should feel, at this announcement. For is he not the generous friend and guide and philosopher of all singers, great and small, who have come to him for advice, and do not many of our leading primadonnas owe him a debt of gratitude almost as great as that of the Emperor himself?

It is announced from Bayreuth that the official programme for the coming season was issued on April 6th. Seventeen performances are promised, the first being on July 22nd, and the last on August 19th. The repertoire will include "Parsifal" and "Die Meistersinger."

It is said that Madame Wagner wished to include in the programme "Tannhäuser," with the new first scene written for Paris, and some Wagnerites clamoured for "Tristan," which they considered (rightly, we think) to be the master's masterpiece, while others again asserted the claims of "The Ring of the Nibelung," which was really the first cause of the theatre. Fortunately, there will be time to carry out all these suggestions in due course. There is a guarantee fund sufficient to cover expenses for five years to come, and amongst the chief subscribers to that fund is the present Crown Prince of Germany.

With a few unimportant amendments, the Government will accept the Musical Copyright Bill which has been brought in by Mr. Addison, Mr. Bartley, Mr. Dillwyn, and Mr. Lawson. The object of the measure is to protect the public from vexatious proceedings for the recovery of penalties for the unauthorised performance of copyright musical compositions. A bad look out for Harry Wall!

Native talent is making its way abroad. It is pleasant to read of the decided success which Mr. Frederick Lamond, the young Scotchman, has recently had at Berlin, both as a composer and a pianist. At the third and last of a series of concerts given at the Singakademie of that city, he produced three pieces of his own composition, a pianoforte trio, a sonata for pianoforte and violoncello, and two pieces for the first-named instrument. All of these are well spoken of by the critics, although the influence of Brahms is said to be paramount. Mr. Lamond also played Beethoven's A flat sonata, opus 110, as well as pieces by Chopin, Mendelssohn, Liszt, and Tausig.

We regret very much to hear that Mrs. Henschel has been taken ill at St. Petersburg, so seriously that there is no hope of her being able to continue her Russian concert tour. It is doubtful even whether the vocal recitals contemplated by Mr. and Mrs. Henschel for May, in London, will take place.

The illness from which Mr. Oluf Svendsen the flautist, has for long been suffering, has, we regret to say, taken so serious a turn that a speedy recovery cannot be hoped for. Mr. Svendsen's engagements for the season have therefore been cancelled, excepting that for the Birmingham Festival in the autumn. In the meantime the familiar figure of the popular and distinguished musician will be missed from the ranks of the Philharmonic and Richter orchestras, for this season, but, we hope, for this season only.

Madame Albani will take part in one of the Richter concerts, when probably "Lohengrin," or at least "Elsa," will be in the ascendant, and when amateurs will be able to get an idea of the *lingua tedesca in bocca Americana.*

The prospectus issued by the Royal Institution for the season, announces amongst other lectures, a series of seven by Mr. Carl Armbruster on the later works of Richard Wagner. They are fixed for Saturday afternoons, April 14, 21, 28, and May 5, 12, 19, and 26.

The Municipal Council of Cologne has recently authorised the foundation of a Town Orchestra, which is to play at the theatre, at various concerts, and at civic celebrations. The step is an excellent one, and not even a very expensive one, as the following figures will show. The orchestra consists of 41 members and 12 "aspirants" or articled pupils, as we might say, and the total expenditure amounts to £4,354 10s. The incomings, on the other hand, are to the following effect. From the theatre: £2,566; from the Concert Society, £510; from probable receipts of the summer concerts, £800, and £50 more for smaller items. The total expense incurred by the town amounts therefore to the moderate sum of £428 10s.

In England all things, and especially all musical things, are dearer than in Germany; but supposing even that they were exactly double, what would a small item like £900 in the Budget of Liverpool or of Glasgow be, compared to the enormous boon which all classes of society would derive from a fine standing orchestra?

Madame Gaylord has taken the final step that severs her from the lyrical stage. This actress, till very recently a popular and successful member of Mr. Carl Rosa's English Opera Company, has appeared at the Lyceum in legitimate drama acting in a play which makes no demands on her capacities as a singer, for the three songs introduced into Mr. Delille's drama for "Lily" are a "far cry" from the music of "Mignon," among other operas in which Madame Gaylord excelled.

Concert-givers, artists, and members of the musical profession generally, will be pleased to learn that a Musical and Dramatic Agency, worked on the same principles as those already established in London, has at last been opened in Manchester. Our only wonder is that, in such a musical district, with Manchester for its centre, this has never been done before. The head offices of the Northern Musical and Dramatic Agency are at 15, Princess Street, Manchester, under the direction of Mr. Frank de Jong, who is well-known to the members of the musical profession.

Last week the Bradford Old Choral Society ventured, after an interval of two years, upon another concert, and presented a very attractive programme. The most considerable item on their programme was J. F. Barnett's cantata bearing the same title as Schumann's better-known "Paradise and the Peri." The principal vocalists wereMr. H. Waddington, Mrs. Stevenson Arnold, Mrs. Ashcroft Clarke, and Mr. W. Thornton. Mr. Thomas Ward conducted the performance.

The contradictory rumours as to the state of German opera in America, which are of more than ordinary importance, because that opera is partly representative of the progress of Wagnerian art in the New World, are dealt with in a straightforward and satisfactory manner by Madame Lilli Lehmann, one of the bright particular stars of that opera, who has written a letter to one of the German papers on the subject. Artists, as a rule, should not write to newspapers, but when they do, it would be at least well if all their letters were as sensible and to the point as that of Madame Lehmann. The lady admits that there is a deficit every year, but then she points out that such a deficit is absolutely unavoidable in the circumstances. There are 73 boxes in the theatre, each with comfortable seats for six persons, and these, as well as a good many stalls, are at the disposal of the stockholders free, gratis, and for nothing. The remainder of the house, even if absolutely sold out, as it was during the last four weeks on every evening, would not be sufficient to cover expenses, and the matter simply comes to this, that the shareholders receive their dividends in seats instead of in cash.

That they are well-satisfied with this arrangement was proved at their final meeting, when there were 35 votes for, and only 2 against the continuation of the opera for another season. Mr. Stanton has started for Germany to enlist fresh recruits. According to Madame Lehmann's calculation, a box for 66 performances, and accommodating, as we said, six persons, costs its occupant about £400, which is not excessive.

The death is announced of Mrs. Amelia Lewis Freund, an able writer on social, musical, and other subjects, and the mother of John Freund and Harry Freund, both well-known journalists in America.

Mr. Alfred Hollins, of the Royal Normal College, London, made a successful appearance at Boston on Saturday.

Mr. Barton McGuckin has made a favourable impression in New York, where he appeared for the first time in "Faust" and "Lohengrin."

"Freund's Music and Drama" says: "Now that his concert season is drawing to a close, Signor Campanini is devoting his attention to the production of Verdi's latest and greatest work, 'Otello.' The opera will be presented for the first time outside of Europe at the Academy of Music on April 9th, and will be repeated a number of times thereafter. Signor Marconi, a tenor whose reputation in Europe is uncommonly high, will be the 'Otello.' Signoria Tetrazzini, the wife of Cleofonte Campanini, who is to be the conductor of the performances, will sing 'Desdemona.' These three artists sailed for this city from Havre on the French steamship La Champagne last Saturday. Rehearsals of the opera will be actively pushed forward as soon as they arrive. M. Victor Maurel, the noted French baritone, is to have the important rôle of Iago, which he sang at the original production of the opera at La Scala, Milan, to the entire satisfaction of Verdi. M. Maurel's presence during the preliminary rehearsals, owing to his familiarity with his rôle, is unnecessary, and he only sailed yesterday. The new scenery and costumes, made expressly for the American representations in Milan, are on their way hither. The orchestra, which will be largely composed of members of the Metropolitan Opera House band, has been engaged, and the chorus is already rehearsing under Signor de Rialp. Only six performances of 'Otello' can be given owing to engagements in the West."

Herr Seidl's Second Symphony Concert introduced the "new Venusberg music" in connection with the "Tannhäuser" overture for the first time to New York. The scene between Venus and Tannhäuser followed, and, sung by Frau Lilli Lehmann and Herr Kalisch, her husband, created something like a sensation.

We regret to anounce the death, at Frankfort-on-the-Maine, last Monday, of Herr F. A. Garbe, at the advanced age of 81. Herr Garbe was for nearly 30 years musical director at the Bad Homburg, where he became well-known amongst the foreign as well as the German visitors to the Kurhaus.

A curious revival from old times will be presented at the old theatre of Morlaix (Lower Brittany) on the 14th of April, namely, the performance of the Breton Mystery Play, "La vie de Sainte Tryphine." The actors in this play are to be the local tailors, shoemakers, masons, labourers, blacksmiths, etc. It is expected that many Parisians will go down to Brittany to witness this spectacle.

M. Bourgault-Ducoudray, whose interesting edition of modern Greek songs we had recently occasion to mention, has just had the order of knighthood conferred upon him by the King of Greece. A more appropriate distinction has seldom been granted to a more deserving object.

The death is announced of M. Jean Conte, the well-known violinist and Grand Prix de Rome at the Paris Conservatoire in 1854. He was a pupil of Carafa, and composed several operas; but with the exception of a short comic opera in one act, which was produced at the Opéra Comique some years ago, not one of his larger works has ever been performed on the stage or in the concert-room.

MM. Jaime and Duval have just completed the libretto of a new grand opera in four acts, entitled "Ivanhoé."

M. Alexander Guilmant's first organ and orchestral concert of the season was given at the Trocadero on the 5th of April. M. Colonne was the conductor.

The following new works were performed for the first time in public at M. Montardon's concert at the Château-d'Eau, last Sunday afternoon: "La Légende de l'Ondine," by M. Rosenleker; a new violoncello concerto, by M. Hollmann, performed by the composer; an ouverture dramatique, by M. Charles Dancla, and part of "Renaud," by M. G. des Roches.

M. Haberl, of Ratisbon, has accomplished a task which must, to him, have been a labour of love. The results of his researches in the Vatican libraries, so rich in works of the fifteenth and sixteenth centuries, are published in a volume by Messrs. Breitkopf and Härtel: "A Bibliographical and Thematic Catalogue of Music in the Archives of the Papal Choir."

A graceful ceremony was enacted at Milan when, on the afternoon of March 24, Pagliano's portrait of Amilcare Ponchielli was uncovered in the foyer of La Scala. The Syndic and the Councillors of the City, a representative from Cremona, and several musicians, artists, and ladies were present. The accomplished and genial Mayor made an eloquent speech, and the proceedings closed with the performance of excerpts from Ponchielli's "Marion Delorme" and "Promessi Sposi," by the Scala Orchestra under Signor Faccio.

STAGE FAVOURITES.

Among those attractions incidental to theatrical life which go so far towards compensating the arduous nature of an actor's calling, one of the pleasantest to contemplate is that intimate relation, ripening into positive friendship, which in the course of time comes to be established between acknowledged stage-favourites and the theatre-going public. As year after year passes, and the same familiar figure is seen nightly strutting his or her brief hour upon the mimic stage, a feeling springs up between actor and audience of an altogether personal nature, and quite irrespective of admiration inspired by a mere display of talent, however remarkable; so that there is no danger of confounding the hearty ring of recognition which follows as a matter of course upon the appearance of an old favourite, with the applause, however enthusiastic, of the most gifted new-comer.

And when the player has grown old with his audience, when his industrious and often chequered career has been pursued under the very eyes sometimes of more than one generation, there seems little cause to wonder at the tenacity, in spite of failing strength and waning talent, with which he lingers upon the scene of his former struggles and triumphs, as loath to utter as his old and faithful friends are to hear, those words of farewell which he nevertheless feels must soon be inevitable. Many a playgoer and opera-goer too, will be able to call to mind not a few incidents connected with this often pathetic phase of the actor's career. On recollections of this sort, however, we have now no occasion to dwell, but rather to draw attention to the appearance of an interesting and charming addition to modern theatrical literature, lately contributed by two artists who have lived long enough, and done good service enough in their profession, to earn the title of "stage favourites" in a very special sense, while, if they chose to cancel the leave-taking of a few years ago, they would still be young enough to look forward with justifiable confidence, to many a repetition in the future of their former triumphs. As, however, there seems to be little or no prospect of such an event, this temporary renewal of relations between Mr. and Mrs. Bancroft and their old friend, the public, will not fail to have a hearty welcome, especially in view of the attractive form in which it comes. For rarely, if ever, has the reading world been presented with so goodly a compost of professional anecdote, kindly criticism, and interesting personal reminiscence, as is to be found in these two chatty volumes. Before now Mrs. Bancroft has given proof of the possession of gifts which would doubtless have enabled her to make her mark had she chosen to follow a literary career, and these have stood her in good stead in the part contributed by her under the heading of "My Narrative." Her lively, unaffected style and quick faculty of observation; her descriptive power, both humorous and pathetic; her happy knack of characterisation, and, not least, her generous sympathies, serve to make this one of the most fascinating of theatrical biographies, and go far also towards explaining the secret of her success in the art to which she devoted her life. As will be expected, the rise and gradual growth of the Robertsonian School, with which the Bancrofts were so intimately associated, the youthful actors, such as the Kendals, Hare, Clayton, and others who co-operated with them in promoting a change in public taste destined to serve as a landmark in the history of nineteenth century dramatic Art, and, not least, "Tom Robertson himself," have received their due share of attention in these volumes. As a matter of course, also, we have an authentic history, enlivened by many a good story and entertaining digression, of the little theatre in Tottenham Court Road; its speedy rise to fortune under the new management, and the ultimate transfer of its triumphs to the Haymarket. But this is not a review of the book, and it calls for mention here only as emphasising in a record of the career of two essentially typical "stage favourites," that pleasing feature in the actor's calling already adverted to. From such a mass of material it would be difficult, even if space admitted, to make such a selection as could be deemed in any way representative. For the present, therefore, readers who wish to see how generally and wittily Mr. and Mrs. Bancroft can discourse of their past experiences on and off the stage, must be referred to the pages of the book itself, with an assurance that, bulky as it is, they are not likely to find in it one page too many.

MUSICAL COPYRIGHT BILL.

It will interest many of our readers to know the exact purport of the Musical Copyright Bill which has been prepared and brought in by Messrs. Addison, Bartley, Dillwyn, and Lawson, and which, as we state elsewhere, the Government has accepted. We print the draft of the Bill *in extenso*, leaving further comment till after it has become law, which may be expected at an early date.

A Bill to amend the law relating to the Recovery of Penalties for the unauthorised Performance of Copyright Musical Compositions.

Whereas it is expedient to further amend the law relating to copyright in musical compositions, and to further protect the public from vexatious proceedings for the recovery of penalties for the unauthorised performance of the same:

Be it therefore enacted by the Queen's most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, as follows:

1. Notwithstanding the provisions of the Act passed in the third and fourth years of His Majesty King William the Fourth, chapter fifteen, to amend the law relating to dramatic literary property, or any other Act in which those provisions are incorporated, the penalty or damages to be awarded upon

any action or proceedings in respect of each and every unauthorised representation or performance of any musical composition, whether published before or after the passing of this Act, shall be such a sum or sums as shall, in the discretion of the court or judge before whom such action or proceedings shall be tried, be reasonable, and the court or judge before whom such action or proceedings shall be tried may award a less sum than *forty shillings* in respect of each and every such unauthorised representation or performance as aforesaid, or a nominal penalty or nominal damages as the justice of the case may require.

2. The costs of all such actions or proceedings as aforesaid shall be in the absolute discretion of the judge before whom such actions and proceedings shall be tried.

3. The proprietor, tenant, or occupier of any place or places of dramatic entertainment, or other place or places at which any unauthorised representation or performance of any musical composition, whether published before or after the passing of this Act, shall take place, shall not by reason of such representation or performance be liable to any penalty or damages in respect thereof (unless he shall wilfully cause or permit such unauthorised representation or performance).

4. In this Act words denoting a male shall include a female, and words denoting the singular number shall include the plural, and the word court shall include any tribunal before which such actions or proceedings may now be lawfully tried.

5. This Act may be cited as the Copyright (Musical Compositions) Act, 1888.

6. This Act shall extend only to England and Wales.

Reviews.

VOCAL.

After examining some of Mr. Charles Woolhouse's recent publications, a disposition on the part of this firm may be easily discerned to give encouragement to compositions of a higher quality than English publishers, for some mysterious reason, have for the most part shown any inclination to favour; and in this laudable endeavour they are sure to have the good wishes of educated amateurs in this country—a class, it should be remembered, which has of late days greatly increased both in numbers and intelligence. We believe it to be a fact not altogether significant of the actual state of musical culture in England, that singers and pianists desiring to obtain smaller works written in any form more pretentious than, as it were, in words of one or two syllables, should so long have found it necessary to search abroad for their supply, often obtaining, be it said, little better than educated common-place for their pains. There can be little doubt that when English publishers generally show greater disposition to make comparison possible, and to give native composers who have something to say an opportunity of saying it, this overweening respect for foreign brands—leaving of course as quite outside the question those great names which belong to all time and all countries—will have to be considerably modified. A collection of songs in sheet form lately to hand suggests remarks very similar to those made in our columns last week in connection with some pianoforte music issued by the same publisher. Without advancing any exaggerated claims for these, it may fairly be said that they all, in greater or less degree, exhibit signs of having been written with a distinct aim, that aim being something higher than merely to swell the flood of feeble musical literature with which the English market has so long been deluged. In three songs, for instance, by S. Emily Oldham, there is considerable charm of musical feeling, coupled with truthful expression, notably in "Guardami" (words from Metastasio), which, with its pure melody and thoroughly vocal character, might—barring an occasionally modern flavour—easily pass muster in a selection from some of the older Italian composers. "Loyal and true," a song of different description, also shows refinement, and even a refrain suggestive of the ordinary ballad style is redeemed from common-place by its fanciful and appropriate melody. "Love's return," by the same composer, has less individuality, but possesses, nevertheless, decidedly pleasing qualities. In "Serenade" and "The Three Fishers," by J. Cliffe Forrester, the familiar words chosen by the composer place him under a certain disadvantage, by compelling him, especially in the latter case, to disturb well settled associations. His treatment, however, of Kingsley's verses differs materially from that in Hullah's well-known song, and though less catching, is not unlikely to be preferred by some by reason of the clever descriptiveness of the accompaniment, and of his successful endeavours to convey musically the contrasts and various shades of expression contained in the poem. One is less baulked in the setting of Longfellow's Serenade, which has already been set by so many composers in so many ways, that the thought of making comparisons scarcely now occurs. Suffice it to say that this latest version is a very pleasing one. There is an agreeable melodic flow in "Sleep," by Mrs. J. E. Vernham, and "Twilight" (Longfellow's words), by the same composer, though a song of slighter texture than some of the above, contains a pretty musical idea, and may be, perhaps, compared to what the drawing-room song may be expected or hoped to be, in the better days to come. "The Aureola," by Gilbert Byass, on the other hand, is in some respects more like what they really are, and may be said to belong to a class of songs dating from the days of the "Lost Chord"—which might not inappropriately be distinguished as "Choir Songs;" songs, that is, dealing with fancies and emotions supposed to be inspired by the sound of Cathedral music, and by the sight of dim chancels, stained-glass windows, and the like. "Beneath the Roses" by the same composer, is a pretty trifle, and ought to become popular. "The Castle in the Air," by G. Saint George, is well written and fluent, but of somewhat conventional type. "Sleep, sleep, O, my pretty one, sleep" is a very pretty lullaby, by Alex. S. Beaumont, with words by Longfellow, and this has been effectively arranged also as a trio for violin, viola (or violoncello), and harmonium. "The Angel and the Child," by Sidney Shaw, is a setting of some fanciful verses by Lord Lytton, here treated with considerable feeling and imagination, both in the voice part and in the descriptive accompaniments, the latter containing some excellent effects of an almost orchestral character. "Can you forget?" a song of lighter calibre, by the same composer, has also good qualities, the subject when repeated being pleasantly varied in the pianoforte part. (All the above, Charles Woolhouse.)

"Song of the Arab Maid," by Marian Davis (E. Ascherberg and Co.), is a moderately interesting rendering of words by Thomas Moore. "Plymouth Bay," by R. A. Boissier, a spirited nautical song (Charles Franklyn). Also connected with the deep, but in a more serious manner, is "Give up thy Dead, oh Sea," by John J. Dymond (Robert Crout), an altogether sentimental song of moderate merit. A sacred song entitled, "When I survey the wondrous Cross," by Churchill Sibley (Ambrose and Co.), is a fair specimen of its class.

"Songs of a Summer's Day," a collection of four vocal duets by Frank J. Sawyer (Novello, Ewer, and Co.), and entitled respectively "Dawn," "Noon," "Twilight," and "Night," is a pretty notion prettily carried out. The composer's associations with the various divisions of the day are evidently all cheerful ones, that character being imparted to "Night" by the tripping of merry elves. Perhaps, for the sake of a contrast, this last subject might have been treated more quietly with advantage; but these duets, as they stand, are interesting and effective, and possess qualities to recommend them to the attention of vocalists.

"My Country" is a pleasing part song by George Staker, with words of patriotic import by Tom Moore (London Music Publishing Company). Among recent church music worthy of attention is a well-written anthem for general use, "Praise our God," by Rev. J. Cater (B. Williams), and a clever "Te Deum," set to music in the key of B flat on the melody of the chimes, by Charles T. West. (Novello, Ewer, and Co).

INSTRUMENTAL.

Some excellent and musicianly contributions to chamber music have lately appeared by Mr. Herbert F. Sharpe, in a taking little "Idylle" for flute (or violin) and pianoforte;

"Legende," for pianoforte and violin (a piece containing interesting matter for both instruments); and four duets for two violins with pianoforte accompaniment. The latter, entitled respectively, "Ballade," "Bourrée Caracteristique," "Barcarolle," and "Hornpipe," are full of character, and well worthy of the attention of violinists. We have also a graceful "Romance" for violoncello (or violin) and piano, by Sydney Shaw. An arrangement for voice and pianoforte, with obbligato violin, has been made by Alexander L. Beaumont, of Eugene Wagner's "La Resignation," a charming melody which grows on acquaintance, and appears to advantage in its present form. G. Saint George in "Feuilles d'Automne," has written six pleasing morceaux for violin or violoncello, with pianoforte accompaniment ("Romance," "Chanson d'Amour, Meditation du soir," "Gavotte," "Bien aimée," and "Gondoliera"), all of which, as well as an "Elegie" for the same instruments, show considerable facility, and are likely to find favour with amateurs. (All the above, Charles Woolhouse). "Recreations," a little pianoforte impromptu, written at the instigation of the "Pen and Pencil Club," by Emily Hughes (J. and W. Chester, Brighton) is a piece of small pretensions, but light and pretty, especially as regards its closing theme, and no doubt well serves its purpose.

Among recent dance music "Hermione," a waltz by Gilbert Byass should have special chance of popularity on account of its dreamy and taking melody. (Charles Woolhouse.) "Margaret," another waltz by the same composer, and "The Sylvan Glen" polka mazurka, and "Merry Voices" polka, both by Carl Kiefert, are also excellent dance tunes. (All same publisher.)

ROBERT FRANZ'S SONGS.

By William W. Waldmann.

When the excitement was at its height in Bayreuth, and the attention of the world was directed to what was going on there, it was whispered in musical circles that Richard Wagner esteemed the songs of Robert Franz very highly, and frequently had them sung at his house.

Richard Wagner and Robert Franz!

People, unable to account for it, let the report go unheeded. Then again, after Wagner's death, it appeared in the Leipzig *Tageblatt*, that Wagner thought very highly of the song-writer, Lœwe, and had studied his works assiduously; also the songs of Robert Franz! Was it the perfect antithesis which caught Wagner's attention, and afforded him pleasure in listening to these songs? Wagner's passionate music, with its bold modulations and the alluring charm of its orchestration; and then Franz's songs, so pure and carefully written, which meets one unacquainted with them rather coyly, awakening no sensual feelings, standing there as pure and as white as marble.

The writer once asked Franz what he thought of the report, and he said: "During a visit to Switzerland, I called upon Wagner, who then lived in Zurich. In course of the conversation he opened his music case and pointing to it, said: 'There are all the musical works I possess.' They stood there—Bach, Beethoven, and my songs. What could I say to that? I then considered it merely as an act of courtesy, and attached no importance to it—now it is easily understood; and it may well be true that Wagner took a lively interest in my songs. I have already shown you, how, here, the music and the text are adapted to each other, and that the music comes naturally from the text. Wagner himself works upon this principle. Why our forms of expression differ there is good reason, and, should we use the same subject, the results would differ."

In a few words Franz gives a solution of the riddle.

What is meant, now, by the rendering of the text through music?

Realistic painting in a musical sense, it is not; but it is the plastic representation of musical ideas which the text creates in us.

In every moving phenomenon in the physical world one recognises the reflection of certain emotions and the emotion is the direct witness of life. But life, to put it in an artistic sense, is the theme of music. Here lies the true so-called imitation of the bubbling of the spring, the surging of the waves, the rustling of the leaves, etc.

That is, to express it more clearly, one should not try to imitate Nature and its impressions, but he should rather take these impressions to himself, live through them, and then reproduce them in a new form. So originates a work of art.

As men sympathise more or less in their feelings, so shall we find ourselves more or less pleased when listening to different motives. To impress a fixed character upon musical thoughts by means of rhythmic, harmonic, and melodic forms, and to adapt it intimately to the text—this power of execution belongs to none of the song-writers in such measure as to Robert Franz, and here is the point of similarity to Richard Wagner. Samples from Franz's songs could be given by the hundred. Indeed from such an abundance it is difficult to select the most characteristic. Look at his "Herbstsorge," op. 4, one of his most beautiful songs.

Deep grief covers us—all like a fearful dream comes the thought, "She whom you love is lost to you;" "The summer comes back, it brings us new songs." Calmed, as if for a moment, all care were forgotten, comes the motive in D major instead of minor, with the words, "Bring us new songs." The song, "Ye Heights on the Beautiful Don," by Burns, contrasts cheerful nature with a heart torn with anguish. The heights are green and blooming; the birds sing so joyously. "Of my love sang I; and there remained of my rosy youth only a thorn in my heart." In the prelude, we see height above height rise distinctly. Melodious changes point to the flowery ornaments; then the birds begin to sing in constant emulation, until the minor motive of the voice—the real point of the song—returns. One sees for himself that here lies a beautiful example of Franz's musical feeling. Then see "Meerfahrt," op. 18, No. 4. The tone pictures here rise intuitively. Especially interesting is the close of op. 48, No. 1, a poem from Heine, "When two part asunder." One can here see how different the dramatic treatment is from the lyrical, as Franz, corresponding to the words, "The tears and sighs which came afterward," closes with an effective finale. Without the aid of various instruments, he produces a sufficient effect by means of rhythm. In op. 30, No. 6, Franz has very forcibly described the restless emotion of a distressed heart, which finds its confederate in the roaring of the thunderstorm. With the words "Then flash, all ye lightnings," the musical expression is simply frightening; one sees the dazzling, quivering lightning flashing across the sky. According to the contents, at the close of each verse the form of the accompaniment is changed. The unrest in Nature serves as a background for the voice, and, in contrast to it, anger and resentment break forth over the unfaithfulness of the loved one.

Let one study Franz's songs with the unity of the poetry and the music in view, then it is as if light were thrown on darkness, and the barrier which has obstructed us were taken away. Of all the emotions which men possess, even though they lie dormant, Franz's songs ignore none. Music can awaken the noblest part of man's nature, and this in the truest sense do these characteristic songs.—From the *Boston Musical Record*.

Next Week's Music.

THIS DAY (SATURDAY).

Afternoon Concert.. Crystal Palace. 3

TUESDAY, 17.

Miss Winifrid Robinson .... Princes' Hall. 3

THURSDAY, 19.

Philharmonic Society ....St. James's Hall 8

Glasgow, 10th April.—The fourth and last of a series of Chamber Concerts took place on Friday evening 6th inst., in the Berkeley Hall. The hall was comfortably well filled. The performers were Mr. W. H. Cole (first violin), Mr. John Daly (second violin), Mr. Frank A. Baker (viola), and Mr. John Walton ('cello). Among the works performed were Mozart's string quartet in F major, and Bennett's trio for pianoforte, violin, and 'cello, op. 26. Mr. H. A. L. Seligmann was the vocalist, and sang songs by Schubert, etc., and for the first time a new song by Hamish M'Cunn, entitled "I'll tend thy bower, my bonnie May."

The Organ World.

THE ORGAN WITH ADDITIONAL INSTRUMENTS.

A recent conversation on this topic—a not uninteresting one in these days of choral festivals in church—presented thoughts which the writer feels justified in placing second-hand before the reader. There seems to be a tendency to turn back to an ancient practice—through the medium of what may be regarded as modern equivalents—the practice of enforcing vocal music in church by the use of powerful wind instruments. In the olden time, the now obsolete cornets or Zinken and trombones were constantly employed to strengthen the vocal parts, and now we are returning to the practice, in a sense, by the use of cornet-à-pistons, euphonium, etc., and trombones with organ. This return to an ancient method is, however, less a question of fashion than a matter of conviction, with regard to effect. The organ, with its fixed wind pressure and even tones, it seems to be discovered, needs accent when external additions by means of orchestral instruments are made to its accompanying resources; and, no doubt, a small group of brass instruments not only produces the most emphatic additional sounds, but, especially if supplemented, as is the fashion, by drums, will supply the most brilliant and powerful accents. In the seventeenth century when stringed instruments first secured their seemingly never more to be disturbed orchestral supremacy, it became the fashion to score largely for strings and organ, with occasional additions to the orchestral resources in the shape of oboes, bassoons, horns, and even trumpets and drums. Now, in the conversation first alluded to at the beginning of this article, the proposal was made to institute a return to the practice, so largely prevailing from about the middle of the seventeenth century onwards, of using the stringed mass with the organ. Truly a mass of stringed instruments makes eloquent music in combination with the organ; but, curiously enough, seems to minimise the orchestral impulses of the organ, and to deprive its imitative effects of their colour and phrasing powers. This is easily to be understood. When heard with strings, the imitative wind instrument effects of the organ become pale, and show very plainly the fixity of their tones; consequently, the strings, while enriching the organ in one direction, actually impoverish its powers as a producer of wind tone effects. Then the addition of a few typical wind instruments, wood and brass, again make the imitative stops of the organ so colourless, as to be mischievous rather than useful in effect. Such results bring one to the question, is it possible to stop half way in the work of building up combined orchestral and organ tone? Further, is it not wise to aim at securing a complete and at least fairly balanced orchestra, banishing altogether in orchestral and organ combination, all the imitative organ presumptions, and confining the king of instruments to its finest orchestral functions, the supplying of a deep, massive, pedal bass when wanted, and the judicious use of its grand, permeating eight feet diapason work? But lacking the full use of orchestral and organic effects in combination, other questions arise. May it not be a justifiable economy to extend the use of the organ, employing that portion of the orchestra not only capable of yielding such characteristic accents as organ tone seems to lack, on bright occasions of festival display, but which also comes least into collision with the assumed orchestration and imitative effects of the organ itself? Regarding the question in part as one of economy in expense, required space, etc., it seems to be a growing opinion that a sufficiently complete group of brass instruments supplemented with drums, possibly, naturally forms the most convenient and, in proportion, effective addition to the organ for festival purposes. This is not a mere question of vulgar noise, but a matter in which certain requirements of the organ are most economically supplied, and in which the collision of real with imitative effects is avoided. These observations do not bear upon the possibility of effectively using obbligato single instruments with the organ, but upon the question of obtaining broad effects upon economical principles. One would be sorry again to deter young composers from making experiments in the way of combining strings with organ. The whole question of orchestral and organic combination is indeed one worthy of serious attention on the part of those best able to form sound, serviceable opinions, and who are in the position to make useful and extensive practical experiments. E. H. TURPIN.

ANNUAL DINNER OF THE COLLEGE OF ORGANISTS.

This enjoyable celebration took place at the Holborn Restaurant, on April 9th. A large company assembled, under the presidency of Dr. E. J. Hopkins. About eighty gentlemen were present, and there were several letters of apology for absence placed in the chairman's hands. Easter being early this year, and teaching terms ending and beginning at various dates during the month, a number of the College members found themselves placed between two fires, and were reluctantly compelled to resign a pleasant social gathering under pressure of business arrangements. Perhaps some fixed date, or approximate date, such as the third Monday in April might be brought before the College authorities as a remedy for inconveniences arising from the acceptance of a given day, dependent upon a great movable feast. Among the company of F.C.O.'s and A.C.O.'s, members and friends, were the following:—Messrs. H. P. Allen, J. J. Adams, J. Belcher, O. D. Belsham, H. R. Bird, Dr. J. Bradford, H. D. Callow, J. Crapps, A. S. Cooper, A. J. Dye, C. Davison, F. D. G. English, B.A, H. F. Frost, J. Flint, J. L. Gregory, Dr. F. E. Gladstone, A. J. Greenish, Mus. Bac., W. S. Hoyte, H. S. Hume, G. F. Huntley, C. King Hall, G. J. Hall, Ivimey, F. A. Jewson, Dr. C. Warwick Jordan, J. E. Jeffries, E. Kiver, Dr. H. Walmsley Little, Dr. W. H. Longhurst, G. Ernest Lake, G. A. Osborne, J. M. Pritchard, S. J. Preston, T. Pettit, F. J. Read, Mus. Bac., Rev. Dr. Ross, C. E. Stephens, T. L. Southgate, B. H. Steane, W. H. Stocks, H. W. Stocks, W. F. Schwier, F. G. Shinn, J. H. Slape, A. Trickett, Mus. Bac., Rev. C. R. Taylor, J. Turpin, Mus. Bac., E. H. Turpin, Dr. C. G. Verrinder, H. D. Wetton, J. C. Warren, W. G. Wood, J. Warriner, Mus. Bac., J. Walsh, Weekes, Watt, A. A. Yeatmann, etc. Grace was said before and after dinner by the Rev. Dr. Ross and the Rev. C. R. Taylor. The "Queen and the Royal Family," the first toast, was given in suitable terms by the Chairman, who next proposed the "College of Organists," dwelling upon the position and success of the institution as facts patent to all. "Success to our National Educational Musical Institutions," was proposed by Mr. C. E. Stephens, who pointed out the value of these institutions, and the large attendance of their students at the College of Organists' Examinations. Mr. Jewson, of the Royal Academy of Music, replied on behalf of that institution, the Royal College of Music, Trinity College, London, the Guildhall School, etc.; those institutions were also represented by various gentlemen present. "Success to the Organists' Benevolent Society" was proposed by Mr. E. H. Turpin, in the absence of the esteemed Hon. Treasurer, Mr. M. E. Wesley. The position of the scheme and hopes for its future were expressed by the speaker, who earnestly pleaded for the support and sympathy of all. "The Patrons and Vice-Presidents" were toasted by Mr. James Higgs, who spoke in warm terms of the distinguished persons in question. This was replied to by Dr. Hopkins as a vice-president. Mr. G. A. Osborne, in a very humorous and pleasing speech, proposed the "Council," whose labours and responsibilities he referred to at length. "The Hon. Treasurer and Hon. Secretary" were proposed in kindly and appreciative terms by Mr. C. E. Stephens. Mr. E. H. Turpin replied for

Mr. M. E. Wesley and himself. "The Chairman" was proposed in happy terms by Mr. F. Watt, who alluded to Dr. Hopkins's widely recognised talents and popularity. The chairman replied in an interesting speech, and was warmly received by the company. "The Vice-chairmen, Dr. W. H. Longhurst and Mr. O. D. Belsham," were proposed by Mr. J. Turpin, and those gentlemen suitably responded. "The Visitors" were proposed by Mr. W. S. Hoyte, and Mr. T. L. Southgate replied, offering his testimony regarding the good work of the College, and pointing out the responsibility and power of the members to advance the best interests of the art. After this toast Dr. Hopkins vacated the chair, and soon after the pleasant meeting came to an end; but not before groups of friends were formed, many of whom came from long distances and rejoiced in the perhaps too rare opportunity afforded for an interchange of artistic opinions and friendly greetings. It is hoped that a complete digest of the various speeches will be placed before the members of the College in course of time.

COLLEGE OF ORGANISTS.

On April 10th Dr. E. J. Hopkins gave a special lecture to the members and friends, on that interesting but too little investigated subject, "The Mediæval English Church Organ." The learned lecturer is recognised as a pre-eminent authority on this subject, and his very valuable and able paper at once claimed and held the attention of his listeners, among whom were some of our leading musical men and organists. The chair was taken by Mr. E. H. Turpin. Upon the proposal of Mr. Jas. Higgs, the meeting closed with a cordial vote of thanks to the esteemed lecturer. The paper will, in due course, occupy the reader's attention in print, when a still better estimate will be formed of its extensive research, antiquarian enthusiasm, and of the solution it affords of many perplexing difficulties accompanying the study of a comparatively unexplored subject.

Stourbridge.—At Mr. T. H. Rhodes' Music Room, Lye, the opening of the new organ was celebrated by a recital given by Mr. W. T. Best, organist of St. George's Hall, Liverpool, on March 19th.

Programme.

Organ Concerto, G minor	Handel.
Andante, from the First Organ Sonata	Alphonse Mailly.
Prelude and Fugue, B minor	Bach.
Andante Cantabile	Th. Salomé.
Overture in E major, founded on the Austrian Hymn	Haslinger.
Andante, A major	H. Smart.
Introduction and Fugue on a Trumpet Fanfare	W. T. Best.
Finale—Cappriccio alla Sonata	Fumagalli.

DESCRIPTION OF THE ORGAN.

(Built by Mr. J. Clark, Bath.)

Great Organ.

Double diapason	16 ft.	Harmonic flute	4 ft.
Open diapason	8 ,,	Twelfth	2⅔ ,,
Horn diapason	8 ,,	Fifteenth	2 ,,
Stopped diapason	8 ,,	Mixture, four ranks	—
Principal	4 ,,	Trumpet	8 ,,

Swell Organ.

Bourdon	16 ft.	Sesquialtera, four ranks	—
Open diapason	8 ,,	Double Trumpet	16 ft.
Gedact	8 ,,	Horn	8 ,,
Salicional	8 ,,	Hautboy	8 ,,
Vox Angelica	8 ,,	Vox Humana	8 ,,
Principal	4 ,,	Clarion	4 ,,

Choir Organ.

Viol de Gambe	8 ft.	Flute d'amour	4 ft.
Dulciana	8 ,,	Flute a cheminée	4 ,,
Orchestral flute	8 ,,	Clarionet	8 ,,

Pedal Organ.

Open Diapason	16 ft.	Principal	8 ft.
Bourdon	16 ,,		

Couplers.

Swell to great (unison)	Great to pedals.
Swell to great (superoctave)	Swell to pedals.
Swell to choir (unison)	Choir to pedals.
Choir to great	Tremulant.

Total number of pipes, 1,926.

"FALSE RELATIONS."

A paper read before the Members of the College of Organists, by James Turpin, Mus. Bac. Cantab, F.C.O., etc.

Part I.

If the experience of musical students generally coincides with that which was my own, no part of the theoretical study of music presents so many difficulties in the earlier stages of their progress as that portion of the subject which is proposed for our consideration this evening. These difficulties—so it appears to me—arise from faulty definition, and brief, dogmatic, and arbitrary laws for the avoidance of so-called false relationship by theoretical writers, which are often broken in the examples given as models. Further, the student who is endowed with observation is still more confused by the apparent disregard to those rules by composers of all ages; because the rules have been laid down by the theorists in that unreasoning, dogmatic spirit, which appears to be peculiar to the lawgivers of musical science only, and with a narrowness of vision which could not embrace all the situations in which the interdicted proximity of certain degrees of the scale must occur.

Juliet asked, "What's in a name?" We may accept her own reply to the question, so far as it concerned the object of her inquiry. For certainly a rose would smell as sweet, and Romeo might be equally attractive to Juliet under any other name; but the definition of a matter of fact technical subject may be much obscured by a misleading appellation applied to it.

As a definition, False Relationship would seem to indicate an appearance of relationship which was deceptive. Whereas it should rather be understood to be complete non-relationship between two chords. Again, False Relationship, as a name of definition, might be understood to be an ambiguity in the nature of adjacent chords. Now, ambiguity in harmony is a most useful and effective means for the composer's use, as seen in a marked degree, and in the most commonly recognised form, in enharmonic modulation. To clear away doubt, and an undeniable source of misunderstanding in the minds of students on first approaching the study of the divine art, arising from the use of a misleading term, let us call want of connection between two harmonies, non-relationship. After continuous and universal use of a term amongst musicians for a lengthened period of time, I am afraid this is too great a task to be accomplished by one stroke of a pen. Of the value of such a change of name I am fully persuaded.

If the principles by which relationship between given harmonies can be defined and proved to exist, we may, by a process of negative reasoning, determine when chords are disconnected from each other by non-relationship.

The late John Hullah said, in one of those brief and effective sentences in which he frequently conveyed much instruction:—

> "If there be any one principle which more strongly governs a modern musician than another, it is this—that those combinations follow one another with the best effect which are, or might be, connected by common notes."

The full force and breadth of this comprehensive sentence cannot be appreciated at once. From this we learn that all chords which have notes common to each other are, and must be, relative and connected harmonies. Again, the words "or might be" are full of meaning. They may, perhaps, be expanded thus:—

All chords which by the ambiguity of their nature may be assigned to more than one derivation, may be connected with two or more harmonies. To some this may appear to be a new principle in harmony; but such is not the case, as will be seen by the recollection that it is from ambiguity of character that enharmonic modulation derives its changeful nature. This will be the guiding principle by which relationship or non-relationship of adjacent harmonies will be determined during the course of these remarks.

After we have carefully examined some of the leading authorities upon counterpoint and harmony, such as Fux, Albrechtsberger and Cherubini, what a limited amount of knowledge we gain upon so-called False Relationship and with what fetters have we been manacled. The sum of what we learn concerning so-called False Relationship is, that we are to avoid Mi contra Fa, or, in modern language, the incidence of the subdominant and the leading note appearing in two adjacent chords; also, that an accidently altered note should not be heard in proximity with an unaltered note of the same name. Let us take each of these arbitary rules separately and consider, in the first place, how far they are in accordance with true science; secondly, how the great masters have, with beneficial results, purposely broken the law. From their works let us endeavour to ascertain some principle which has guided them in emancipating themselves from a narrow dictum of the theorists. Cherubini, who may be considered the most generally accepted authority on counterpoint, says—"All successions of chords, of which one contains an F, and the other a B, and vice-versa, indisputably bring about the false relation of the Tritone."

If we turn to the example of the theorists, we see what must be self-evident to even a tyro at the art of counterpoint, that such a law cannot be maintained.

Immediately after enunciating this sweeping rule, Cherubini gives the familiar two-part example in the first species, in the last three bars of which the tritone is formed by the canto—in the bass—descending from the fourth to the second of the scale, and by the upper part by moving from the sixth to the seventh of the scale, thus:—

A B C
F D C

After this, the learned contrapuntist congratulates himself on his performance in two-part counterpoint in the first species, with a self complacency which is refreshing. Observe, however, he has not one word for a direct breach of the law which he has just previously enunciated, although the instance referred to is only the obverse of the last example he gives of interdicted progressions. Albrechtsberger, after a dissertation upon the false relation of Mi contra Fa, adds:—

"In a cadence of three or more parts, two major thirds, ascending a whole tone, are permitted, as may be seen in these examples," given in the key of G, in three and in four parts:—

Canto	C	A	G		C	A	G
	E	F	G		E	F	G
					A	A	B
	C	D	G		C	D	G

This is an acknowledgment that when the canto proceeds to the final cadence by the following succession of notes, viz.: subdominant, supertonic, and tonic, the tritone cannot be avoided, and is therefore accepted.

REVIEWS.

The Music of the Bible, J. Stainer, Mus. Doc., M.A., F.C.O. (Novello, Ewer & Co.; Cassell, Petter and Galpin). A valuable and interesting work, for the most part a reprint of Dr. Stainer's articles on the same subject in the "Bible Educator." The subject is treated with musicianly method. After an interesting introduction, the main divisions are "stringed instruments," "wind instruments," "instruments of percussion," and "vocal music." To organists and church musicians, not the least interesting portions of the book are the useful investigations concerning the origin of the organ and the vocal music of the Jews, though this last named subject is clouded with doubt and difficulty, and consequently open to speculative, rather than assured description. The account of the musical accents, neumes, and ancient scales, are also valuable; but, in truth, the entire work is deserving of attention and study. Festival "Te Deum" in C, C. Warwick Jordan, Mus. Doc., F.C.O., etc. (Novello & Co.) This effective work has been scored, not only for full orchestra, but for brass instruments and drums. Those who know the value of the accents which judiciously used brass and drums bestow upon organ tone, will well understand how effective such a musicianly work as this is in its more available form; and as these instruments are *ad libitum* accompaniments, the work is highly effective, even for organ alone as the accompaniment medium. The setting contains well contrasted passages of jubilance and solemnity. The contrasts are all skilfully brought within one well-framed plan. The more striking effects are often attained by the most simple means, as in the subdued sentence, "We believe that Thou shalt come," and the resonant jubilance of such passages as "Day by day." Dr. Jordan's setting of the fine old hymn will be of special value at festivals, where the growing orthodox fashion of using the "Te Deum" prevails, and it will also be found an effective and useful setting in the ordinary service course.

RECITALS AND OTHER MUSICAL OFFICES IN CHURCH.

The following is the text of the Bishop of Rochester's recent letter on the subject of organ recitals and other musical performances in parish churches:—"An incumbent in this diocese has claimed my direction on a question which has lately stirred some brisk and not unimportant discussion—that of the legality of using parish churches for musical entertainments with payment charged for admission. The suitableness of raising money by such a method is a distinct matter. It may be of service that I should publish an opinion communicated to me by the Chancellor of the diocese. 'The question of the legality of demanding a money payment for admission to a service or other function held in a church has not, I believe, been thoroughly discussed in a contested case. But it seems to me that such a demand violates the right of parishioners to attend the services of their parish church without payment, subject, as to certain parts of certain churches, to a liability to pew rents defined by statute. I cannot conceive that it is possible to use a church for public purposes which do not transgress the 88th canon and are yet independent of this right of the parishioners. I think that the function in question must either itself be illegal as an act of desecration, or the parishioners have a right to be present without payment.' Hitherto whenever notice has been sent to me (the Bishop), of course with corroborative evidence that a musical entertainment is contemplated in a church, to which admission is charged by a money payment, I have distinctly forbidden it, and for any inconvenience or disappointment caused thereby those who violate the law must be held chargeable—not he who protects it. Moreover, I wish it to be clearly understood that under similar circumstances I shall do the same again. The House of God must not be lightly degraded into a concert room merely because it may be found a convenient place for making money. But there is a way out of the difficulty which neither violates the rights of the parishioners nor disturbs the associations of the devout. Let some Collects with a brief address be said at the beginning; then let the music, of course of a sacred character, follow; the Benediction will conclude the service, with the taking of an offertory for whatever object is desired, either at the doors or from seat to seat. By this arrangement, which is now constantly carried out, and so far as I know, generally sanctioned, no injury is done to anybody; and I should be sorry for the person to whom the opportunity of listening to sacred music, devoutly performed by a competent choir in church, is not only joy but a help, should be deprived of that opportunity."

On Easter Day, a silver mounted ivory batôn of exquisite workmanship was presented to Mr. Ernest N. Cullum, the choirmaster of Holy Trinity, Charlton, S.E., on the occasion of his leaving England for Switzerland, where he has been appointed organist for the summer season, at the English Church, Lucerne. The presentation was made by the Incumbent, in the presence of a number of the members of the congregation.

RECITAL NEWS.

Godalming Parish Church.—An organ recital was given on April 4th, by F. de G. English, Esq., B.A., A.C.O. Programme:—

Allegro Maestoso (Sonata I.)	Mendelssohn.
Andante con Moto in F	Smart.
Postlude on Plain Song Hymn "Urbs Beata, Hierusalem"	Dr. C. W. Pearce.
Andante (Violin Concerto)	Mendelssohn.
Adagio in D	Smart.
Nazareth	Gounod.
Sonata in A. No. 9.	Corelli.
Fugue in E flat "St. Ann"	Bach.
Grand Solemn March in E flat	Smart.

Christ Church, Hendon.—On Sunday last, April 1st, a recital was given in the above church by the organist, Mr. H. A. Wheeldon, F.C.O. The programme included:—

Hallelujah Chorus ("Messiah")	Handel.
Pastorale	Deshayes.
"Praise His Awful Name" ("Last Judgment")	Spohr.
"Angelus"	Massenet.
March—Postlude	H. A. Wheeldon.

Brighton.—At the Dome, Royal Pavilion, organ recitals were given by Mr. A. King, Mus. Bac., Oxon., F.C.O. (Hon. Organist to the Corporation), on March 17th and 24th. Mr. King was assisted by Miss Ada Moore (vocalist), Mr. W. M. Quirke (violin), and Mr. H. Davey (pianoforte). Programme:—

March 17th.

Concertstuck	Töpfer.
Adagio from Quintet	Spohr.
Song, "Farewell"	Bache.
Toccata and Fugue in D minor	Bach.
Violin Solo, "Romance in F"	Beethoven.
Descriptive Fantasia, "The Storm"	Lemmens.
Song. "Fettered"	Watson.
Cantilene Pastorale	Guilmant.
Coronation March, "Le Prophète"	Best-Meyerbeer.
Violin Solo, "Nuit etoilée," "Saltarella"	Papini.
"Chorus of Angels"	S. Clarke.
March from S. Elizabeth	Liszt.

March 24th.

Concert Fantasia	Best.
Andante from 3rd Symphony "The Surprise"	Haydn.
Song, "To Chloe"	Bennett.
Andante, Allegretto, and Vivace, 4th Organ Sonata	Mendelssohn.
"Ave Maria D'Arkadelt"	Liszt.
Violin Solo, "Andante and Finale from Concerto"	Mendelssohn.
"Marche Funebre etchant Seraphique	Guilmant.
Song, "My Lady's Bower"	H. Temple.
"Ave Maria"	Schubert.
Schiller March	Best-Meyerbeer.

Morningside Parish Church. — A recital of sacred music was given on March 13th, 1888. Organist, Mr. W. H. Hopkinson, A.C.O. Programme:—

Organ Solo	Chorale in E minor Choral fugue in G major	J. S. Bach.
Soprano Solo, from the Passion according to St. Matthew, "Jesus, Saviour, I am Thine"		J. S. Bach.
Organ Solo, Fugue in D minor, "The Giant"		"
Bass Solo, "Pro peccatis" from the Stabat Mater		Rossini.
Anthem, "Sweet is Thy Mercy, Lord!"		J. Barnby.
Organ Solo	Andante in G minor	A. P. F. Boely.
	Allegreto in C	Niels W. Gade.
	Allegro in A minor	"
Motett, "Hear my prayer"		Mendelssohn.
Organ Solo	Andante in F	W. Rea.
	Adagio in D	Dr. E. J. Hopkins.
Anthem, "Seek ye the Lord while He may be found"		Dr. J. V. Roberts.
Organ Solo, Cantilene, Marche Solenelle		Alphonse Mailly.
Choral Hymn, "The strain upraise of joy and praise. Alleluia!"		A. Sullivan.

St. Columba's, Belgravia.—The St. Columba's Choral Society gave two recitals of sacred music in St. Columba's (Church of Scotland), on March 21st and 28th. The specially engaged soloists were, in "Hear my Prayer," Miss Ethel Bowra, and in "Crucifixion," Mr. Gregory Haste (tenor), and Mr. Arthur Taylor (bass). Organist, Mr. Henry A. Evans; conductor, Mr. John Lowe, organist and choirmaster of the church. These artistes did their work with care and artistic power. The order of recital was as follows:—Organ prelude, "The Crucifixion," by J. Stainer, Mus. Doc., and motett, "Hear my Prayer" (Mendelssohn).

Paris.—M. Alexandre Guilmant s Organ Concerts at the Trocadero, with organ and orchestra, are fixed for April 5th, 12th, 19th, and 26th. The organ pieces on the first occasion include Sonata No. 3, Guilmant; Sonata in C for organ and orchestra, Mozart; Fantasia in G, Bach; Meditation (organ and orchestra), C. Lefebvre; Concert in F, Handel; Grand Chœur, Deshayes. Organ lovers here may well envy such concerts, and wonder something of the kind cannot be attempted in the Albert Hall. M. Guilmant deserves every success for inaugurating performances for organ and orchestra.

Notes.

Mr. Geo. Dodds, the organist of the Elswick-road Wesleyan Church, Newcastle-on-Tyne, has been writing (for the *Newcastle Weekly Courant*) a series of interesting sketches on "Passion Music" with illustrations from the works of various composers. Appearing as they have been doing weekly, during Lent, the articles have been most appropriate to the season, and the selections from the works of Handel, Bach, Beethoven, Graun, Haydn, Paisiello, Jomelli, Clarke, Whitfield, &c. have been exceedingly well chosen, and have caused a considerable amount of attention in the district. The concluding paper was announced to appear on the 31st of March.

The choir of St. Paul's Church, Galashiels, presented to their organist and choirmaster, Mr. J. W. Oxley, A.Mus.T.C.L., who is leaving for Dumfries, a very handsome writing desk. Mr. Stirling, who made the presentation in name of the choir, said the present was designed as a memorial of the pleasant intercourse between the choir and Mr. Oxley for the past six years, and they wished him every success in the situation he was about to fill.

The fine organ at Sheffield Parish Church has been rebuilt by the original builders, Messrs. Brindley and Foster, upon their tubular pneumatic system, and now forms a perfect illustration of the application of that method, and is a very fine instrument. Mr. E. H. Lemare, F.C.O., presided with great effect at the opening service on April 3rd.

Beckenham Parish Church.—A special Lenten service was recently held in the parish church, at which Mendelssohn s "Christus" was sung. The service commenced with the anthem, "O Saviour of the World" (Goss), after which an eloquent sermon was preached by the Rev. Donald MacArthur. The oratorio then followed, and Mendelssohn's music, rendered by the fine choir of the church, was listened to with deep attention, the magnificent edifice allowing every note to be distinctly heard. Great praise is due to Mr. Hall for his careful and thoroughly conscientious conducting. Mr. E. Scovell sang the tenor recitatives with much feeling and expression, and Dr. Warwick Jordan presided at the organ with his accustomed ability. The service concluded with Gounod's "Marche Solennelle," splendidly played by the orchestra and organ.

Walsall.—After evensong on Easter Day, at St. Matthew's Parish Church, the 2nd part of Gounod's "Redemption" was given. There was a full orchestra, the leader of which was Mr. F. Ward of Birmingham, and the choir was largely augmented for the occasion. The soprano solo "From thy love as a Father," was well rendered by Miss Mives, who, with Miss Clarke and Mrs. Beech, took part also in the trios, "Who shall roll away the stone?" and "The Lord he is risen again," the latter being led by Miss Clarke. The narrators were Messrs. C. Bruce (tenor) and D. Evans (bass), both of whom acquitted themselves remarkably well. The choruses were sung in a manner which proved that great pains had been taken at the rehearsals. Mention must be made of the finale, "Unfold, ye portals everlasting," with the glorious theme typical of the Redeemer, played by all the orchestra in unison, and supported by the full power of the organ. The "Redemption" was preceded by the "Adagio" from the "Scotch Symphony," Mendelssohn, which was indeed finely played, and after the blessing, Handel's Overture to the "Occasional Oratorio" took the place of the usual concluding voluntary. Mr. Hórace Chant, R.C.M., gave most valuable help at the organ, which, by the way, is a fine instrument of Bishop's, containing three manuals and 44 stops. Mr. John E. Jeffries, F.C.O. (organist of the church) conducted. The church, which seats 2,200, was filled to overflowing, hundreds being unable to gain admission. The service was indeed a great treat, and the reverent attention given to it by the immense congregation was very impressive.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday, April 17th, the library will be opened from 7 to 10. April 24th, Lecture, by Dr. F. J. Sawyer, on "The Primary Rules of Keyboard Fingering;" May 22nd, Lecture; June 26th, Lecture; July 17th, 18th, 19th, F.C.O. Examination July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

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I. B. Thornton,
Organist, Birstall, Leeds.

Cologne, July 16th, 1886.

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HERR J. RODENKIRCHEN.

To John Ainsworth, Esq. Organist, The Cathedral, Cologne, Germany.

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LONDON: SATURDAY, APRIL 14, 1888.

"Musical World" Portraits.

ANGELO TESSARO.

Signor Angelo Tessaro, the inventor of the "Tachigrafo Musicale"—a new method of printing music which is to bring about a revolution in the music trade of the world—was born at Padua, Italy, in the year 1849, of a wealthy family of merchants. He learnt music from his childhood, by means of a peculiar system based on alphabetic letters, something like the "Methode Chevé," and was educated at a college in his native town. At the age of 19 he obtained the highest University Degree in Mathematics. While looking after the business of his father, Signor Tessaro found time to devote himself to music, in which field he has succeeded in becoming very well known in Italy. He has composed a great deal of music of all kinds, and several of his sacred compositions have been highly praised by the critics and rewarded with prizes. At present, Signor Tessaro is engaged in finishing the score of a grand opera "Giovanni Huss," to a libretto by Angelo Zanardini, which deals with the most important period of the troubled life of the celebrated religious reformer. This opera, though composed to Italian words, is to be shortly brought out at Prague in the Czech language. Signor Tessaro is a member of the Santa Cecilia Academy of Rome, and of that called the "Dotti" of Rovigo, and belongs also to the committee for the International Exhibition of Music, to be held this year in Bologna, under the high auspices of Verdi and Boito.

It is interesting to learn that the invention of the "Tachigrafo Musicale," which, as we have already said, is likely to produce a revolution in the musical trade of the world, is due to the refusal of a publisher to print in a very short time some of Signor Tessaro's compositions. Feeling disappointed, the composer, instead of trying another printer, thought of discovering a simple and cheap method of bringing out his music without the help of any publisher whatever; and after many trials and struggles he could exclaim, like Archimedes: Eureka! Nothing can be simpler in its construction and more easily managed than the elegant machine invented by Signor Tessaro to carry out his system, and which is worked entirely by young girls.

The patent for this new invention, which reduces to one-third the cost of the printing of music, has been bought by Messrs. G. Ricordi & Co., of Milan, for Italy; by Messrs. Lahure, of the Imprimerie Générale of Paris, for France; by Messrs. Home & Son, of Edinburgh, in association with Messrs. Novello & Co., of London, for England and the British Colonies; and by Messrs. Roeder, of Leipsic, for Germany. Signor Tessaro intends to apply his "tachigraphic system" to typography, in substitution to the ordinary movable types, and it is said that he has likewise solved the very difficult problem of the application of steam power to the perfectly safe locomotion of carriages through the streets of busy towns.

Signor Tessaro, who, like most Italians of his time, fought for the liberty of his beloved country when still a boy, as a volunteer in the famous Garibaldinian legion called the "Carabinieri Genovesi," is a true and fine specimen of the Italian type. A brilliant career is evidently opening for him, and Italy may feel proud to add the name of Angelo Tessaro to the long list of artists and inventors which constitutes her chief glory. C. Lisei.

Correspondence.

COUNTERPOINT.

To the Editor of The Musical World.

Sir,—Though not without sympathy with some of the complaints advanced by your correspondent, "E. P.," I cannot but feel that the general tenor of his diatribe against Counterpoint, in spite of an incidental acknowledgment of the value of this study for educational purposes, is calculated to suggest, especially in the minds of young musicians, several erroneous and highly mischievous notions. Without, I suspect, altogether intending it, he has made himself in some measure the spokesman of an increasing class—the outcome of a natural and inevitable reaction against much that is cramped and soul-killing in the old school of music—who are inclined nowadays to scout the idea of discipline, taken in any real and serious sense, as unnecessary either for the raw student or for the full-blown composer. At no time than at the present has a word on the other side become more necessary, by way of corrective to certain widespread misconceptions as to the real significance of some later phases of musical development. It is easy to see how these notions have arisen. The spirit which animated the older devotees of fugal and other scholastic forms died out long before those forms were themselves abandoned. The first fugue, whoever wrote it, was, in respect even of the very form of it, an invention — a veritable inspiration, owing its origin, no doubt, to disciplinary contrapuntal exercises, which in those times were deemed to be indispensable, as, with modifications, they will prove to be in the present and in all times, for the effectual cultivation of musical gift. No one, I suppose, will pretend to deny the existence of imagination of a high order in countless masterpieces of fugal writing bequeathed to us by former generations. But fancy, working within the limits of circumscribed law, brightly though it may burn for a time, must by the very nature of things grow gradually dim, and eventually go out altogether, leaving nothing but the empty shell behind. That empty shell has, it must be allowed, been again and again presented to us by manufacturers of the imitative order, in these latter days, until the very sight of it has been sufficient to provoke open revolt among those who look for something beyond the mere display of mechanical or mathematical skill in a musical composition. Thus far, then, your correspondent and I are at one in believing that the days of fugue are over: we want no more exercises out of school, now that those exercises have lost their power of suggestion and stimulus.

But while the laws of arbitrary form are by their very nature fleeting—being, in fact, not laws at all, but fashions—while modes of expression change with the aspirations, tastes, and general conditions of culture in each succeeding age, there is another law, intimately connected with our nature, which will have to be regarded as immutable so long as the human mind remains what it is; *i.e.*, the necessity of discipline for the effectual development of the artistic as of all other faculties. Such training of the mind and ear, by means of which the musical student—beginning with the simplest combinations of sound and working always under severe restriction to more complex forms—is helped to gain gradual mastery over the resources of his art, has been devised and carefully formulated by the teachers of old, whose united efforts have formulated a system so logical and sensible, that the master capable of suggesting any better suited for the purpose, is still to come. Counterpoint of secondary importance! Why, the thorough control over material it alone is capable of placing in the hands of a musician were never more needed than now. If in the phases of modern musical development there is an apparently greater liberty of treatment, we find likewise more extended development, more elaboration, and immeasurably greater demands upon the composer's skill. For, in order to realise even approximately the ideal of music which has arisen in modern times, the composer of to-day must possess a complete command over the movement of parts, a knowledge of harmony so far-reaching that it will enable him to press forward into the hitherto unknown, a freedom of fancy and insight into the secrets of rhythm—in short, all the learning, with many other qualifications superadded, which went to make the successful fugue-writer of the past. The rigid contrapuntal system has, in short, been replaced, or perhaps I might say developed, by a still more complex system of Polyphony, the successful application of which, in spite of its apparently greater freedom, exacts not less, but more command over the technical resources of the musical art. On examination it will be found that the greatest innovators have been those who, in their time, worked hardest on orthodox lines, and the composer who hopes to wing his flight in the higher regions, without first acquiring the strength which steady contrapuntal training alone can give, will soon find himself fluttering back to the ground. I have said nothing concerning the important æsthetic advantages to the composer of contemplating the purity, simplicity, and massive dignity characteristic of the diatonic style; nor have I adverted to what seems to me a curious phenomenon in the more chromatic music of the present day, viz., that it is precisely that style of simple grandeur which is chosen by our great modern composers in the introduction of their rarest and choicest effects upon an ornate background. But I have said enough, I hope, to refute your correspondent's assertion that "the dead can do no more for us," and to show that, on the contrary, it is by the reverent and assiduous study of past achievements that we can alone hope to succeed in the more venturesome flights. Some great composer used to say, "Study hard to write a fugue, and when you have done so, make a vow never to write one again." This advice, in my opinion, accurately describes the mental attitude it behoves ambitious composers to adopt towards those styles and forms of other times they aspire to supersede.—I am, Sir, your obedient servant, T.S.

ST. ANDREWS UNIVERSITY AND MUSICAL DEGREES.

To the Editor of The Musical World.

Edinburgh, April 7, 1888.

Sir,—Perhaps I may be permitted to draw public attention to a university matter which urgently demands reform.

The University of St. Andrews has, I am told, the power of conferring musical degrees. My informant, however, is not a legal authority, and, moreover, he was inspired by those who shape the policy of that university. Let me contrast the state of affairs at St. Andrews with that which obtains at universities where candidates can honourably graduate in music.

At Oxford and at Cambridge (I take these universities as typical examples), there is not only a Professor of Music, but there is also a Faculty of Music. Thus equipped, these universities hold periodical examinations and confer degrees upon such candidates as actually make good their claim to them. The action of these universties in granting musical degrees is, therefore, at once legal and honest. At the University of Edinburgh, although there is a Professor of Music, there is no Faculty of Music; and, accordingly, the degree is not conferred. How, on the other hand, is St. Andrews constituted? In the University of St. Andrews not only is there no Faculty of Music, but there is not even a Professor of Music. There is, in short, not a man about the place who is competent to test the technical skill of candidates for musical degrees. What would be the *honest* course for a university thus circumstanced? Clearly to have nothing to do with musical degrees. What is the course which it is actually pursuing? It is granting them—*has* granted them. Apart from being honest, is such procedure even *legal?* I greatly question it. If it be, there is no reason why the Society of Accountants should not be empowered to confer the diploma of Dental Surgeon.

Nothing need be said as to the gross injustice which such action on the part of St. Andrews University entails upon men who have obtained their degrees by submitting to the examinations held at Oxford and at Cambridge. Universities with duly constituted Musical Faculties sometimes confer degrees *honoris causa*; but degrees thus conferred by these universities cannot, for a moment, be dragged down to the level of such as are conferred by a university without a Faculty—without even a Professor of Music.

The valuation which men place upon their own musicianship by accepting, under these circumstances, laureation from St. Andrews is doubtless perfectly correct. At all events, as it would be discourteous to dispute it, let us readily endorse the estimate, and admit that the musicianship and the laureation are thoroughly worthy of each other.—I am, &c.,

John Greig,
Queen's College, Oxford.

Concerts.

CRYSTAL PALACE.

At last Saturday's concert the promised Symphony by Dvorak was performed for the first time. Although styled No. 3 in F, op. 76, it is in reality an early work; Dvorak himself has recently referred to it as op. 24, and has fixed the date of its composition as 1875. The form of the work is somewhat peculiar. In the first two movements the composer has evidently felt the restraint of the classical trammels he has imposed upon himself, and the result is not entirely favourable; the instrumentation is at times somewhat noisy, and the themes do not possess great originality or striking interest. In the scherzo and allegro molto we get somewhat more of the natural Dvorak; the former movement is marked by a striking dance rhythm vigorously sustained, while the finale may be taken as a species of Bacchanalia, worked out with great power and vigour. Altogether, the work is full of interest, and received a very fine interpretation from Mr. Manns's orchestra. A new comer, Herr Hans Wessely, made a good impression as a solo violinist in Spohr's rather tame concerto in E minor, op. 38, and Wieniawski's fantasia on Gounod's "Faust." His tone and intonation at first seemed affected by nervousness, but he subsequently warmed to his work, and played with excellent breadth of phrasing and artistic instinct, winning a very favourable reception. Madame Valleria was the vocalist, singing "Elsa's Dream," from "Lohengrin" (in which, by the way, the orchestra were curiously at fault), and songs by Mendelssohn and Schumann, in her well-known manner. Weber's "Oberon" overture opened, and a really magnificent performance of Wagner's overture to "Tannhäuser" concluded, the concert.

ROYAL ARTILLERY CONCERTS.

Perhaps no military band holds so high a position amongst music-lovers as the string band of the Royal Artillery. It was not this reputation only, however, that tempted us to the uttermost parts of the metropolis on the afternoon of the Wednesday before last, but the performance, for the first time, of a new symphony by the popular conductor, Cavaliere L. Zavertal. Uninviting as the suburb of Woolwich is, however, the music was of a sufficiently high quality to repay us for the journey. The symphony, which is in D minor, is composed in the orthodox four movements, an introductory andante followed by an allegro, an andante proper, a scherzo and trio, and an allegro con fuoco. The first few bars of the andante contain the leit-motive, which re-appears in divers ways throughout the work, and forms the basis of the movement. The allegro is musicianly, and prepares the listener for the subdued grace and peaceful subtlety of the andante proper. The scherzo is a quaintly original movement, written chiefly for the strings, and the finale an allegro con fuoco, opens with an industrious bee-like theme, the intermezzo being fugal in form, and culuminating in a rich, full ending. The whole work is far above the average, as was to have been expected from a musician of Mr. Zavertal's evident earnestness. Mr. Zavertal is the composer of several operas, and the experienced hand could be detected in the skilful orchestration. It is to be hoped that an opportunity will shortly be afforded, at the Philharmonic Concerts for instance, of hearing this symphony in London.

MISCELLANEOUS.

The students of Trinity College gave an orchestral concert on Monday evening last, at Princes' Hall, to a large and friendly audience. The orchestra, which included several of the professors, played Schubert's overture to "Rosamunde," two movements from J. F. Barnett's suite, "Lay of the Last Minstrel," and the War March from "Athalie" in a very creditable manner, also playing various accompaniments and a MS. overture of Mr. Frank Swinford, a student. Though it cannot truly be said that any great originality is displayed in this work, it nevertheless shows that the composer has not studied his counterpoint in vain. He seems to have taken Mozart for a model, the overture resembling that to the "Zauberflöte" in form, while he has relied more on fugal and contrapuntal devices than orchestration for his effects. Miss Blanche St. Clair, Miss Emily Rivett, and Mr. R. W. Lewis played various pianoforte pieces with orchestral accompaniment, the former displaying by far the best style and finish, and Mr. J. H. Callcott performed on the violoncello in a manner that showed he has made considerable progress on that instrument. The vocalists cannot be spoken of in so favourable a manner. Their production was in almost every instance faulty, and the tone emitted throaty in quality. This is a matter to which the professors will do well to pay great attention. Miss Bowley, who sang "With verdure clad," has a pleasing soprano voice, but must be careful to avoid a *tremolo*. Two songs by students—J. S. Ford and Miss Marie Brooke—were in the second part, and showed a very fair amount of inventive faculty in their composers.

The Anerley Musical Society may fairly claim recognition as an existing institution, and an active one. Its sphere is naturally limited to its own neighbourhood, where, conducted by Mr. C. H. Cellier, it does a great deal to foster the best interests of music. The Society gave its twelfth concert on Tuesday evening last, at the Vestry Hall, in a room completely filled. Gade's "Psyche" was the principal work rendered, and it was followed by a miscellaneous selection. The principal parts in "Psyche" were taken by Mrs. Mason, Mr. Randolph L. Coward, and Mrs. Surridge; minor ones being allotted to Miss Huston, Miss Fisher, and Mr. J. T. Morrell. A capital band of strings, led by Mr. Allan Campbell, joined with Miss Annie Gruzelier, who is a good pianist, in rendering the orchestral accompaniments, and the general arrangements were superintended by Mr. W. Surridge, the society's popular hon. secretary. "Psyche" went well; with very little exception, soloists, chorus, band, and conductor are alike to be congratulated, and the same remarks apply to the latter part of the programme, which included solos for the principals and other interesting items, *inter alia* "The Miller's Wooing," by Eaton Faning.

Mr. Sinclair Dunn gave one of his successful ballad concerts last week, at the Cavendish Rooms, giving himself, "I'll sing thee songs of Araby," and joining Miss Susetta Fenn in the duet "Huntingtower." Miss Kate Fusselle, Mr. Frederick King, Miss Gyde, Mr. Fox (at the piano), also took part in the concert.

Miss Millington Synge's last pianoforte recital at the Portman rooms, we are glad to learn, was a success in every way. Miss Synge is a musician of undoubted ability, and the reception of her song "Time and Eternity," and of her playing of Grieg's sonata was most enthusiastic. We understand that Miss Synge's song is to be performed at the next concert of the Musical Artists' Society, on the 28th of this month.

Music Publishers' Weekly List.

VOCAL.

Fruitless Question, A (part song) ...	F. A. Onslow ...	Novello.
I am sitting so sad (D to F) ...	J. J. Dymond ...	Grout, Walthamstow.
Thou art gone where Spirits blest (D sharp to E)	Methfessel ...	Andrews, Manchester.
What matters it how we die? (E flat to F)	U. R. Jones ...	London Music Publishing Company.
Who is Sylvia? duet (contralto and baritone)	Erskine Allon ...	London Music Publishing Company.

VOCAL SCORES.

Golden Isle, Cantata	F. Pascal	J. Williams.
John and Angelina, Operetta ...	L. Elliott	„
Sang-Azure	F. Pascal	„

INSTRUMENTAL.

Entr'acte March for piano	Massenet	J. Williams.
Four little pieces, violin and pianoforte	C. Zoellner ...	„
Idyl, pianoforte duet	A. S. Beaumont ...	Woolhouse
Le Libelle	F. Leideritz ...	J. Williams.
Organists' Quarterly Journal, Part 78	Ed. by Jas. Spark	Novello.
Reveil du Printemps, violin and pianoforte	G. Saint-George ...	Woolhouse

BOOKS, ETC.

History of Music, The	Naumann-Praeger	Cassell.
La Musique aux Pays-Bas, vol. 8 ...	Ed. van der Straeten	Schott.

PROVINCIAL.

BIRMINGHAM, April 9.—Our Theatre Royal last week has been the place of *rendezvous* of all who are musical and art-loving, and more or less crowded houses welcomed nightly Carl Rosa's Operatic Company. The revival of Meyerbeer's "Robert le Diable" has proved here, as it did in Liverpool and Manchester, a great success. Whatever Carl Rosa undertakes is done with a view to maintain the high and well-deserved reputation he enjoys, and for which he has sacrificed the best part of his life. That he has reached that coveted goal, "brilliant success," cannot be doubted, and the crowds which nightly besiege the theatres where his company play, are sufficient proof thereof. Mr. Mercer H. Simpson, the lessee and manager of our Theatre Royal, has mounted Meyerbeer's romantic opera in truly magnificent style. The *mise en scène*, especially in the incantation scene, was graphic in the extreme, and the dresses and appointments magnificent. The performance on the whole had an artistic stamp, and too much cannot be said in praise of the artists who constituted the admirable cast. Madame Burns as Isabella looked well, and sang the difficult music in her usual facile manner. She was, however, not in good voice. The famous Aria, "Robert, toi que j'aime," lacked sympathetic sentiment. Miss Fanny Moody (Alice) perfectly charmed the vast audience by her graceful simplicity, intense pathos, and highly refined singing. The part of Robert suited Signor Francesco Runcio, both his acting and singing being distinguished by artistic conception. His voice seemed to have gained in roundness. A better stage presence than that of Mr. Charles Manners as Bertram would be difficult to find. I have had opportunities of seeing the *rôle* of Bertram on the principal stages in Europe, but cannot recall to my mind a finer impersonation. The orchestra and chorus so ably controlled under Mr. Goossens's bâton deserve a word of high approval. The *répertoire* this week will include "Faust," "Robert le Diable," "Bohemian Girl," "Galatea," "Carmen." Mr. Stockley's last Subscription Concert takes place on the 19th April, Mr. Edward Lloyd and Madame Helene Trust being the soloists. The principal orchestral item will be Mendelssohn's Scotch Symphony. Our local tenor, Mr. Lloyd James, is about leaving Birmingham for London. He possesses an admirable voice of sympathetic timbre, and is likely to become a valuable acquisition to the concert platform. The Birmingham and Midland Musical Guild announce their third Classical Chamber Concert for Thursday next.—O.P.

MANCHESTER, April 10.—On Saturday last Mr. Seymour Jackson gave his annual benefit concert at the Free Trade Hall. Our local tenor has so many admirers here as to make it a matter of course that the hall should be well filled. The programme was of a popular kind, such as would be most likely to appeal to those present. Mr. Jackson's efforts were warmly and deservedly applauded, and he was ably seconded by the artists whose services he had secured. Amongst the vocalists the most noteworthy was Miss Conway, a lady who has been mentioned on previous occasions as possessing a beautiful soprano voice. She has rarely been heard to such advantage as on Saturday in Mozart's "Dove Sono," and Haydn's "My mother bids me bind my hair." The instrumental solos formed by no means the least interesting part of the programme. Amongst these must be especially mentioned two by Mr. de Jong, our eminent flautist. Opportunities of hearing this gentleman come only too rarely. Mr. Thorley Brown created a most favourable impression by his rendering of Chopin's "Polonaise" in A flat. The season of the Gentlemen's Concerts was concluded on Monday afternoon, April 9, by a recital given by Mr. Hallé. The programme opened with a most interesting novelty in the form of a Capriccio by Bach which has never before been given in Manchester. It is a charming specimen of programme music, depicting in six movements Sebastian's regrets at the departure of his brother. Three delightful harpsichord lessons by Scarlatti followed. Then came two sonatas of Beethoven—the first and the last. Mr. Hallé's playing of Beethoven is always an education to those who carefully listen to him; and on this occasion it was most instructive to note how wide an interval of progress separates op. 111 from op 2. The recital was concluded by an admirable performance of Chopin's Polonaise in F sharp minor, op. 44.

BRADFORD.—The expiring season brings forward the St. Cecilia Society, a select body who make their meetings pleasing re-unions, with music as a motive. They held their open meeting of the season on Tuesday, the 10th instant, and gave a fairly good performance of Gade's "Crusaders," without extraneous aid or either soli or choruses. A better proportion of voices to each part would have improved the choral singing, in which, however, there was no lack of zeal. Mrs. Wehner, Rev. E. W. Easton, and Mr. J. H. Dixon were the solo members, and Herr Adolph Beyschlag conducted at the pianoforte. The latter gentleman also played solos, Mrs. Rudolf Delius, Miss Marie Lummert, Mr. M. Bonsor, and Mr. Younghusband singing songs. A fortnight ago the Old Choral Society, the first-established of the Bradford vocal societies, and which also boasts of an orchestra and a good library, gave a creditable performance of Barnett's "Paradise and the Peri." Another of the recent amateur concerts was promoted by the Shipley Choral Society, under Mr. J. H. Rook. Their essay was Barnett's "Building of the Ship."

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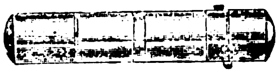

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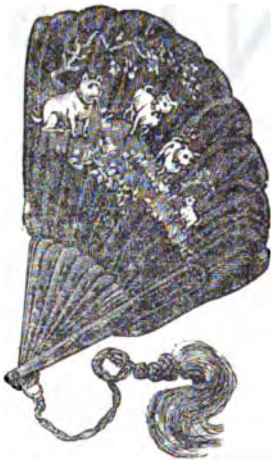

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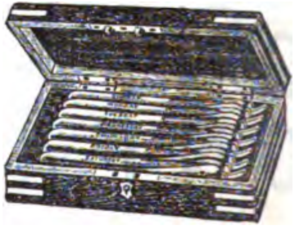

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Facts and Comments.

We are glad to hear from St. Petersburg that Mrs. Henschel is much better.

Mr. Cowen's short work, "A Song of Thanksgiving," for chorus and orchestra, for the opening of the Melbourne exhibition, is now finished and printed.

Madame Minnie Hauk has just received from the Duke of Saxe-Meiningen the Cross of Merit, in recognition of her distinguished achievements as an artist.

Mr. Edward Lloyd sails for America on Saturday week. He will sing at the Cincinnati Festival in "St. Paul," "The Spectre's Bride," Rubinstein's "Paradise Lost," the Prize Song from "The Meistersinger," &c.

At the London Court of Bankruptcy, on Tuesday, the accounts, accompanied by the Official Receiver's observations, were issued in the case of James Henry Mapleson, late of the Royal Italian Opera House, Covent Garden, and Her Majesty's Theatre, Haymarket, operatic manager. The liabilities are £42,410, of which £40,100 are expected to rank, and no available assets. Mr. Mapleson attributes his failure to the non completion of the National Opera House, whereby he estimates he has lost about £30,000. He expresses his intention of submitting a scheme of arrangement whereby claims for £25,000 will be withdrawn, and the sum of £500 be provided for the benefit of the other creditors.

Mr. Goldberg, for a number of years professor of singing at the Royal Academy of Music, has been elected an honorary member of that institution. Professor Goldberg was introduced to the Royal Academy by the founder, the Earl of Westmoreland.

At an examination held in London, on April 3rd and 4th, for Fellowship of the Guild of Organists, the following candidates were successful:—William E. Neck, London; R. J. Pitcher, Devonport; W. H Stocks, L.R.A.M., London; Albert Whipp, Rochdale; J. F. Fricker, Swansea; Charles C. Byers, London; Thomas Foulston, Sheffield; Thomas Davies, Crickhowel; F. E. Hillman, Wallington. Fourteen candidates presented themselves for examination. The examiners were: William Pinney, Mus. Bac., Oxon., William S. Vinning, Mus. Bac., Cantab.

The following paragraph is going the round of the newspapers: "Josef Hofmann is in Berlin with his mother. The father has gone on a fortnight's visit to Warsaw, and on his return will take Josef to Eisenach for a little diversion and for the benefit of his health. The boy is now in the best of spirits and full of fun, but certainly shows signs of nervous exhaustion. It is fully expected that by the autumn he will have regained his natural robustness, and should that be the case he will resume his public appearances, commencing in all probability in England." We thought as much, the story of the American millionaire having turned out moonshine.

"Indophilus" writes to *The Times*, "It was notified in *The Times* last week that the Archbishop of Canterbury is about to bestow the degree of Doctor in Music on an accomplished English musician. I hope this gentleman is in easy circumstances, or he is likely to be horrified when he comes to pay the fees required on such occasions at Lambeth." And he goes on complaining that a poor Indian clergyman had lately been prevented from accepting the honorary degree of Bachelor of Divinity, because he was informed by His Grace's secretary that the fees would be £57. Apart from this, the degree of Mus. Doc., conferred by the Archbishop of Canterbury, is a mere farce, not worth 57 farthings. That dignitary, as a rule, knows nothing about music, and, like most English gentlemen, glories in the fact, considering it a most excellent joke that one unable, like himself, to distinguish "God save the Queen," or the "Old Hundredth" from "Yankee Doodle," or a Salvation Army hymn, should be called upon to mete out musical honours with a perfectly impartial hand.

What could have induced Messrs. Horace Lennard and Oscar Barrett to bring their Crystal Palace failure to a London theatre is hard to understand. There is not a single feature about "Too Lovely Black-ey'd Susan" to merit its repetition, so utterly unmeaning and unmitigatedly vulgar as the piece is. That the Strand Theatre was crowded on the afternoon of Wednesday week goes for little; there are so many ways of filling a theatre, and the army of regular *matinée* goers is immense. It is a pity, therefore, that the two gentlemen, responsible for there production of the "Crystal Palace Burlesque," should have descended so low in the walks of dramatic art.

The burlesque, it is hardly necessary to state, is a perverted version of Douglas Jerrold's immortal story of "Black-eyed Susan," with a musical accompaniment by Mr. Oscar Barrett. Since the play was originally produced within the great "cucumber frame" on Sydenham Hill, the libretto has been lightened, the business added to, and the action quickened. All this is very well, and it is a lamentable fact that so much good material has been applied to the elucidation of so weak a plot, to the exhibition of so vulgar a play.

It is not, perhaps, that the joint authors are responsible entirely for the want of refinement that is the characteristic feature of the burlesque. The play-going public are more to blame. The introduction of the music-hall element into the legitimate drama would seem to be, just at present, most what latter day audiences demand. To put a male actor into female attire introduces an unpleasant element at all times, and the "goings-on" of "Susan"—it is Douglas Jerrold's fault that she has no other name—when interpreted by a man, are not likely to appeal to the better side of human nature. It is really time that some protest was made against this class of performance. The music oftentimes is tuneful, but when set to such lyrics as the song which Gnatbrain sings, with a refrain of "Buy my blooming flowers,"—the double meaning of the adjective not escaping the quick perception of the audience—one is filled with regret at the waste of such good material. Nor is the music-hall character of the piece lessened by the appearance of so well known a star as Miss Dot Mario. A great deal of the business, moreover, is sufficiently good to merit its appearance in better company. Too much praise, however, cannot be bestowed on the actors; Miss Fannie Leslie, who took the part of the ill-used William, playing with excellent spirit, and Mr. Dan Leno, a "comic" actor of the Arthur Roberts type, was admirable, despite the fact that at the time he was in anything but good health. Miss Kate James, as Gnatbrain, sang admirably. It must not be supposed that our severe strictures are in any way directed at the authors of this latest example of modern burlesque, but rather at the unfortunate state of affairs which permits of the favourable reception of so much that is vulgar on the London stage.

The Royal Society of Musicians attains this year a very remarkable old age: its 150th anniversary festival will take place on the evening of May 8th, at St. James's Hall, under the presidency of the Lord Mayor. Being a real old British institution, it demands nothing less than a dinner to celebrate this occasion. Music will, however, not be absent from the scene, and ladies may be admitted to the gallery after the dinner.

The committee of the Royal Naval and Military Bazaar, to be held in the Whitehall Rooms of the Hôtel Métropole, in the third week of May, are already preparing the list of attractions. The musical department includes daily performances by military string bands, and short concerts of good music to be given at intervals in the large Music Room.

A violin of clay, or terra cotta, is now being exhibited at Berlin. In shape it is identical with the ordinary instrument; the neck is of wood, and it is said to emit flute-like tones of good quality. The inventor is Mr. Rohrmann of Moscow. An instrument of a similar kind was some years ago exhibited in a shop window in Leicester-square, but whether it emitted flute-like music or any music at all, we cannot tell.

The Bristol Musical Festival, with Mr. Charles Hallé as conductor, is fixed for the week beginning Oct. 15 next. The following works will be performed: Gluck's "Iphigenia," Mackenzie's "Rose of Sharon," Berlioz's "Romeo and Juliet," Sullivan's "Golden Legend," Mendelssohn's "Walpurgis Night," and Handel's "Messiah." There will be two miscellaneous concerts. The following principal artists have already been engaged: Madame Albani, Madame Trebelli, Madame Patey, Mr. Edward Lloyd, Mr. Banks, and Mr. Santley.

At the Chester Musical Festival, of 1888, the following works are to be performed in the Cathedral;—Wednesday morning, July 25th, "Elijah;" Thursday morning, July 26th, Verdi's "Requiem," Beethoven's symphony in C minor, and two motetts, by Mr. Oliver King (written expressly for the festival), "By the waters of Babylon," and "O sing unto the Lord," for solo and chorus; Friday morning, July 27th, Beethoven's "Engedi," Schubert's Symphony in B minor, and Mendelssohn's "Hymn of Praise;" Friday evening, Gounod's "Redemption." There will be given in the Music Hall, on Wednesday evening, "The Golden Legend," and on Thursday evening a miscellaneous concert. Dr. Joseph C. Bridge is the conductor, Herr Straus the leader. A band and chorus of 300 performers will be provided.

Within a short time Rossini's dream of a haven of rest for superannuated singers and musicians, Italian and French, bids fair to be realized in Paris in a manner altogether consonant with the benevolent intentions of the composer. The latter, it will be remembered, bequeathed the munificent sum of five millions of francs, to be applied to that purpose after accumulating at compound interest for five years. Fortunately, *l'Assistance publique* already possessed a plot of ground—a large garden behind Sainte-Périne—admirably adapted for the project, and this can be utilized without trenching upon capital, the annual proceeds of which will thus be applied exclusively to maintenance. The building itself is completed, and a commission of architects already busily planning furniture and other matters connected with the comfort of the future inmates.

The details of his scheme had been thought out by Rossini with much care and precision. Each inmate of the asylum (which will be open to aged musicians of both sexes) is to have a separate apartment, with permission to engage separate attendance when this is desired and can be afforded. The first floor is devoted to dormitories, the ground floor to the reception room, dining-room, and general offices of the establishment. There will be no unnecessary restrictions, and the pensioners will be free, either to sally forth into the busy world, or, if they prefer, to dream away their years of retirement beneath the shades of the large garden reserved for their exclusive use.

It would be possible to conjure up many a pleasant picture in connection with this scheme when the instructions of its founder shall have been finally carried out, as there is every probability of their being by the first of October next. Looking at home, we find important services in the same direction rendered by the Royal Society of Musicians, the value of which none will be inclined to underrate but room also for individual effort and for institutions conceived in a similar spirit to that which is to bear the name of the eminent Italian composer. We may not have a Rossini among us, but in England there are among professionals a few, and among amateurs many persons blest at the same time with long purses and large hearts, and upon whom the example may not be thrown away.

Good help to the cause of necessitous artists was rendered in another form by the performance given on Tuesday, last week, at Notre-Dame, of Gounod's commemorative mass, "Jeanne d'Arc," the receipts accruing from which went to the Paris Association of Musical Artists, and netted over 8,500 francs. The composer conducted in person, and the effect of the work, as scored for chorus, grand organ, organ accompaniment, trumpets, trombones, and harps, is described as admirable, the support given by the organ to the wind instruments in the triumphal fanfare, no less than M. Paul Viardot's rendering, at the offertory, of the Vision de Jeanne d'Arc being especially impressive.

M. Massenet has undertaken to furnish the Opéra Comique with an opera to be produced next spring, during the Exhibition, and Mdlle. Sanderson is engaged for the principal rôle. The subject of the new work is stated in some continental papers to have been borrowed from Shakespeare, and is to bear the not very Shakespearean title of "Pertinax." Perhaps there has been some confusion as to the source of inspiration. Should it have been, peradventure, George Coleman the younger?

By the death of the well-known pianist, Charles-Valentin Alkan, an income of 1,250 francs reverts to "l'Association des Artistes Musiciens," in accordance with the will of his brother, Maxime Alkan, by which a life interest in the fund was bequeathed to Charles-Valentin.

M. Talazac, the well-known tenor, has received from the King of Portugal the decoration of the Order of Christ.

The inauguration of a statute to Dalayrac recently took place, amid great rejoicings, at Muret (Haute-Garonne), the native town of the composer. The Mayor, M. Niel, delivered an oration, describing the life and works of the celebrated composer, and complimented the sculptor, M. Saint-Jean, who is a native of the same town. The statute represents Dalayrac seated, and holding a roll of music.

A curious musical lawsuit recently took place at the Tribunal of Rouen. M. Massenet, who attended the rehearsals of the "Cid," at the Théâtre des Arts, was far from being satisfied with the principal tenor, Signor Bucognani, and M. Miral, the manager, therefore entrusted the rôle of Rodrique to a new tenor, M. Gibert, who was well received by the public. The cast-off Signor Bucognani, however, brought an action against the manager, claiming 25,000 francs damages, on the plea that he was engaged expressly for the "Cid" performances. The manager in a counter action demanded 1,000 francs damages, but the judge dismissed both summonses with costs.

Signor Frederici, who was formerly well-known as a vocalist, but had more recently taken to acting, died quite suddenly at the Princess's Theatre, Melbourne, during a performance of "Faust," Goethe's "Faust," not Gounod's. His real name was Frederick Baker.

It is stated that Alberto Franchetti, the composer of "Asrael," has been commissioned to set to music Henrico Panzacchi's hymn written especially for the fêtes to be held in commemoration of the eighth centenary of the foundation of the Bologna University. The same promising young composer has also on hand a new opera, the libretto of which has been supplied by F. Fontana.

A decision has at length been arrived at in connection with the vacancy created by Ponchielli's death, in the class for composition at the Milan Conservatory; and the post is to be filled by Signor Catalini. The young composer has already made his mark with the operas "Falce," "Edmea," and "Dejanice."

Out of 74 MSS. submitted for the musical competition at Bologna, not a single one appears to have been deemed worthy of a prize; but two received more or less favourable mention. This is better than nothing; and the composers of the quasi successful works may be considered, in a sense, to have saved their country.

CHARLES WIDOR.

The promised performance at last Thursday's Philharmonic Concert of Charles Widor's music to "A Walpurgis Night," composed expressly for that Society, will, unfortunately, have taken place too late for notice in the present issue. A few important instrumental works, however, by this, one of the most distinguished of French composers, and just now the centre of interest in London musical circles, have recently and opportunely reached our hands from the well-known publishing firm, J. Hamelle, of Paris. The name of Charles Widor is by no means unknown to concert goers in England. It has been made familiar to cultivated amateurs by the charm of many of his songs, which from time to time find their way to the concert platform; it became invested with still further interest when one of his symphonies—that in A—was performed in March last year at the Crystal Palace. But in spite of all this, there are probably many on our side of the channel who still remain more or less ignorant of the high position occupied by Widor in his own country as a composer and a musician, and of the large amount of admirable work by means of which this position has been achieved. Widor, who was born at Lyons in 1845, came of a musical stock, his father being organist at St. François. He obtained the best part of his education in Belgium, where he studied the organ under Lemmens, and composition under Fétis. Returning subsequently to Lyons, he was appointed in January, 1870, to the post of organist of St. Sulpice, Paris. But his energetic character and the bent of his genius urged him into a wider field of work, and, besides organ compositions, songs, chamber music, masses, important orchestral pieces, and eventually an opera, came from his pen. Among his works which have attracted greatest attention may be mentioned a Mass for two choirs and two organs, a Symphony in F, a Symphony in A, a ballet in two acts, "La Korrigane," produced in 1880 with great success, and subsequently the opera "Maître Ambros," which was received with somewhat less favour. Like many French composers, Widor was not deterred by the work entailed in original production from joining the ranks of musical critics. Berlioz did so in the *Journal des Débats*, Saint-Saëns in *Le Voltaire*, and Widor in *L'Estafette*. Compared with one long, but by no means complete list of M. Widor's published works, including concerted pieces, pianoforte and organ solos, not to mention many songs of exceptional beauty and originality, the specimens at present under consideration might at first be thought scarcely numerous enough to be regarded as representative. But closer acquaintance with them will speedily show that we are dealing with a musician who always composes in earnest, and throws so much of himself into every one of his efforts, that it is quite possible, even with the aid of this restricted material, to form some notion of his genius and individuality. Especially, perhaps, is this the case with the trio in B flat for piano, violin, and violoncello (opus. 19), a work presenting difficulties of execution that are likely to warn off all but proficent amateurs, but full of charming melody, fanciful treatment, bold progressions, and combinations of the instruments employed in a manner admirably adapted to bring out their orchestral effects. Unmistakeably modern in character while preserving, in all essential particulars, the recognised sonata form, this trio shows, among other things, how possible it is for a really musical mind to work within the limits prescribed by classical models, and yet to speak in the musical dialect of his day. Full of spirit and cheerful promise, the opening theme, first announced by strings, and subsequently taken up by the pianoforte part, duly speeds its way (in quick common time) with many a glittering pendant, and through sundry quaint progressions and harmonic surprises, to its more gentle "heroine"—as the second subject has sometimes been fancifully described—in F, a melody of considerable beauty, and presenting a pleasant contrast in its unequal rhythm; both re-emerging, after the trouble and turmoil to which all musical heroes and heroines are heirs to, in the second part, and obtaining new and still more vigorous significance in the coda which ends this movement. The composition is throughout written in a cheerful strain, with episodes of intensity, so that instead of a slow movement we have to follow an "andante con moto quasi moderato" in the key of the subdominant, the pianoforte, which throughout this movement is given many opportunities, opening with a bright motive, afterwards taken up by the companion instruments. The movement is full of interest, and a charming effect is produced at the close by a repetition of its opening theme, now given by the piano with full chords but pianissimo, and with a sort of tremolo accompaniment by the strings. A scherzo of rare piquancy in the relative minor is coupled with an equally dainty trio, placed first in the startling key of E minor, but soon transferred and thereafter continued in E flat minor. Bewitching, too, is the joyous refrain in the final presto, rippled off in the first instance by the piano, with here and there a note from the other instruments, who join in as though caught in spite of themselves by the prevailing spirit of merriment. The movement is full of interesting matter, and closes brilliantly a work which has not a dull moment from first to last. Two pianoforte suites ("Suite en si mineur" and "Suite Polonaise") will command the attention of pianists, who, together with sympathy with modern developments of style, are prepared to bring—at any rate in regard to the first-named—control of considerable technical resources. The majestic, indeed solemn, character of the opening melody—a sort of chorale enunciated with full chords that give full occupation to both hands—makes itself felt not only in the variations and other outcomes of it, but also in the scherzo, and even in the impetuous final number. The "Suite Polonaise," of lighter texture, but quite as musicianly in workmanship, contains five numbers, not of inordinate difficulty, each of which makes by itself an attractive and superior pianoforte piece, viz., "Polonaise," "Scherzando," "Romanza," "Volkslied," and "Appassionato." The less elaborate beauties of the "Romanza," and "Volkslied" will speak for themselves. To this pianoforte music must be added a selection of waltzes, full of characteristic ideas—some quaint, some charmingly melodious—and conceived in so many different moods that the question of preference may be fairly left to the individual taste. The introduction, however, and Nos. 1, 7, and 9, will be sure to find favour.

As would be expected, so fertile a worker has found an important field for the exercise of his talents in the instrument which may be regarded as specially his own, and, in fact, in the two series of organ symphonies (op. 13 and 42), organists have a veritable treasure house of musical thought ranging from the fugue to the "Andante Cantabile," while even with regard to the most lightsome of the numbers contained in this handsome collection, it may be said that in no case has the dignity of style appropriate to this class of music been departed from. For the rest, the composer's aim has been not only to produce music suitable for the instrument with its latest improvements of construction, but, while retaining whatever was of solid worth in the older styles, to free himself of many of their trammels, and to infuse into his work the freer and more imaginative spirit belonging to modern ideals.

MUSIC IN ITALY.

Milan, 13th April, 1888.

The season ended at our grand Scala, when "Lohengrin" drew a full house for the clôture. Had this masterpiece been properly set up, I cannot say what warm and steady success it would have met with. The last performance of "Lohengrin," however, proved a very artistic one, and the artists and orchestra were frantically applauded.

The other novelties at the same theatre were the ballet "Amadriade," by Signor Danesi, music by Maestro Venanzi, and the opera "Nestorio," by young Gallignani, Maestro di Cappella at our magnificent and famous cathedral, the Duomo. The new ballet has proved pleasing in style, costumes, and brilliancy, thanks to that gifted artist, Edel, but it was musically a failure.

As to "Nestorio," I am sorry to give you an unfavourable account. The piece found the audience very cold, and created no interest. Signor Gallignani has done all he could, I am sure, and much technique and some talent are to be found in his young head; but, alas! how much less than what we might expect of him! All the texture of his score is heavy work, not comprehensible except in a few passages, after which you feel once more plunged in darkness. I must, however, add that the performance of the lengthy and monotonous work was not all the author might have expected, that the libretto of the poet, Fulvio Fulgonio, was poor; and that the *mise en scène* did not do justice to the beautiful drawings of the already named Signor Edel, and to the fame of La Scala.

Some days after the close of the season, La Scala's portals re-opened for a great event. The celebrated Männerchor of Zurich, combined with our Società Orchestrale, gave a series of vocal and instrumental concerts which attracted crowded houses. The Männerchor came over here to sing for the benefit of some of our charitable institutions, and exchange the visit of the Società during the Zurich Exhibition. Milan and the Milanese did honour to the brethren of free Switzerland, and the Männerchor met with a most enthusiastic reception. La Scala has been gorgeous for two consecutive days and nights, 8th and 9th inst., and all the best Milan was present, in social and artistic life. This male choir I may state, is unrivalled for unity, harmony, and perfection of intonation. Those healthy, sound mountaineers, rather square, rather solid, sang gloriously a dozen choruses, a novelty for us. Under the bâton of Herr Attenhofer, they did wonders.

Among the charming songs, of several composers, sung in German, there were two Italian: "La rondinella d'amore," a Lombard popular song adapted for chorus, and "O mia madre, lasciami andare," another song of the Abruzzi. Their excellent accent, their expressive and fresh singing of these slight, graceful songs, made the house ring with applause. A remarkable item was the "Todtenvolk" (words by J. V. Widmann, music by F. Hegar), referring to the famous crossing of the Swedish General Arnfield, with his army, from Norway into Sweden (1719), when about 10,000 soldiers fell dead, frozen, on the Tidal mountains. Herr Hegar set this tragic story to music in a most admirable way. The narrative flows in well written descriptive verses, and the musical work is beautiful and touching. Until one had heard these 350 people sing, without accompaniment of any instrument, you would not have believed human voices could combine in such a portentous *ensemble* of the most melodious sounds, perfect in harmony, and so grandly musical. The day before yesterday the Zurich Männerchor met with a grand reception at Teatro Castelli (of the "Pro Patria," *Società gimnastica*) and there was an exchange of speeches and toasts, among which was one from Signor Negri, our Syndic, always perfect as an orator.

The Zurighesi have left for their Vaterland, and our heart goes with them, the good, brave people!

Guilio A. Manzoni.

THE VISUAL ASPECTS OF VIRTUOSITY.

Many a well-worn joke has been aired at the expense of performers who by dint of various expedients, legitimate or illegitimate, succeed from time to time in attracting a large share of public attention to their own personality. Eccentricities of manner, of facial expression, of musical rendering, and even of hair-dressing, have on occasions been credited with securing for their happy possessors an amount of celebrity undesirable in the best interests of art, and altogether out of proportion to the intrinsic worth of their attainments. Strictures such as these give, perhaps not unnaturally, wide opportunity for moralisings of a more or less pessimistic kind among others whose less obtrusive talents, often admirable in their way, have failed to secure for them the sweets and attendant emoluments of notoriety. Sometimes these criticisms are just, sometimes unjust; more often still they occupy a middle position between the two. For apart from the humorous aspect of the subject — a sufficiently obvious one, and capable of being enlarged upon *ad nauseam*—there is yet another, involving questions which, if followed far enough, might possibly be found to lead to unforeseen depths of speculation in relation to certain hitherto little appreciated phenomona of the musical instinct. Without venturing into such regions of abstruse analysis, the question seems to be worth a moment's reflection, whether, after all, music appeals exclusively to the sense of hearing? Most persons will be disposed to answer this with an unhesitating affirmative. That it does so appeal, primarily and chiefly, is a fact too self-evident to need mention, but that the influence exercised upon the human mind by a musical performance goes farther than this, will not be considered too startling an assertion, if regard is had to one of the earliest manifestations of this musical instinct—viz., rhythm, with its suggestions of movement, and incidently therefore of the sight of movement. How powerful this suggestion is, may be easily observed in almost any concert room, classical or very much the reverse, where, whenever a lively scherzo or a strongly marked dance-tune is struck up, a certain number among the listeners will always be impelled to follow the beat and swing of it, by some bodily action—the well-bred with a sleepy nod, the more demonstrative with jerks and spasms of more or less acuteness, or with stampings of feet and stick and umbrella. With musical organisations of the lowest order this may, perhaps, be the only feature of the piece they are capable of really comprehending. In the case of more refined sensibilities, persons may often be seen to express in their countenances sympathy with the pathetic strains of an adagio in minor key; while perhaps in the very midst of their unconscious grimacings they are mentally criticising a similar "affectation" on the part of the player. Facial contortion of this sort, it is true, may be regarded in this instance as the natural expression of emotion aroused by music, but not otherwise connected with the music itself. Directly or indirectly, however, there would seem to be really some intimate association between musical sounds of various kinds, and other matters which, at first sight, might be deemed as quite outside its scope and meaning. Other relations are more obvious. Lightness and weight, height and depth, weakness and strength, all have their correspondences and modes of expression in the virtuoso's art. When his hand, raised high as if for a sledge-hammer blow, falls light as a snowflake upon a high treble note, it is impossible to deny, whether the trick be approved of or not, that it has contributed, in a very appreciable degree, by the very revulsion of feeling thus brought about, to the sense of extreme pianissimo. When, on the other hand, the promise of a forcible attack is fulfilled in a full-resounding chord, the effect has been unmistakeably heightened by suiting the action to the promise. The notion of power in music is perhaps peculiarly susceptible of the sort of emphasis to be obtained from external appearance. A lady performer, play she ever so vigorously, can never vie with the sterner sex in furious movements when all is "storm and stress." The actual sounds she produces may be equally loud, but they still lack something, in the opinion of that large majority of her audience who will never be able to disabuse their minds of the prejudice that the sign *ff* is, and ever will be, more appropriately suggestive, even in its very shape, of coat-tails than of petticoats. Thus would it be possible to go through the whole gamut of moods and passion, and to trace in their various grades a subtle relation between what is seen and what is heard. How far, then, is the virtuoso justified in taking advantage of such associations? The best and common-sense answer to this question is: let him conscientiously avoid any attempt at simulating emotions he does not really feel, for thus only can he hope to steer clear of the grotesque; let him, in a word, avoid artificiality and strive to be *himself*, so far as is consistent with his duties as an interpreter, taking care that the self in question shall have been duly qualified by study and culture and long familiarity with the highest musical ideals, for the responsibilities of the virtuoso's calling.

Correspondence.

MUSICAL DEGREES.

To the Editor of THE MUSICAL WORLD.

SIR,—I believe the whole of the remarks made by your correspondent about the University of St. Andrews and Musical Degrees, would apply equally to the University of Durham, inasmuch as it has neither a Professor nor a Faculty of Music, yet occasionally has granted honorary degrees in music, notably to the late Dr. J. B. Dykes, and Dr. Wm. Rea.—Yours truly,

PULSATOR ORGANORUM.

THE VOICE AND THE WEATHER.

To the Editor of THE MUSICAL WORLD.

SIR,—As "Novelist's Music" has from time to time been made the subject of comment in your columns, perhaps I may be permitted to draw attention to a little bit of conversation I lately came across in a work by a well-known French author, with a hope that it may be the means of eliciting an expression of opinion from some authoritative quarter. In the book in question, "Monsieur Le Curé," when asked whether he thinks rain may be shortly expected, is made to say: "To answer your question properly, I ought to have heard my choir girls sing this morning. It's a very simple matter. I find, as a rule, that when the atmosphere is surcharged with moisture, their vocal chords are relaxed, and they sing rather flatter than the organ. On the other hand, in dry weather they show a tendency to sing too high." Is this fact or fiction? My own experiences as a teacher of singing have been, I confess, of a somewhat confusing kind, and scarcely calculated to warrant my appearing in the capacity of a second Admiral Fitzroy. Often, indeed, have I had occasion to note decided indications of "set fair" and "very wet" on one and the same morning. But if some among your numerous correspondents happen to have made a special study, medically or musically, of the vocal barometer, the result of their observations will doubtless prove interesting to many besides, sir, you most obedient servant,

LARYNX.

Music Publishers' Weekly List.

VOCAL.

Dreams of Thee (with 'cello obbligato, E flat to F)	F. Leeds	Weekes.
Evening Service (for four voices)	H. Smith	Hart.
Lark, The (A to E, and higher key)	Jessie Botterill	Lucas Weber.
Magyar's Home, The (D sharp to D)	G. Saint George	Woolhouse.
Proud Maisie (D to G)	Moir Clark	„
Rosebud, A (E to G)	J. J. Haakman	„
Sae far awa' (C to F)	„	„
There was a jolly miller (part song)	F. L. Moir	Lucas Weber.
Twilight Visions (A to D, and higher key)	H. F. Sharpe	Woolhouse.

INSTRUMENTAL.

Caprice	W. Davis	Woolhouse.
Easy Classics, No. 1 Moderato from Haydn's quartet, in G, No 29	Oscar Beringer	Lucas Weber.
Reveil du Printemps, overture (orchestral score)	G. Saint George.	Woolhouse.
Silver Wedding March	Frances Coplestone	„
Souvenir	W. Davis.	„

The Organ World.

ON HYMN TUNES.

I.

Anything like an attempt to deal fairly with so great and important a subject as hymn tunes would occupy a volume at least; and the present purpose is to call attention to a gratifying growth of opinion in favour of what may be called purity of style, with regard to the composition of our hymn tunes. This opinion, it is proper to add, goes farther than the musical question; for one hears not only feeble part-song harmony and secular rhythmical impulses condemned, but sentimental words and far-fetched verbal platitudes are likewise being more sharply criticised from day to day. Doubtless the issue of various collections and the attempts to meet varied requirements, have tended to bring the whole subject of hymn and hymn-tune writing before the public. Then, again, the subject has received some, though perhaps not adequate consideration, at Church Congress and other meetings; and the church playing tests of such examinations as those of the College of Organists have tended to turn artistic attention to the better performance and, indirectly, to the observance of more judicious rules for the composition of hymn tunes.

The distinguished poet and eminent essayist, the late Matthew Arnold, whose sad and recent death the world now so greatly laments, did not take a very active interest in musical matters, though his finely cultivated, æsthetic taste and critical acumen naturally turned from time to time to the consideration of all art questions of interest and importance. In one of his writings a passage occurs bearing upon the present topic which is worthy of quotation, even though his critical denunciation may be regarded by many as too sweeping in character remembering the eminently practical and popular character of the subject being dealt with. The words in question are these:

"Taking man in his totality and in the long run, bad music and bad poetry, to whatever good and useful purposes a man may often manage to turn them, are in themselves mischievous and deteriorating to him. Somewhere and somehow, and at some time or other, he has to pay a penalty and to suffer a loss for taking delight in them. It is bad for people to hear such words and such a tune as the words or tune of "O happy place! when shall I be, my God, with thee, to see thy face?"—worse for them to take pleasure in it. And the time will come, I hope, when we shall feel the unsatisfactoriness of our present hymns, and they will disappear from our religious services."

An attempt to analyse these not untimely and certainly decisive words would bring to the surface a sharp denunciation of verbal and musical jingle, of measured trifling with things sacred, of a too prevalent tendency to bring heavenly visions within the range of worldly imagery and associations, and of a corresponding tendency to destroy purity of style by breaking down barrier lines between the sacred and secular art.

Not the least encouraging sign of the present advance of public opinion regarding hymns and hymn-tunes is the wholesome criticism many of the clergy are bringing to the various questions at issue. Such action from well-informed, earnest men in the position of gauging public opinion, and at the same time guiding the public mind, must result in an all-round gain. Musically the subject would seem to call for considerations in widely different directions, from the ancient simple plain-song unison tune, to the ecclesiastical types of the sixteenth century, onwards to the German choral, with its massive foundation of chord-roots changed at almost every slow pulsation, to the eighteenth century illustration of overgrown detail; and including the various types of good, bad, and indifferent character to be found in the manifold collections the modern revival of church art not to add religious thought, has brought before the religious world.

E. H. TURPIN.

AN APPEAL.

The figure of a veteran organist and widely-known and greatly-esteemed teacher of music stricken down with paralysis is one which will not—it is to be hoped—appeal in vain to the good-will and charitable aspirations of readers. The sufferer is Mr. Constantine, who, as far back as "forty-two" began to work, under the influence of the late John Hullah, in Lancashire and Cumberland. A graphic account of the unselfish labours of Mr. Constantine appears in "All the Year Round" of January 5th, 1861, from which we learn of weekly journeys between Ulverstone, Ambleside, Morecombe Bay, Kendal, Preston, Blackburn, etc., undertaken in all sorts of weather; of unremitting labour, which, rewarded with success, improved the church choirs, created musical societies, and to use the late Matthew Arnold's expression, brought "sweetness and light" into many a household and many a community. Some forty-two years ago this enthusiastic worker in the cause of choral music came to London, where he has continued to labour as a public instructor and private teacher, until stricken down by illness. From a desire to render timely aid, and to evince the respect due to a very deserving and unselfish artistic labourer, a committee is being formed to gather in subscriptions, and with the aid of distinguished executants to give a concert on behalf of the sufferer. The committee already includes the names of Sir J. Somers Vine, Messrs, W. A. Barrett, Mus. Bac., G. Grossmith, E. H. Turpin, J. Radcliff, and others well known in the artistic and literary world. The concert will take place shortly, at Princes' Hall, and will be supported by Madame Patey, G. Grossmith, J. Radcliffe, Beerbohm-Tree, and other well-known executants. The hon. secretary of the fund is A. R. Rogers, Esq., Crichton Club, Adelphi, W.C., to whom communications may be made. Mr. Constantine has a wife and family depending upon his support. His son by a former marriage, Mr. A. W. Constantine, an able and esteemed organist and teacher, has been, and is, giving all assistance in his power to aid the stricken artist, and to assist the committee in process of formation. That organists will assist in the good work is a foregone conclusion. But no aid is so valuabe as prompt assistance, and the unfailing benevolence of the musical profession is hereby earnestly claimed, not only for a case calling for kindly aid, but in recognition of the self-denying labour of one who has done much for the spread of musical education and for the advancement of church and choral music.

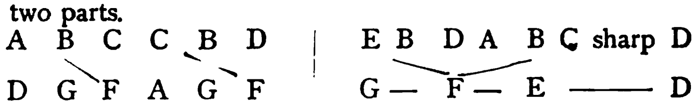
E. H. T.

"FALSE RELATIONS."

A paper read before the Members of the College of Organists, by JAMES TURPIN, Mus. Bac. Cantab, F.C.O., etc.

PART II.

There are, however, other positions in which the tritone cannot be avoided, in which these writers offer no help to the student; as in the following specimens taken from "Gradus ad Parnassum," by Fux, in the first and in the second species, in two parts.



Dr. Bridge, in his excellent Primer "Counterpoint," gives on page 34, an example in the key of C minor, in the first species and in three parts; upon which the author remarks, "Between the bars 4 and 6 it is possible a false relation may be considered to exist; the major third on the dominant is, however, so welcome that the author does not hesitate to use it here."

So clever a contrapuntist as Dr. Bridge cannot possibly have failed to observe the very palpable tritone in the above example, between bars 5 and 6, and 6 and 7, on which he makes no remark. Although neither of the parts in which the objectionable notes appear, skip, which is a method of palliation of the harshness of the non-relationship suggested by him, and to which allusion will shortly be made, it is, I think, quite clear that Dr. Bridge refers in his subsequent remarks upon this passage, to the supposed false relationship between the B flat in the fourth bar, which he has marked, and the B natural in the sixth, not to the tritone between the fourth and fifth bars to which I have alluded, brought about by the introduction of the major third of the dominant.

With this difficulty before us, let us turn to more recent writers on counterpoint to see what progress has been made in clearing away this terror to the young musician. The treatise on counterpoint by the Oxford Professor is avowedly based upon that of Cherubini, therefore calls for no present consideration. Sir G. A. Macfarren takes us no farther on our way than did Albrechtsberger. My learned friend, Dr. Bridge, in his admirable Primer, with which many of you are familiar, in an attempt to overcome an inevitable tritone, directs the student thus:—

"Above all, if he makes one of the notes in the first chord proceed by skip, as in the following example, he will have little trouble with that *bête noire* of young contrapuntists, the tritone."

A B ‖ F D
F D ‖ A B

It may be observed that these examples exactly coincide with two bars preceding the close of the two model examples in two-part counterpoint in the first species given by Cherubini, therefore, presumably are copied from these examples; and as Cherubini says they are good, the skip in one of the parts appears to be taken as the reason why they are acceptable. But see, however, that in the last specimen of interdicted harmonies in which the tritone is present, given by Cherubini, one of the notes of the tritone does skip, so this is no exemption in the mind of the original author. We are not much in advance of Cherubini, then, as yet, and it must be that the following:—

C A B C
E F D E etc.

is an objectionable form of the false relation of the tritone, although one of the parts skips, *i.e.*, so far as we have learned at present, or had any reason given us to consider otherwise.

Another writer on counterpoint in Stainer and Barrett's Dictionary of Musical Terms, in remarking upon the rule against the false relationship of the tritone, says that—

B C
G F

"is unpleasant to the ear," whereas

A B C
F E A

"is certainly not so unpleasant, though equally forbidden by strict contrapuntists." In the suggested mitigation of the tritone in this example it must be understood as applicable to the key of C, in which the previous example is undoubtedly placed, and for which the second example is the proposed amelioration. As this seems to be merely a matter of taste with the writer, we cannot, following Horace's maxim, quarrel with him; but, to my mind, this is, indeed, figuratively speaking, jumping out of the pan into the fire, because a connection between the chords of the mediant and sub-dominant cannot be so readily established as between the sub-dominant and dominant, and both are adjacent harmonies. Failing to have discovered any way out of the difficult position of an inevitable tritone, founded upon a recognisable method, we will attempt to discover some means by which the non-relationship of the tritone in successive chords may be overcome upon the principle already enunciated.

Dr. Calcott, in his Grammar of Music, defines gradual motion, or conjunct motion, as we understand it now, of the radical bases or roots of chords as being irregular, because the chords have no connection with each other. This is not strictly true. When a chord appears as an uninverted triad the ear naturally accepts the chord as being unquestionably founded upon its apparent bass. This is more definitely felt when it is either tonic or dominant of the key, and in these cases Dr. Calcott may be right. This idea is mentioned because I believe it is commonly felt to be a truism. How far I accept it as truth will be presently seen. When a chord, however, is in its first inversion, its derivation is not as well defined.

CLERGYMEN AND ORGANISTS.

To the Editor of THE ORGAN WORLD.

SIR,—It is proposed, as far as may be possible in a limited space, to take a somewhat comprehensive view of a subject, which, though often discussed, has generally been regarded from one-sided points of sight, and by persons whose feelings have unabled them to see the thing in its various aspects. Misunderstandings between clergymen and organists about the choice of the music sung in the church services and the management of the music are not now of very frequent occurrence; still, they occur, and are sometimes attended with unhappy consequences. Organs have been closed, and congregations deprived of instrumental music; parishes have been in an uproar; rival organists have struggled for the possession of an organ-stool; and, in one of our colonies, an organ is actually said to have been gas-tarred —things which, while they seem ludicrous enough to all who are not concerned in them, are, doubtless, felt to be most unpleasant by the disputants themselves. A slight want of judgment on the part of the clergyman or the organist may bring on a misunderstanding, which may rapidly become a very serious affair. Sometimes organists, forgetting the position of their clergymen, have looked with mistrust upon the interest they take in the church music, and have been too ready to misconstrue a kindly meant suggestion into an act of interference; and clergymen, ignoring the superior musical attainments of their organists, have not always treated these servants of the church considerately. And so, a coldness has arisen between those who should have worked together in harmony. Indeed, it has been said that some clergymen prefer non-professional or lady organists, because they are "more manageable" than professional men.

The problem to be solved is this: How shall it be arranged that the organist shall, in a proper and responsible manner, be allowed to fully direct the music, and yet the clergyman maintain his position in the church? Here are two parties concerned, and if a right understanding between them is ever to be arrived at, any arrangement that may be suggested must clearly meet the views of both. The question is of such importance that it ought to be seriously discussed.

In his own church the clergyman's power is absolute: it is indeed so great that it cannot be greater. All the organist's power is derived from the clergyman, and it is a mistake to suppose that an organist has any power or authority whatever by virtue of his office. A clergyman can say whether certain parts of the service shall be sung or not; and as the clergyman is responsible for the proper performance of divine service, it is reasonable that he should have this power. The law therefore is good; for it strengthens the hands of the clergyman, when he most needs support. But surely it can never have been intended by the framers that clergymen should direct and choose the music in their churches, without having the necessary musical qualification for so doing. Much less could they have contemplated that clergymen, practically ignorant of music, would perform the duties of musical directors, when churches were supplied with trained artists of skill and culture. However, the law places a great power in the hands of the clergyman, which he may use either for good or for evil. If applied to control a foolish organist, who was disposed to give way to his extravagant fancies, it would be a wise use of the power. No doubt, there have been organists who would have chosen very unsuitable music—perhaps merely to show off their choirs —and given annoyance to the congregation, if there had not been a power to control them. But, on the other hand, it is a foolish abuse of power to parade it on every occasion and apply it where its exhibition is uncalled for.

Since the law, then, gives power to the clergyman and none to the organist, it must be evident that contention with a clergyman about the choice of the tunes or the direction of the music is useless. A clergyman, if his organist persisted in disobeying him, might stop the contention by closing the organ, and (if the appointment rested solely with him) he might dismiss the organist. If the appointment rested with others, the result would be a very painful controversy, in which the organist, if a good man, would have the sympathy of the congregation generally, and probably of the wardens, while the clergyman would be supported by his own more intimate friends. If the well-wishers of the organist gained the day, their victory would be fruitless, for the clergyman could order the organ to be kept closed. The organist must be worsted in an encounter with the clergyman, and contention is to be deprecated. The resignation of his appointment (if it cannot be retained with comfort) is better than resisting the lawful authority of the clergyman, even if that authority be misused. A qualified and conscientious artist, if he found himself the organist of a certain kind of clergyman, would feel disgusted and unhappy. It would be painful to the man and degrading to the artist, to be forced to teach and play music which his educated musical taste could not approve. He would not work *con amore;* his capacity for usefulness would be largely destroyed; and, his merit purposely underrated and his talent unacknowledged, his experience held at nothing, himself neglected and treated as a mere tool in the hands of a clergyman whose crude musical ideas he could not put up with, he would probably be glad to be rid of his appointment at almost any sacrifice. But if unable from pecuniary considerations to resign, he must sink the artist and quietly do the clergyman's bidding. The position of this worthy man now is truly deplorable. His principle prompts him to throw up his situation, but want of means compels him, if possible, to retain it. He is, of course, dissatisfied and unhappy; perhaps he murmurs, and the clergyman is told of it by some one who courts his favour. Our worthy organist may try as far as possible to make the best of his position, and go on quietly; but his temper, if too much tried, may at last break down, and an explosion will probably be remembered against him. If, presently, he gives up his appointment, his chances of securing another depend, in no small measure, upon the reference his clergyman gives him. This reference is written and read *in confidence*, and if the clergyman has brought himself to believe his organist to be an assuming, troublesome fellow, our organist may find himself awkwardly placed. It is impossible to say how many good men have been libelled "in confidence." Doubtless applications for vacant situations have often been set aside without further inquiry, simply because the latest employer's reference was "not quite satisfactory." A clergyman, when he receives an answer to his inquiries, unsuspectingly believes what he reads therein, and it never occurs to him that perhaps an injustice is being done.

The uselessness having been shown of contending with a clergyman determined to "have his own way," and some of the probable results of such contention touched upon, it may be asked how it comes about that some clergymen, when they have able and tried organists, in whom confidence might safely be placed, nevertheless direct and choose the music themselves. There have been clergymen distinguished in the art. The first organ-builders and organists were priests, and among illustrious clerical theorists, composers, and organists, may be mentioned the names of Martini, Volger, Stadler, Steffani, and our own Aldrich. Clergymen may also point with pride to an eminent living clerical musician. Doubtless there are clergymen with good musical taste, as there are organists without it, but as only very few clergymen have had a musical training, the great body are necessarily unfit to direct musical operations, much more so to direct musicians. It is very right that the clergymen should determine *how much* music shall be sung in the service, but if the organist be competent and trustworthy, the choice of that music should be left to *him.* Who so likely to judge of the merits and effectiveness of a musical composition, and the ability of the choir to sing it? Surely the organist, for he has given his time to the study of such matters, with which the clergyman is practically unacquainted. The clergyman would decide whether an anthem were verbally suitable to the occasion, or not; but there his knowledge would end. If the clergyman chose the anthem without consultation with the organist, then it might happen that an anthem which required a fine and well-balanced choir to render it properly, might have to be done by an inferior choir: the result being torture to the musical portion of the congregation, and general dissatisfaction: the organist, who from the first had foreseen the failure and pointed out the impracticability of the attempt, being blamed. Again, simply because some clergymen believe that *solo* anthems are objectionable, nothing but full anthems are allowed in their churches. It seems hard to believe that any arguments could show the undesirableness or impropriety of an exquisite and devotional rendering in church of such *solos* as "O rest in the Lord," or "I know that my Redeemer." The question is not whether anthems shall be sung, or not: *that* is for the clergyman to decide. But a clergyman having decided that an anthem may be sung, it is hard to understand why one that requires twenty voices to render it, should be considered admissible, and another, simply because it must be sung by only one voice, discarded, granting it to be sung by a proper and duly qualified person. In almost every case musical clergymen, by troubling themselves about the music, defeat their own purposes. Unquestionably, they would best insure having good music by securing the services of good and reliable organists, and then leaving the choir and direction of the music in their hands. If clergymen say that their organists are unqualified, it may be replied that the fault is, perhaps, their own. From motives of benevolence, or personal regard, or a desire to reward a person who has helped in a parish, or with a view to saving the church the salary a good organist *ought to have,* they appoint persons whose general artistic incapacity and ignorance of the duties of an organist render them unfit for the post. It is then found necessary that some one be appointed choirmaster, and probably the clergyman or some member of his family chooses the music. The curate does all he can to help, and ladies in the congregation give the church the benefit of their knowledge. The result, in such cases, is bad or lukewarm singing, to the feeble, expressionless accompaniment of a sadly ill-used organ. What one good head could have done proves to be too much for all this host. Not only is it unnecessary for a clergyman who has a good organist to trouble himself with the music, but a good organist will work all the better if made responsible for the music and allowed to manage it methodically. But, remembering the clergyman's position, an organist should not be too ready to take offence at any kindly-meant suggestions he may offer from time to time, or look upon such as interference. Most clergymen have their favourite tunes, and it would be a compliment to the clergyman and a good thing in itself, if the organist could now and then introduce these into the services. To say that a tune is bad or unsuitable, simply because the clergyman likes it, is mere pettishness, and likely to lead to speedy trouble.

If their love of music prompts some clergymen to trouble themselves about the music in their churches, others are led to do so by a feeling that they are responsible for the services. A clergyman who was an excellent preacher and an excellent man, but only a poor musician, once said that he so strongly felt this responsibility that it was a matter of principle with him to choose all the music himself that was used in his church; and added, quite seriously, that so far from being disposed to concede any power to another, he would not allow his organist to choose the chants or hymn-tunes, or to alter them, when chosen, without his express permission. A clergyman may be responsible for the music in his church, but surely a "cure of souls" implies other and far greater responsibilities. Would not a clergyman best fulfil *all* his responsibilities by devoting himself to clerical work, strictly so-called, and placing the musical arrangements in the hands of a good and reliable organist, who would best know how to deal with purely musical matters? Such an organist would not be likely to introduce anything unseemly or unsuitable into the church services, and might safely be made "responsible" for the musical portion proper of the services.

Sometimes an organist's exertions have been so amply rewarded that the result has been a perceptible increase in the attendance at church, and the clergyman has discovered that this increase is due to the improved music. It might be supposed that all clergymen would be glad to see this improvement in the attendance, and feel obliged to the man who had been instrumental in bringing it about. But some clergymen there are who think that a congregation may feel too much interest in the music, and a few, naturally wishing their sermons to be properly valued, and seeing in the music a counter attraction, are so unreasonable as to be annoyed, when, on the contrary, they should rejoice, in the effective labours of their successful musical assistants.

Besides the clergyman himself, there are sometimes others who are interested in the music, and firmly persuaded that their suggestions ought to be acceptable to the organist. The authority of the clergyman the organist is bound to recognise, but attempts at interference on the part of ladies and curates ought to be respectfully, but firmly, protested against. A good organist, when he needs help or advice, will not shrink to ask for it; but he cannot effectually perform his duty if he allows himself to be led by the whims and wishes of these would-be advisers. (At the same time, it would be difficult to know how to act if the interfering person were very much in the good graces of the clergyman; such a person, if disobliged, might make much mischief.) "In the multitude of counsellors there is safety"; but Scott pointed out that sometimes the safety that lies in a multitude is for the counsellors, and not for the counselled. If an organist, from a fear of disobliging, tries to please everyone, he will, like the man in the fable, end with satisfying nobody. Ritter, in his History of Music, says truly: "How often are they (able organists) not urged to perform, against their own better conviction, the very things against which their understanding and their honour as artists must revolt. It is not with the organist, generally, that the clergyman consults about the introduction of this or that contemplated change which effects the musical part of the service. He whose musical knowledge and taste stand, in most instances, below zero, is willingly led by some fashionable musical amateur—an influential member of the church, who considers the organist his servant—the man to whom he dictates his unchangeable will. A man of character and sound art principles will not and cannot submit to such despotic treatment, and prefers to retire from such a degrading position. Thus it happens that unprincipled ignoramuses, through base flattery and servile submission, preside in responsible places, to the dishonour and demoralisation of true church art."

These five are the principal arrangements that obtain in churches, respecting the choice of the tunes: (1) the clergyman leaves the choice of them to the organist; (2) the clergyman and the organist together choose them; (3) they are chosen by the clergyman; (4) by a precentor; and (5) by a choirmaster. The first arrangement is in every way the most satisfactory, supposing the organist to be thoroughly competent, and possessed of the requisite taste and judgment—mere skill in playing would not be a sufficient qualification. But if the organist were untried and inexperienced, and there were reason to fear that he might introduce unsuitable music if full power were conceded to him, the second arrangement might be preferred, and the clergyman and organist would chose the tunes in consultation. The clergyman, no doubt, would be guided by the organist in purely musical questions, and in most cases look upon his own share of the work as a mere matter of form, though he might think it desirable to keep up the form. Indeed it would be merely a precautionary measure on the part of the clergyman, which need not be made galling to the organist, or felt to be such by him. While allowing his organist all reasonable latitude, the clergyman would retain the power of control, and, like another Æolus,

*Et premere, et laxas sciret dare * habenas.*

Of couse he would use the power of control only when it was really necessary to do so. This arrangement has its faults, but it is infinitely preferable to those that follow. According to the third arrangement, the clergyman chooses the tunes without consulting the organist. This arrangement can only be required on very extraordinary occasions. It might be called for, if the organist had proved himself to be wanting in judgment, and disposed to make himself offensive, and the authorities did not wish to dismiss him. But it need not be discussed, as few clergymen would be so unreasonable as to treat good men and intelligent artists as mere machines. The Precentor or the Choirmaster might be of use at churches, where the organist was unfit, and the clergyman felt unable, to choose the music. But where the organist is a good general practitioner, he should be his own precentor and choirmaster.

To sum up. It ought to be left to the organist, if he be a man of proved taste and judgment, to choose his own church music. Such an organist would have more pleasure in his work and perform it more effectually, if his clergyman placed the direction of the music in his hands. But when there is a doubt, or the organist is inexperienced and untried, and the clergyman shrinks from conceding full power to him, the organist and clergyman together might select the music. The clergyman would, in most cases, look upon his own part in this arrangement as a matter of reserved power, to be used only when he found it to be really necessary.

If organists remembered the authority of their clergymen, and clergymen showed deference to the superior musical knowledge of their organists, and protected them from the interference of meddlesome persons, each would respect the other, and there could not fail to be a good understanding between them.—Yours, etc.,

Ecclesiasticus.

RECITAL NEWS.

Bow and Bromley Institute.—The following pieces were admirably executed by Dr. Peace, of Glasgow, on Saturday last: Overture, "Samson," Handel; very much applauded; "Mache aux Flambeaux," Guilmant, recalled; Prelude and Fugue in G, Bacn, encored; Fantasia, A. L. Peace, a musicianly and interesting piece, recalled; and Overture, "L'Etoile du Nord," Meyerbeer. Mdlle. Louise Lablache was the talented and successful vocalist. M. Gigout, of Paris, plays to-night, and the season closes on the 28th, when Mr. E. H. Lemare, F.C.O., of Sheffield, will be the soloist.

Notes.

At Fakenham, Dr. Stainer's "Daughter of Jairus," and a miscellaneous selection has been well given by the local society, under the painstaking conductorship of Mr. Loraine Holloway, A.C.O.

It is mentioned in connection with the lamented death of the late popular actor, Mr. W. J. Hill, that he began life as a church organist, and that his fellow comedian in "The Private Secretary," Mr. W. S. Penley, commenced it as a church choir boy.

Among the unhappy reports of the Easter vestries it is said of one well-known City church, "that as neither the curate nor the organist would condescend to meet each other, there was a deadlock in the matter of hymns."

Organ music forms a feature of no small importance at Masonic gatherings. At the solemn ceremony in mourning celebration of the late German Emperor at the Freemasons' Hall, Great Queen-street, the other evening, Herr Wilhelm Ganz presided at the organ, according to the daily papers.

Some years ago, in 1848, Mr. N. S. Heineken invented a means of opening swell shutters by a movable back to the organ-seat acting on rods and levers, &c. Inquirers regarding mechanical appliances to open the swell, would perhaps do well to seek information regarding what was then considered an ingenious contrivance.

Several fragments of ancient ecclesiastical music have been discovered by Mr. A. H. Miller, in the Charter-room at Dundee. The sheets appear to have been printed about 1500, and are probably parts of the vocal service used by the choristers of St. Mary's, Dundee, in pre-Reformation times. These interesting fragments will be subjected, it is to be hoped, to a close technical inspection, as they belong to a period of transition from Plain Song to harmonised or rather contrapuntal music, about which evidence of any kind must be valuable.

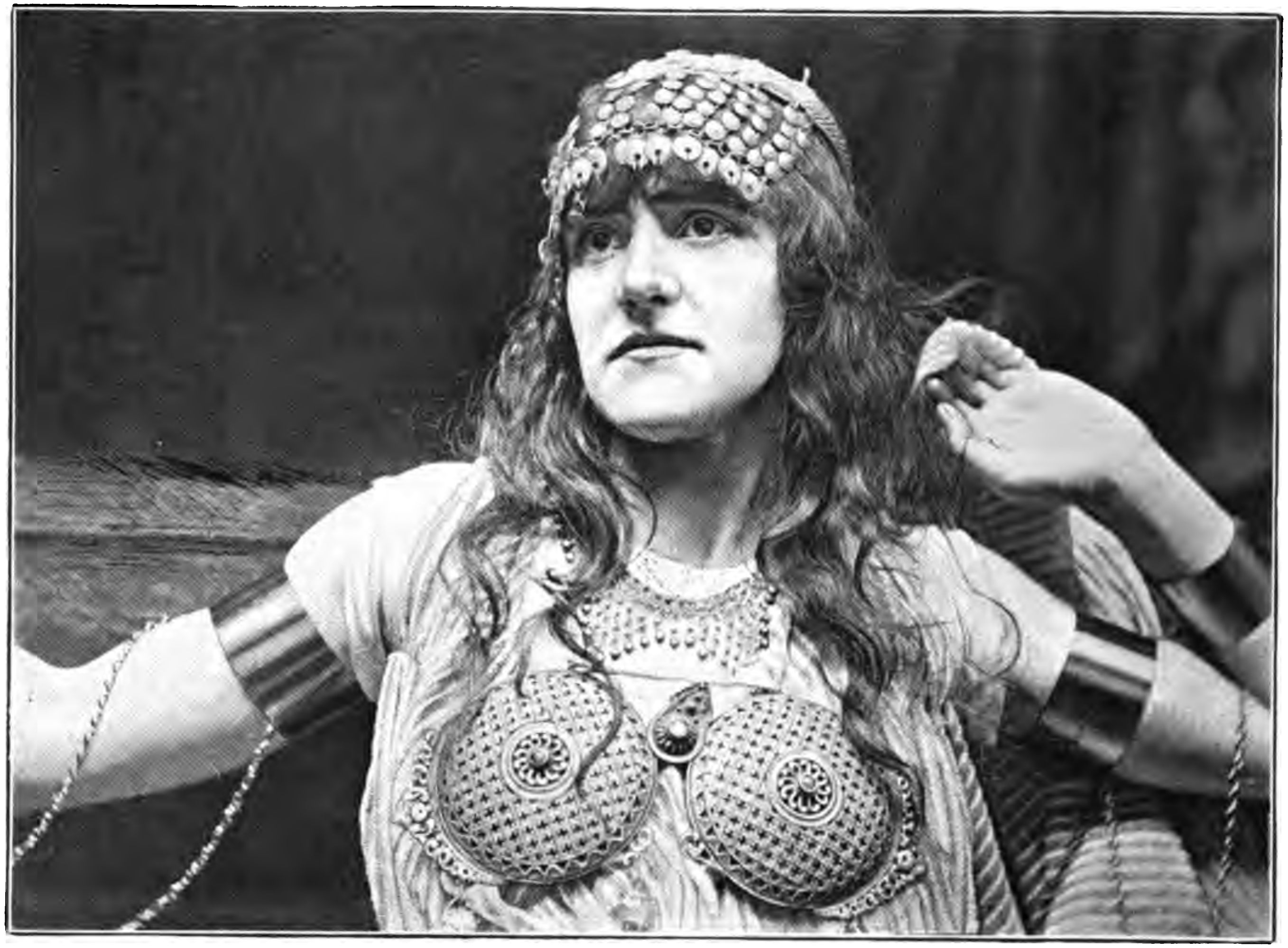
COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday, April 24th, the library will be opened from 7 to 8. On the same evening, at 8, lecture by Dr. F. J. Sawyer, on "The Primary Rules of Keyboard Fingering;" May 22nd, Lecture; June 26th, Lecture by Dr. C. W. Pearce; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Sec.

95, Great Russell Street, Bloomsbury, W.C.

Supplement to the **Musical World**, *April 21st, 1888.*



“THE SORCERESS.”

BY PROFESSOR HUBERT HERKOMER, A.R.A

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A PAINTER'S MUSIC.

"THE TRIUMPH OF THE SORCERESS."
BY PROF. HUBERT HERKOMER, A.R.A.

A writer with a turn for what Shelley calls "subtle-souled psychology," pointed out in these columns not long ago, that the musical gift was found more frequently in combination with the pictorial than with the poetic gift, for the reason that the word-melody which is at the bottom of all good poetry, to some extent anticipates the tone-melody of the musician, while the same quality in the painter finds its expression in visible forms, and therefore does not interfere with any feeling for melody proper which the same artist may possess. This theory finds a curious and interesting illustration in the musical play or pantomimic action which Mr. Herkomer, one of our leading painters, has written, and will produce on Tuesday next at his little theatre in Bushey, Herts. That theatre is in itself a marvel of artistic industry and ingenuity, and forms part of a great scheme which the master has initiated, and of which he is the heart and soul and moving spirit. The Herkomer School, perhaps we should say the Herkomer Colony, in the pleasant but, artistically speaking, not very fertile county of Hertfordshire, is a unique thing of its kind. Here, Art in the proper sense, and Art as applied to industry, appear in the combination which Japan has known for a thousand years, but which England and Europe generally have still to learn. Everything here is done on the premises; in one building the young pupils, ladies and gentlemen, are hard at work in commodious studios, drawing from the life and from the antique. Elsewhere wood-carvers execute the most elaborate and beautiful designs, and the painter's venerable father, a Tyrolese wood-carver of the old stock, still occasionally is seen handling the delicate tools of his craft. Elsewhere modern machinery of the latest pattern is at work; iron is welded, and takes beautiful and fantastic shapes; etchings are prepared and finished, and the house, perhaps we should say the palace, which the painter is building for himself, is rising from the ground. Needless to add that the force produced by powerful machinery is not wasted, but takes the luminous shape of the electric light.

But the principle of self-help and of association does not end here. A man so eminently gifted with the dramatic instinct as the painter of "The Last Roll Call," was compelled almost by a natural necessity to include a theatre amongst his various schemes, and that theatre has accordingly been erected, and shows on a small scale what a theatre should be. Some of the ideas of Bayreuth have evidently been adopted; there are no boxes, and only one gallery; the angles have been carefully calculated so as to secure a perfect view of the stage from every stall, and the orchestra is invisible. Some of the innovations on the stage are even of a more startling nature; there are no footlights, and therefore none of the unnatural glare which, at the ordinary theatre, as a Methodist preacher remarked, "comes from below"; indeed, all the light there is issues from such luminous bodies, be they stars, or the moon, or a camp fire, or a torch, as are accounted for by the physical phenomena pertaining to the scene. Those luminous bodies are managed in a truly marvellous fashion; the moon is not the reflection of a magic lantern, as on most stages, neither is it a dark satellite as in nature; it has its own innate light, and that light is thrown on the stage through gauze hangings, the hills and trees of the background, and the phenomena of the sky being seen through those hangings in exactly the dim outline which is characteristic of a clear summer night. The moon, we should add, has a neat little railway of her own, on which she moves with the regularity of clockwork.

But enough of these mechanical appliances. At Mr. Herkomer's, as at every other theatre, the play's the thing, and to that play, with its musical accompaniment, we must now draw the reader's attention. Its name is "The Sorceress," and Mr. Herkomer describes it as a "romantic fragment." Perhaps "a musical and symbolic miracle play" would have been a more appropriate title, for it should be understood that there is no dialogue spoken or sung, and that the play is carried on by pantomimic action, accompanied and intensified by means of music. In one respect Mr. Herkomer's play differs from dramas and operas and miracle-plays ancient and modern. It has, and designedly has, no story. The curtain rises on a gipsy encampment in a dense forest. A child has been stolen from its parents, and on its arrival in camp is subjected to a potent charm by the Gipsy Queen or Sorceress. The tribe look upon the infant as the guardian and pledge of their safety and prosperity. They worship it as it lies in the arms of their Queen, as shown in the masterly sketch which Mr. Herkomer has drawn for us. Dances and rejoicings, and the songs the gipsy youth Jack, who loves the Queen with an ardent and shy devotion, follow in due course. A hermit walking through the wood comes upon the group, and his pious chant mingles strangely with the wild wood notes of the gipsy music. At last day begins to dawn, the encampment is broken up, and the gipsies go on their way. As the sounds of their music die away in the background, a shepherd and shepherdess appear on the scene, and their songs and simple bagpipe tunes take the place of the weird strains heard before; they greet the rising sun, and the curtain drops, or rather is closed, on their simple merry-making, the impression left on the mind being that the wood does not after all belong to the mysterious creatures of the night, who fly before the dawn, as evil flies from good. With this harmonious note, which is anything but a pointed moral, but nevertheless adorns the simple tale, the action comes to a close.

Upon such a subject different people would look in a very different light. The dramatist would see little in it, and the ordinary musician scarcely anything beyond a good opportunity for a ballet or a *brindisi.* But it is different with the painter. He likes the want of violent dramatic action, the immovableness of the scene which, when once fixed on canvas or in the shapes of solid trees and rocks, serves as the background for no end of picturesque and various groupings and combinations, to say nothing of the changes of light which Mr. Herkomer has rung with masterly skill. As a pictorial thing, embodying no end of pictorial possibilities, "The Sorceress" then should be considered; and what may be said of the dramatic design applies even more forcibly to the music.

That music—true painter's music—has been entirely written by Mr. Herkomer himself, and even the instrumentation, which has been skilfully carried out for small orchestra by Mr. Carl Armbruster, is distinctly foreshadowed, and in many places actually indicated in the pianoforte score. Indeed it has been designed for the orchestra, although the painter's lack of experience in the matter of clefs and other grammatical details, has wisely left the actual scoring to a more practised hand. Our remarks sufficiently indicate the point of view from which this music should be judged. Absolutely speaking, it shows, no doubt, remarkable talent and an agreeable gift of spontaneous melody; but its true significance it gains only when it is applied to the pictorial motive which, it cannot be repeated too often, is the moving principle of this interesting work.

Pictorial or applied music is of its essence, symbolic. Every tune, almost every harmonic combination, has a meaning to it; in other words it becomes, in a certain sense, a leitmotive. Of such leitmotives there are essentially two in the score. The first and most important of these is the song of the Gipsy Queen, accompanying the charm which brings the child within her power, and identified therefore with the superstitious awe with which that child is regarded by the tribe. It takes the form of a simple ballad, too simple, perhaps, if judged on its own absolute merits, but serving the aforesaid pictorial or symbolic object excellently well. It appears at first in the key of D minor, the harp playing an important part in the accompaniment. But subsequently it undergoes many modifications, as the situation to which it applies varies. There is yet another leitmotive, identified with the child in what one may call its human aspect; this is given out for the first time by flutes, oboes, and strings in unison, as, according to the stage direction, "enter a gipsy woman from the right, carrying a child, which is wrapped up; Queen meets her, the woman drops on one knee, Queen eagerly uncovers face of child, and scans it with delight." Subsequently the same theme in F, instead of the initiatory A flat, becomes the theme of the lullaby sung by the gipsy woman, and in this fact we discover a subtle hint of the "human aspect" of the child as above indicated. These two important themes are, of course, heard over and over again, and serve to bring home the action to the spectator with singular vividness. But there are other supplementary motives which gain considerable significance in a pictorial sense. Take for example the lively theme in F, with its dotted quaver at the outset, which illustrates, as it were, the bustle of the gipsy camp, being now heard in the orchestra, now in sonorous four-part chorus. Again there is a weird chromatic motive, which plays an important part in the various functions of incantation. Most of these themes are heard in succession, for example, when the gipsies disappear, the idea being cleverly conveyed by their gradual dying away. Very ingenious also is the use to which the motive of the gipsy dance proper is put. When the shepherd enters, this is heard once more in the orchestra, and he begins to dance to it even as the gipsy maidens had gracefully moved to it before. The meaning is that the shepherd has probably watched their merry gambols from a safe retreat, and that now, when he is left alone on the scene, the music is in his mind, and sets his feet in motion. Many similar points might be insisted upon, but we must fear to exceed the limits of our space and of the patience of the intelligent reader, especially if that reader should be fortunate enough to witness the performance, and thus be able to judge for himself.

We should add that several ballads and songs have been inserted, a serenade sung by the love-sick Jack, "Lad and lass walk hand in hand," being the prettiest amongst these, unless readers fond of pastoral music should prefer the shepherd's song, in which Mr. Herkomer himself displays a pleasant tenor voice. All the other actors and actresses belong also to the Bushey settlement, and the lady who enacts the title part is the painter's sister-in-law, whose expressive form and features singularly fit her for her task.

Altogether, the occasion will be one of singular interest, presenting, as it does, the old problem of a combination of all the arts in a somewhat novel form. Stage managers and actors and poets and literary men who journey to Bushey will be able to learn something that is new to them, and so, in a certain sense, will musicians.

Concerts.

CRYSTAL PALACE.

The fact that the popularity of Berlioz's dramatic legend, "La Damnation de Faust," is in no present danger of diminishing was sufficiently proved by the size of the audience which assembled at last Saturday's concert, the last of the regular series. Considerable interest attached to the performance, as it was the first time that the work had been presented at the Crystal Palace, and amateurs were justified in expecting a very fine rendering of its many beauties. Unfortunately, these expectations, if they existed, were doomed to disappointment, for although in many particulars the performance was worthy of praise, the effect of the work as a whole was utterly spoiled by the wretched singing of the chorus. Want of attack and nervous uncertainty were the prevailing characteristics of the Crystal Palace Choir on this occasion, and in charity we refrain from making further comment. Of the soloists, Mr. Barrington Foote, as Mephistopheles, sang admirably throughout, with excellent quality of voice and plenty of *diablerie*, and was unfortunate in having the effect of the celebrated "Serenade" marred by the chorus. Madame Nordica won great applause in the music allotted to Margaret, a character in which she has previously won success at the Albert Hall. Mr. Charles Banks (replacing Mr. E. Lloyd, unfortunately indisposed) as Faust was rather too unsparing of his voice in the earlier portions of the work, with a result that towards the end he exhibited unmistakeable signs of tiring, while Mr. R. Hilton was quite equal to the exigencies of the small part of Brander. The orchestra was, as usual, admirable, and Mr. Manns did his utmost to redeem the work from what, at times, seemed inevitable disaster.

MISCELLANEOUS.

A successful concert was given, under distinguished patronage, at the Forest Hill Baths, on the 12th inst., when a most attractive programme was provided by the following artists:—Miss Alice Gomes, Miss Amy Avant, Miss Jessie Hotine, Mr. Alfred Nicol, Mr. J. Dalgety Henderson, Herr Posnanski (solo violinist), Herr Georg Enzel (solo violoncellist), Mr. T. Avant (solo pianist), and Mr. Alfred Allen, the latter officiating as accompanist.

The Maidenhead Philharmonic Society brought their season to a close with a fine performance of Bennett's "May Queen," on Tuesday, the 20th inst. The principal artists were Madame Lita Jarratt, Mr. Dyved Lewys, and Mr. David Hughes. Conductor, Mr. J. G. Wrigley, Mus. Bac., Oxon. A short miscellaneous selection formed the second part of programme.

On Thursday, 12th April, Mr. J. H. E. Ashworth, Organist of St. Margaret's, Wandsworth Common, gave his First Popular Concert in St. Andrew's Hall, Balham, at which he directed a very creditable performance of Beethoven's C minor Symphony, and Schubert's "Rosamunde" Overture. The orchestra was represented by two grand pianos, played by Mme. Ashworth, Misses Whiteside, M. Smith, and Grace Withall, and a large American organ, with which the concert-giver produced some capital effects, particularly in the sustained "wood-wind" parts, and in the fortissimo passages. Mr. Ashworth, in his prospectus, deprecated any comparison with an orchestral performance, but sought, with such means as were at his disposal, "to make more familiar the finest instrumental works of the great musicians." The large audience showed by their attention and hearty applause their appreciation of Mr. Ashworth's praiseworthy endeavours. Mention must be made of the artistic singing of Mme. Ashworth, Mme. Rich, and Mr. Ager Grover, who contributed largely to the success of the evening.

The gentlemen connected with Magdalen College, Oxford, who have formed a choir under the title of "Magdalen Vagabonds," after gaining for themselves a considerable reputation in the provinces for their music and their charity, made their first appearance before a London audience at the Princes' Hall on Thursday last week. Their singing of glees and part-songs by Webbe, Spofforth, Horsley, etc., was good in its way, albeit a way not expected from real live vagabonds; and the ladies might have been assured that the performers would roar like any sucking doves. The solo singing was even more decorous and mild, especially the comfortable utterance by a good-natured gentleman of Gounod's impassioned song, "Maid of Athens." In short, the Magdalen Vagabonds displayed a degree of respectability, in more than one sense of the word, which would have pacified the severest representative of Bumbledom in days gone by.

At a time when juvenile performances succeed in attracting so much interest, and few artists above the witching age of 15 have much chance of a hearing, the claims on public attention of Master Harold Bauer and his sisters must not be overlooked. These children are receiving a steady musical education in our midst, and their appearances before the public are at such regular, but infrequent intervals, as may serve to further fit them for their profession. The Princes' Hall was fairly well filled on Tuesday evening for their concert, many young people being amongst the audience. The rendering of the pieces was, in every case, very creditable, and, in some cases, even artistically meritorious. Master Harold Bauer gave the Adagio from Spohr's 9th Violin Concerto with musicianly feeling, and sustained his part in the concerted music with admirable steadiness. Miss Ethel (pianoforte), worked well in conjunction with her brother, only now and then showing traces of the flurry or slipshod haste which marred her rendering of Schuman's "Carnaval;" her most successful effort was Grieg's Ballade in G minor, into the introductory and closing bars of which she infused some charm of expression. Little Miss Winifred played the second violin part in the trio remarkably well. Miss Marguerite Hall, who was in excellent voice, and sang from memory, gave Schubert's "Die junge Nonne," and Kjerulf's "Love voices," and "On the Ling ho!"

Mr. Arthur Walenn's concert at the Athenæum, Camden Road, on Wednesday, April 11th, was exceedingly well attended. The Walenn quartet of strings has already been frequently heard, and on this occasion was heard to particular advantage, the accompaniment for quartet of strings to a manuscript song by the late gifted musician, M. Farquharson Walenn, arranged by Mr. Arthur Walenn, being so well rendered as to necessitate an encore. Madame Belle Cole sang the solo part. Master Gerald Walenn, an infant prodigy, played Sainton's "Romance," and the "Hungarian Dance, No. 2," by Brahms-Joachim, with excellent tone and precision. The string quartet in B flat, by Dittersdorf, obtained an enthusiastic recall for the talented Walenn family.

A feature of Mr. George Leake's annual concerts has been their high class character, and the standard of excellence was maintained on April 5th, when the Town Hall, Halstead, Essex, was again crowded by a fashionable and appreciative audience. The concert took the form of a "chamber" concert. The programme opened with "Sonata in D" (Niels Gade), for violin (Mr. Armfield) and piano (Mr. Leake). Mr. A. R. Blagrove, who is a medalist of the Royal College of Music, gave the "Nocturne in E flat" (Chopin), with fine effect. The gem of the evening was the "Concerto in A minor" (De Beriot), by Mr. H. Armfield. Every passage was truthfully rendered, and the bowing was perfection. Mr. Armfield was encored, and substituted "Le Carnaval de Venise." The second part commenced with the pianoforte solo, "Grand Sonata Pathétique" (Beethoven), which could not fail at the hands of a performer like Mr. Leake, to be given with effect. The violoncello solos "Pensée Melancolique" (Ersfield) and "Etude de Concert" (Dunkler) were given by Mr. Blagrove. The latter was cleverly executed, and provoked a warm encore. Mr. Armfield next gave the unaccompanied violin solos "Siciliano" (Bach) and "Les Arpéges" (Paganini). Both were remarkable performances, though differing widely in character. The concert concluded with the "Trio in D" for pianoforte, violin, and violoncello (F. E. Bache); it consisted of three movements, and was brilliantly executed. The vocal music, which formed a minor portion of the programme was entrusted to Mrs. Carlisle. We understand that Mr. Armfield has received the decoration usually conferred by the Berlin Philharmonic Society upon those who particularly distinguish themselves as soloists. The decoration consists of a clasp, bearing the words, "Causa honoris."

Following, but only to a certain extent, in the steps of St. Anne's, Soho, St. Nicholas Cole Abbey, St. Andrew's, Ashley Place, and other churches, the choir of St. John's, Waterloo Road, gave, two Sundays ago, an oratorio performance, the work selected being Benedict's "St. Peter." As a whole, the performance was creditable, though the basses and tenors were lamentably wanting in force and precision in counterpoint passages like that which occurs in No. 5, the chorus "The Lord will not turn His face." The solos were well rendered, and the organ accompaniment was admirable. The fact that the organ of St. John's Church is rich only in reeds, and poor in diapasons, was a decided advantage on this occasion, as it enabled the organist to cover, in some measure, the lack of an orchestra.

Next Week's Music.

THIS DAY (SATURDAY).

Mr. Manns's Benefit	Crystal Palace.	3
"Elijah"	Albert Hall.	3
Otto Hegner	Princes' Hall.	3

THURSDAY, 26.

Finsbury Choral Association	Holloway Hall.	7.30

FOREIGN.

DEATHS.—At Baltimore, aged 64, Ernest Szemelenyi, pianist, &c. —At Mannheim, aged 73, Joseph Schlosser, for many years tenor of the Mannheim Court Theatre.—At Milan, Antonio Picasso, ispettore d'orchestra at the Scala, and singer.—At Paris, aged 74, Charles Valentin Alkan (Alkan aîné) whose real surname was Morhange, composer and professor; also Jean Conte, aged 58, violinist and composer; also Jacques Hochstetter, choirmaster of Saint-Augustin; also Victor Herpin, aged 42, conductor and composer.—At Syracuse, aged 68, Guiseppe Privitera, composer, conductor, and author.

GEORGETOWN, DEMERARA, March 16.—A very delightful evening with "Home Music" was provided by the Honourable J. H. Webb for the delectation of the members and friends of the Churchmen's Union on the night of the 5th inst., at the parochial room in the basement of St. Philip's Parsonage. In the absence of the Honourable Charles Bruce, Mr. G. H. Hawtayne, C M.G., presided. The treatise on "Home Music' prepared by the lecturer was appropriately illustrated by vocal contributions from Mr. and Mrs. Webb, Mrs. Vyfhuis, Mrs. James, the Rev. Canon Castell, Messrs. Hughes and H. G. Williams, Master Smellie proving an efficient accompanist and interpreter of the instrumental illustrations.

PROVINCIAL.

CHELTENHAM.—Two sacred concerts were given at the Winter Gardens recently, in aid of the funds of the Cheltenham General Hospital. In both, the five sisters who form the Fraser quintet were deservedly successful, being re-called to the platform after their appearances in solo and concerted music. Miss Violet sang Gounod's "Ave Maria," with a violin obbligato supplied by her sister, "Angels ever bright and fair," and other sacred songs; Miss Stella gave a violin soli by Vieuxtemps, and Papini; and Miss Mabel, Ernst's "Elégie." All four instrumentalists combined in a Mendelssohn sacred quartet, arranged from the "Elijah," and other music.

BIRMINGHAM, April 16.—Mr. Carl Rosa's Opera Company terminated a successful season of English Opera on Saturday, when "Robert le Diable" was given. The Theatre Royal was more or less crowded nightly, and seats were at a premium. Madame Georgina Burns created quite a sensation as Isabella. From all parts of the house floral offerings were showered on the stage. Equally enthusiastic was the demonstration on Friday night, when Madame Marie Roze appeared for the only time as Galatea in Victor Massé's opera. The annual Clef Club Concert attracted a crowded assembly, including the Mayor (Mr. Councillor Maurice Pollack), Madame Marie Roze, Colonel Mapleson, &c. The programme, though of too lengthy a character, was not devoid of merit. Several novelties were introduced, as. for instance Dr. Bridge's part song "The Festival" (Ballad of Haroun al Raschid) for male choir and soli. Dr. Herbert Wareing also produced a new song and a motett for full choir. The instrumental items were, Schubert's beautiful octet for string and wind instruments, given in an exquisite manner by local performers, and Goetz's quintet for piano and strings. The principal vocalists were: Miss Adelaide Mullen, Mr. Bragg, Mr. Mobberley, Mr. G. Brewerton, Mr. Percy R. Taunton. Solo violinist Mr. T. M. Abbott, and solo pianist Mr. W. A. Brewerton. The last chamber concert organised by the Birmingham and Midland Musical Guild was the best of the series. Beethoven's difficult string quartet in F major, op 59, the first of a set of three dedicated to Count Rasoumowski, was magnificently played by Messrs. Abbott (*père et fils*) and Messrs. A. J. and E. W. Priestley. Rubinstein's charming pianoforte trio in B flat, op. 62, formed the concluding item. Dr. R. M. Winn was the pianist, and played with masterly skill an etude of Chopin and a barcarolle in G, by Rubinstein, also distinguishing himself in the trio. The vocalist was Mdlle. Marie Luisa Ratto; the accompanist Mr. T. Troman, Mus. Bac.—O. P.

MANCHESTER, April 16.—The musical season here is now over, and in all probability there will be little worth recording during the summer months. Until recently we could generally count on one or two recitals as a break in the long monotony, but latterly virtuosi have given us a wide berth in the summer. Herr Stavenhagen was expected to give two concerts here this month, but unfortunately his triumphant Russian tour has made such demands on his health that he has been ordered to cancel all engagements for the present, and to seek rest at Weimar. The absence of the exhibition too will be greatly felt by many who recall the delightful evenings spent there last year. Fortunately, an effort is to be made to supply the want thus created The committee of the Botanical Gardens, where the exhibition was held, propose to make a bid for popularity by instituting, during the summer, open air concerts of the same nature as those which were so much appreciated last year. Some of the best bands in Europe are to be engaged, and no efforts are being spared to make the project a success. Weekly concerts will also be given in the Concert Hall. Hitherto no undertaking of a similar nature has been attempted in Manchester, and we have little doubt that the result will be a substantial addition to the present number of subscribers. This week Mr. Leslie's Opera Company has been appearing at the Prince's Theatre in "Dorothy." It is very evident that Cellier's opera is in no present danger of losing its popularity, for the house has been crowded every night by highly appreciative audiences. The company is much the same as that which has appeared here on previous occasions, and all the members are perfectly familiar with their parts. Indeed the performance is in almost all respects a most admirable one, and the excellent way in which the piece is mounted contributes materially to the total effect.

CIRENCESTER.—The Cirencester Choral Society gave a successful concert at the Town Hall last week. Dr. Stainer's "Daughter of Jairus" formed the first part of the programme, and selections from Haydn's "Creation" followed. The principals were Miss Kate Fusselle, Madame De Lisle, Mr. Albert G. Bailey, principal tenor at New College, Oxford, and Mr. Woodward, principal bass of Gloucester Cathedral. A small orchestra, with the aid of Mr. W. A. Gardner at the piano and Mr. Miller at the American organ, rendered the accompaniments, and the members of the Cirencester Choral Society sang the choruses with steadiness and intelligence, Mr. Edward Brind conducting.

GLASGOW, April 17.—The Carl Rosa Opera Company entered on a six nights' engagement at the Grand, last night, the opera selected for the opening being the English version of "Le Nozze de Figaro." The house was crowded. Mr. Leslie Crotty appeared as Figaro, Madame Georgina Burns, the Countess, and instead of Miss Kate Drew Miss Fanny Moody as Susannah; Cherubino was played by Madame Marie Roze, the Count by Mr. F. H. Celli. The minor parts were in the capable hands of Messrs. Aynsley Cook, W. Esmond, C. Campbell, and Miss Annie Cook. The other operas announced are "Carmen," "Maritana," "Don Giovanni," "Faust," a repetition of "Figaro," and the "Bohemian Girl."—E. J. R. B.

NEW YORK.

The monument to the author of the "Star-Spangled Banner" arrived in San Francisco from Italy recently, after a voyage of 187 days from Genoa.

Among the bequests of James Lick was one of 60,000 dollars for the erection of a monument to the author of the national hymn, the "Star-Spangled Banner." The contract for construction was awarded Feb. 7, 1885, and the eminent American sculptor, W. W. Story, was selected to design and construct the monument. Mr. Story went to Rome, and for two years toiled upon his task in the Barberi palace. The statue will be set up in the children's playground at the park, south of the conservatory valley, San Francisco. It will be placed on level ground, where a fine view of it can be had.

The two main statues and bas-reliefs are of bronze, while the monument proper is carved out of travertine, a calcareous stone, sometimes known as Tufacco marble. It is a reddish-yellow, slightly variegated with dark-blue lines, and its durability is amply attested by St. Peter's Cathedral at Rome, portions of the Coliseum, and the Porta Civita Vecchia, all of which are in a perfect state of preservation. Mr. Story suggested travertine because its yellowish tone is more agreeable to the eye and it was susceptible of the most delicate artistic finish.

The monument is 51 feet from the base to the top of the flag. The figure of America surmounting the flag, 8 feet in height, and that of Key little larger than life-size. The figure of America stands out in bold attitude, and embodies the spirit of patriotic freedom. In her right hand she holds the Star-Spangled Banner, the folds gently drooping over her back. The pedestal upon which America rests is a delicately beautiful block of marble, each corner of which is surmounted by a miniature eagle. The figure of Key is one of peaceful pensiveness, with a very thoughtful look on his face. The bas-reliefs on the sides of the monument are 4 feet in height and of bronze.

Francis Scott Key was not only a poet, but an eloquent lawyer, and he was honoured by the generation who knew him as a worthy citizen. He died suddenly on Jan. 11, 1843, in Baltimore, and was buried in the Mount Olivet Cemetery. Years after, a plain marble slab was placed at the head of his grave by George H. Pendleton, who married the poet's daughter. Some attempts have been made to erect a more fitting monument to the poet in Baltimore, but they have been unsuccessful. A Bill was introduced in Congress by Congressman Unger, of Maryland, for this purpose, but nothing came of it. Afterwards a Bill was introduced in the Maryland Legislature providing for the donation of 5,000 dols. for a monument, but the measure failed of passage. It is more than likely that the name of the author of the "Star-Spangled Banner" would have gradually faded from memory but for the patriotism of James Lick.—*American Art Journal.*

A concert was given under the patronage of their Royal Highnesses Princess Beatrice and Prince Henry of Battenberg, at the Sala Filarmonica, Florence, last week, by Miss Marguerite Hall and Mr. William Nicholl. The programme included songs and duets by Beethoven, A. Goring-Thomas, Schubert, Mary Carmichael, Luzzi, Hackensöllner, Alice Mary Smith, Maude Valerie White, Balfe, and Kjerulf. Miss Mary Carmichael was the pianist. The concert was a success; the artists and the music were much appreciated.

Mr. Frederic Lamond, who made such a good impression by his compositions and his performances at Berlin, has followed up his success in Frankfort-on-the-Maine, Dresden, and Leipsic, where he has been giving concerts.

M. de Pachmann is on his way to Denmark. Madame Albani has started for Norway. Madame Sembrich will be heard at San Remo before she comes to London for the season.

The inhabitants of Douglas and Peel, Isle of Man, are much indebted to Miss M. L. Wood, A.C.O., for her labours in the cause of music; and recently that lady arranged for an excellent rendering of a large selection from "St. Paul," at Peel New Church, where she is organist.

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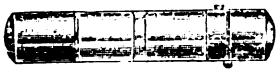

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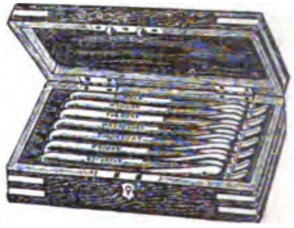

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The new symphony by Mr. L. Zavertal, to which we referred recently, will be performed for the first time in London at the Princes' Hall, on the afternoon of April 30th.

It has been decided to close the Macfarren Scholarship Fund on May 19th, by which time it is anticipated that the subscription list will amount to about £1,400. As soon as it is known what is the actual amount which will be available, the general committee, which includes over 200 names of prominent musicians, will be convened in order to determine the conditions of the Scholarship.

The Royal Academy of Music competition for the Llewellyn Thomas gold medal took place on Saturday. The examiners were Messrs. Henry Guy Vernon Rigby and John Bridson (chairman). There were 18 candidates, and the prize was awarded to Kate Norman. The competition for the Evill prize also took place. There were four candidates, and the prize was awarded to William E. Helliwell. The Santley Prize was also competed for. There were two candidates, and the prize was awarded to Arthur Godfrey. On Monday the competition for the Lady Goldsmid Scholarship was held. The examiners were Messrs. Oscar Beringer, Walter Macfarren, A. S. Schloesser, F. Westlake, and A. C. Mackenzie (chairman). There were 29 candidates. The Scholarship was awarded to Catherine Rodbard. The competition for the Sterndale Bennett Scholarship also took place, the examiners being Messrs. Oscar Beringer, F. B. Jewson, Walter Macfarren, A. Schloesser, and A. C. Mackenzie (chairman). There were four candidates, and the scholarship was awarded to Cuthbert Nunn.

A monthly meeting of the Cremona Society was held at the Rooms of the Royal Society of Musicians, No. 12, Lisle-street, Leicester-square, on the evening of April 24th, when a paper on the new instrument, the claviharp, was read by Mr. W. H. Cummings. The President (Mr. E. J. Payne) was in the chair.

In the somewhat sensational case, Bruce v. Musgrove, which had been adjourned for the attendance of the defendant, a member of the firm of Williamson, Garner, and Musgrove, and residing in Australia, an application was made, last week, to the Judge of the Westminster County Court to allow the hearing to stand over for two months to enable the defendant to communicate with his legal advisers. The application was granted, being unopposed by the plaintiff, who was represented by Mr. Austin Metcalfe, Q.C., instructed by Mr. J. Algernon Latham.

The Theatre Royal at Grantham has been totally destroyed by fire. The building was locked up in safety on Saturday evening, preparations having then been in progress for a great meeting of the Salvation Army to be held therein the following day, on the occasion of a visit from Mrs. Bramwell Booth. Between two and three o'clock on Sunday morning a policeman on duty in the neighbourhood raised an alarm of fire, whereupon the Volunteer Fire Brigade promptly turned out and were soon joined in their efforts by a private brigade from the works of Messrs. Hornsby, at Spittlegate, whose engine was manned by employés of the firm. Within twenty minutes of the first alarm, however, the roof of the building fell in with a crash, sending into the sky showers of sparks, which were driven in all directions by a strong wind which blew. It at once became evident that it was impossible to save the building, and the brigades successfully turned their attention towards saving the adjoining dwelling-houses. The damage is estimated at £5,000, the loss being partly covered by insurance in the Phœnix Fire Office.

The committee of the Birmingham Festival, in view of the disappointment caused them by Dvorak, and of other similar mishaps, again applied to Mr. Mackenzie, who has promised to come to the rescue with a choral setting of Burns's "Cottar's Saturday night."

Mr. Goring Thomas's opera, "Nadeshda," has been accepted by Mr. Hofmann, the manager of the Cologne Opera House, and will be performed there in the course of next autumn.

Madame Sofie Menter is to be the pianist at the Philharmonic Concert, 17th May, shortly after which she will give two pianoforte recitals.

Mr. G. H. Wilson writes in the "Boston Traveller" of the performance at a Symphony Concert of Saint-Saëns's Concerto in G minor:—"Mr. Alfred Hollins, of the Royal College for the Blind, London, played the pianoforte part of the concerto, having learned it at the suggestion of Mr. Gericke, we are told. At no point in the interpretation was the player's lack of sight apparent; it was honest and correct pianoforte playing. We thought after the first movement that Mr. Hollins had acquired power somewhat at the sacrifice of delicacy, but the performance of the allegro had so much elasticity and sparkle that we finally concluded he had made an advance without any corresponding loss. The style in which the brilliant finale was played would have been creditable in any of the very first artists. Mr. Hollins's achievements in his profession against apparently impossible odds are wonderful. His success with his audience was instant and gratifying, two hearty recalls being given him."

Other interesting features of the programme were Goldmark's 2nd Symphony in E flat, and F. Korbay's "Nuptiale," the work of a New York professor—a pleasant bit of festival music. Boston is to hear Verdi's "Otello" on the 30th.

Mr. Wilson points out that the recent performance in the Metropolitan Opera House, New York, of Schumann's "Manfred" was not, as stated in the MUSICAL WORLD, the first given in America. "The Cecilia Club gave it in its integrity in Boston in 1880, and we are not sure that this was the first time Boston heard it."

The "American Art Journal" thinks that a certain singer who took part in a Boston performance (long ago) of "Judas Maccabæus," "must have been an Englishwoman, for it is noted down that she sang 'hile' for 'hail.'" We rather think the lady must have been a German thinking of the "Heil" of the Fatherland.

The announcement of the impending production at the Grand Opéra of Saint-Saëns's "Henry VIII." has been hailed with satisfaction by a large number of Parisian opera-goers, who have had good warrant for their complaint of the tardy encouragement to important works of modern composers by the directors of what ought to be in reality as well as in name, their representative lyric theatre. The unavoidable absence of the author, now deep in composition in Algiers, will naturally add to the difficulty of attaining an adequate interpretation of this interesting work.

When after a period of remissness a step is at last made in the right direction, the opportunity is often seized for opening grievances afresh, and mingling with words of congratulation upon the new departure, a note of complaint and demands for still further evidences of intended reform. Thus M. M. Ritt and Gailhard are now called to task for not also giving "Sigurd," and some remarks in this connection of "Le Ménestrel" are singularly in accord with what our correspondent, "Classicus," writes on the subject of subventions in his letter inserted to-day. "The money of the State," says our contemporary, "is not contributed with the sole intention of filling the directors' pockets. Its object is also to enable them to further the higher interests of art."

The death is announced of M. Théophile Semet, the well-known composer. He was a pupil of Halévy, at the Paris Conservatoire, and during his pupillage supported himself by playing the kettle-drums in the orchestra of the Grand Opéra. The titles of his most important operas are: "Les Nuits d'Espagne," "La Demoiselle d'Honneur," "Gil Blas," "Ondine," and "La Petite Fadette."

Madame de Pachmann will shortly give some pianoforte recitals at Salle Erard.

A selection of Glinka's works was performed at the Trocadéro, by the Russian Imperial Musical Society on the 20th.

A grand performance of Gounod's "Mors et Vita," was given at the Trocadéro on the 25th, under the composer's direction.

Following the example of Mr. Carl Rosa, M. Paravey, the manager of the Opéra Comique, has turned himself into a limited liability company, or, as they say in France, "Une societé en nom collectif," which is going to work the state-subventioned theatre with a capital of 300,000 francs.

The offer of a Professorship at the Imperial Conservatoire, St. Petersburg, has, it is said, been offered to Madame Carlotta Patti, who, however, prefers the attractions of Paris to those of the more northern capital.

Mdlle. Sigrid Arnoldson has gone to Rome and conquered, and from there she will proceed to La Haye for appearances in "Mignon" and "Lakmé," returning to London in time for the Covent Garden season.

An excellent performance of Verdi's "Othello" has been given at Cologne. Zöllner's "Faust" has scored a success at Bonn.

Some first-rate artists are engaged for the three days' Music Festival of Aix la Chapelle. Frau Moran-Olten, Fräulein Hermine Spiess, Herr Max Mikorey, and Herr Carl Peron, will be the vocalists, and the co-operation of Herren Joachim and Hausmann is secured for instrumental solos. Hans Richter will conduct. The preliminary rehearsals are being held under Herr Schwickerath.

Madame Adelina Patti appears to have commenced a right royal progress through the Southern States of America. At her first performance in Buenos Ayres the theatre was crowded to overflowing, and the receipts netted 22,000 dollars.

Ernest Van Dyck, who sang in "Lohengrin," at the Eden theatre, will undertake the part of Walther in "Die Meistersinger" at the forthcoming Bayreuth festival, and his time for the next five years will be filled up by an engagement he lately signed at the Imperial Opera, Vienna, where he is to appear in operas of Gluck, Weber, and Wagner. The trial which resulted in this engagement took place before a formidable array of judges, including Hans Richter, conductor; Jahn, director; and Prince Hohenlohe, intendant of the theatre.

THE TREASURES OF AN OLD CHEST.

The Vienna "Neue Freie Presse" relates that a journalist of that city recently purchased an old chest, and having removed that venerable object to his "cinquième" (for journalists in Vienna live "au cinquième," provided there is no "sixième") was surprised and delighted to find in one of the drawers a bundle of musty old manuscripts, which turned out to be letters dated from 1836 to about 1846, written partly in French but mostly in Italian, and nearly all of them addressed "Al pregiatissimo Signor Carlo Balocchino," Lessee and Impresario of the Imperial Opera, by such historic notables as Rossini, Donizetti, Meyerbeer, Persiani, Rubini, Donzelli, Ronconi, Taglioni, Fanny Elssler, and others. Although of a business character almost throughout, these letters, apart from their autographic value, afford many glimpses of the operatic conditions of that period which are not without general interest. Such are the terms granted to the famous Italian composers of the day. Bellini died in 1835, and nothing could induce Rossini, the idol of the Italian party (for to the credit of the Viennese it must be remembered that a large section of the musical public of the Kaiserstadt remained true to the standard of German music, and that the worship of Italian sing song in that city never reached that paroxysm of fever heat which it attained in Paris, London, and St. Petersburg), at the early age of 41 to write another note for the stage. Consequently, Donizetti, had to do duty as the chief and almost sole manufacturer and purveyor of operatic novelty. Thus, in 1842, he wrote at and for Vienna, three operas, the price for an opera buffa in 1837 being 4,000 francs, which rose to 5,000, 12,000, and 16,000 francs later on, besides board and lodging, and going shares with the impresario in the sale of the scores, to say nothing of some presents, such as a diamond pin costing 275 florins, or about £27, in the case of "Dom Sebastian," thrown in by way of *bonne bouche*. These terms, although simply ridiculous as compared to the emoluments secured by prominent living composers, were far in excess of those paid to Rossini, who received next to nothing for his "Barbiere," 1,500 francs and free board for his "Cenerentola," and 1,000 ducats or about £200 (the maximum ever paid to young Rossini) for his "Otello." In wholesale "writing against time," even Rossini, who composed six operas in 1812, four in 1816, including "Il Barbiere and "Otello"; four in 1818; four in 1819, and from two to three in each of the intervening years, was scarcely a match for the younger composer, who wrote six operas in 1829, three in 1833, four in 1834, five in 1836, and never less than two to three per annum after 1818, ending his career in a madhouse, which, by the way, may serve as a warning to some over-prolific musical men of genius of the present day. It may be noted, however, that, technically speaking, there are probably more notes in one act of the "Nibelungen" than in a whole opera of Italian manufacture, and that the writer was assured that Donizetti used occasionally to refer the copyist of a new opera to number so and so of one of his previous works for the orchestral accompaniments.

That executive had the better of creative talent or genius, and that an established reputation was everything (as it is now, and probably ever will be), may be taken for granted. Thus the pay to the beginner Rubini was about £10 per month, to be increased to about £3,000 for the following season, when his fame had begun to spread. According to a letter from Signora Rubini, Madame Garcia-Viardot received, at St. Petersburg 50,000 roubles for a few months, in addition to 12,000 roubles, for her benefit, and numerous valuable presents. Rubini himself earned about £2,500 at one concert in the Russian capital, and from £8,000 to £9,000 season after season in London, besides his engagement for the early *stagione* at Vienna, for the comparatively small sum of about £600 for the first year (1841), about £800 and £1,000 for the two following seasons, besides travelling and hotel expenses paid, and the engagement of the famous tenor's wife, whom nobody cared to hear, just as the operatic scores ("Il Fantasma," &c.) by Signora Persiani's husband had as a *sine qua non* to be taken for performance along with the great prima donna herself, by the reluctant but helpless impresario. Dancers were even more exacting than singers. Thus the celebrated Maria Taglioni received (April, 1839) for each of ten representations, about £80—with an increase to £90 and £100—in the two succeeding years, and two stalls for each performance, with a box on off nights; the artist choosing her own ballets, and the exact time for her own *pas*, as well as her male and female associates. Besides this, various sums, ranging from about £65 to £240, had to be paid to Taglioni *père*, a fertile choreographer for a new ballet with each contract; emergencies of *force majeure*, such as war, fire, public mourning, etc., to remain without effect, the salary being due, *quand même!* Little wonder that the Neapolitan Impresario, Salvatore Taglioni (a younger brother of Maria's father) gives vent to his feelings in one of these letters respecting the *spaventevoli, spaventevolissime inchieste degli artisti*. Yet Balocchino signed Maria's contract with alacrity for London, paying £150 per night and more. That other terpsichorean luminary, Fanny Elssler (whose style of handwriting, by the way, like that of Maria Taglioni's, seems to have been as light and airy as the movements of her fantastic toes) on the other hand, received generally only about £60 for each performance, her sudden demand for about £200 (autumn, 1843) per night having been politely declined by the startled Signor Balocchino. This manager seems to have enjoyed an enviable reputation for good faith and solvency, for in a slip included in those papers he begs Fräulein Elssler to withdraw a sum of about £360, which had been held in readiness for some time, "as he dislikes being indebted to his artists in money matters!" That even those *spaventevolissime inchieste* were, however, as nothing compared to the enormous sums extorted by modern vocalists need not be mentioned, and a proof of the hard work done by some of the great artists of bygone days may be gathered from a letter from the last-named *entrepreneur* to Rossini at Bologna (1844): "To give you an idea of the overwhelming amount of labour got through by Tadolini, you should know that she sang yesterday for the first time in Verdi's "Ernani," which had a great success, and that she has next month not only to study the five new operas, but must at the same time sing five times each week in very exacting rôles." The exuberance of praise bestowed upon Maria Taglioni, in a cutting from the English journal *John Bull*, dated 1839, and found amongst those letters, equals and perhaps surpasses anything that can be quoted in this sense, even from modern Americanism: "Taglioni dances Shakespeare for the English, as Elssler dances Goethe for the Germans. Who has not seen Taglioni does not know what life is. To see Taglioni and live! . . . The spectator, if young, must go raving mad, or he is unworthy of the name of man. The old . . . but in seeing Taglioni there is no such thing as being old," etc. A strange contrast to the boundless enthusiasm inspired by these artists, is the matter of fact style already referred to, which characterises their own style of correspondence, placing Art (with the solitary exception of a letter by Signora Persiani in reference to Rubini's and Tamburini's vocal triumphs at St. Petersburg) on the level of a pure "métier" of the most prosaically commercial description, and not containing one single expression of sympathy with the great patriotic movement which, with the watchword "Italia una," absorbed the minds and souls of their oppressed countrymen, at that time "Ubi bene," that is, where money flows most freely, "ibi patria," seems to have been their motto. *Apropos* of the Italian Revolution (1848), an extraordinary mishap which befell the above-named Impresario, Salvatore Taglioni, may here be mentioned. Being, through a somewhat awkward *quid pro quo*, taken prisoner, the luckless Neapolitan was, by the uncompromising soldiery, not only sentenced to death, but actually executed along with a number of other unfortunate victims. At the moment when the corpses were being thrown into the sea, a workman at the arsenal, and ex-super of the Naples Opera, "San Carlo," chanced to identify what he thought was the dead body of his late director, pierced by twelve balls, none of which had, however, caused a mortal wound. He was restored to consciousness and lived for twenty years afterwards the happy life of an operatic manager.

Another feature of interest in connection with these artists is the variety both of time and circumstances which marked the retirement of some of them from their public career. Thus Maria Taglioni took leave of the footlights in full possession of her elastic powers in 1847, and died the wealthy possessor of numerous Venetian palaces, 80 years of age, in 1884. Pasta, on the other hand, having lost the whole of her fortune through the failure of the Vienna banker, Geymüller, had to return to the boards at a comparatively advanced period of life. The spendthrift, Giorgio Ronconi, perhaps the best Figaro produced by Italy, had to remain in harness to a ripe old age, whereas Rubini left a fortune of four to five million francs. As one of the most notable rentrées in operatic history may here be mentioned the promised re-appearance at our Italian Opera during the coming season of the German basso, Karl Formes, aged 72, whom the writer heard in his prime at the Opera in 1848, and frequently met as Captain of the Students' Corps and Commander of a Barricade, during that year of revolution in the Austrian capital. J. B. K.

COPYRIGHT (MUSICAL COMPOSITIONS) BILL.

The Earl of Onslow, in moving the second reading of this Bill in the House of Lords on Tuesday, said that it was not a Government measure, being introduced into the other House of Parliament by a private member. The Attorney-General, however, made some modifications in it and accepted it, and for that reason he was intrusted with the charge of it in their lordships' House. It was a very short Bill, and was intended to remove what was now a very great abuse. Under the existing law of copyright the person owning the copyright of any musical composition might sue for the performance of it without his leave and permission, and was entitled to obtain a *minimum* penalty of 40s. and costs. That had been found to operate very harshly, more particularly in respect of copyright obtained under an old Act of Parliament. It was customary in former days to divorce the copyright of the piece and the right of performing the piece, the consequence of which had been that where a person had parted with the copyright of his piece he still retained the right of performing it. This right he might sell, and the purchaser might sue all over the country and obtain large costs, with 40s. damages at least, from any person performing the piece. He was informed that costs had been obtained not only against the persons who sang the song, but against the person who played the piano and the person who got up the concert. In one instance a penalty had been exacted from a child of 13, who had sung at a concert given in aid of a charity, and all the proceeds of the concert were absorbed in the costs of the prosecution. The Bill provided that in future the amount of damages to be awarded in respect of each unauthorised representation should be such a sum as the court or judge might award, and the second clause left the costs of the action or proceedings in the absolute discretion of the judge. The result would be to meet the justice of every case, and to prevent what had hitherto amounted to a gross system of blackmailing. The subject was dealt with by the Royal Commission on Copyright which sat in 1878, which recommended that the owner of the composition should only be entitled to recover damages or compensation according to the damage sustained, and that there should be no *minimum* penalty for an unauthorised performance. It was that recommendation which the Bill now sought to carry into effect.

Lord Bramwell moved that the Bill be read a second time that day six months. He said that the object of the Bill was to confiscate certain rights which certain people now possessed. At the present time a man might compose a song and might retain the right of publishing it or he might part with it, but in addition to that he had the exclusive right of representation, and anyone who represented or sang the song without the permission of the owner was liable to pay the owner a *minimum* amount of £2 for damages. Whoever had composed the song and retained the exclusive right of representation, and whoever purchased that exclusive right, could proceed against any one who infringed it to recover the liquidated sum of £2 at least and any further damages he could prove. In this Bill this £2 was called a penalty, but it was not. That was proved by the case of "Fitzball *v.* Brook" (6 Q.B., p. 873). It was incorrect to say that it was a penalty. It was a stipulated debt which the owner of the right could recover from anybody who sang a song without his licence. If their lordships would look at the Statute-book they would not find a word about a penalty mentioned in it. The case stood thus. Every man who had the right of representation, either because he had composed a song or purchased the right from the composer, was entitled to recover £2 every time the song was sung without his consent. Why should this right be taken from him? If this Bill were only prospective the case might perhaps be different, but it was applicable to existing rights. He submitted that those rights ought not to be taken away, and that the Bill would establish a mischievous precedent. The Bill was wrong in taking away from people a right which they at present possessed and for which they had paid money. With regard to the cost of these proceedings, he should say that they ought to be like the costs of all other proceedings, and therefore it would be as well that some such provision as that contained in section 2 of the Bill should exist. Again, the Bill provided that the proprietor of a place of entertainment should not be liable for the singing of a song unless it could be shown that he had wilfully caused it to be sung. He thought that was a very reasonable proposition, and, indeed, he doubted whether the Courts had not sometimes said that people were liable who ought not to have been made liable.

The Earl of Selborne thought the noble and learned lord had rather argued against his own motion, inasmuch as he admitted that two out of the four clauses in the Bill were very good clauses indeed.

Lord Herschell pointed out that the changes embodied in the Bill were recommended by persons who had not the reputation of disregarding rights of property. Among the members of the Royal Commission appointed to consider the subject were the Duke of Rutland, the Earl of Devon, the present Secretary of State for the Colonies, and other highly-respectable persons, who certainly were not disposed to interfere with rights of property. He supported the provisions in this Bill, inasmuch as he was himself on the Commission which recommended the change in the law.

The Lord Chancellor confessed that this was a matter in regard to which there was a divided opinion. It was not necessary for the Legislature absolutely to fix what the damages ought to be; the existence of a right to these damages ought to be treated as property. The product of a man's brain ought to be protected as much as any other kind of property. If without some such provisions as were contained in the Bill a man were to bring his action, it would be argued that it was idle to suppose that any damages had been suffered from the singing of a particular song on a particular occasion. In most cases it would be true. (Laughter.) But it would be a different thing to say that this property should be left without any protection at all.

Lord Knutsford did not care whether it was called penalty or damages, but the Bill left it to the County Court Judge to decide what compensation should be given to the composer. Before the Commission Sir Arthur Sullivan and other composers were unanimous that the existing Act required amendment, and Sir Arthur Sullivan and persons representing Messrs. Boosey thought that the highest damages might be assessed at 6d., and it was even suggested that the amount should be fixed at 6d. If the noble and learned lord opposite had taken the trouble to read the evidence given before the Commission he would have seen that his client was a Mr. Wall (laughter), who called himself "The Authors' and Composers' Copyright and Dramatic Office." (Laughter.) This gentleman had three clients, and his plan was to watch the occasions on which these songs were sung, and then to pounce down on the giver of the entertainment or proprietor of the hall where the song was sung. It was very desirable that the depredations of this musical hawk should be stopped. (Hear, hear.)

The amendment was negatived, and the Bill was read a second time.

PAGANINI'S VIOLIN.

From the *Pall Mall Gazette.*

It is now exactly fifty years since Camillo Sivori finished his studies in musical composition under Giovanni Serra, and began, as a violinist, that distinguished career which has continued to the present day. Probably for some reason such as that the municipal authorities of Genoa have, for at least the second time, permitted the tones of Paganini's favourite violin to respond to the touch of his favourite pupil. There is a kind of sentimental fitness in choosing the occasion of this renowned modern player's professional jubilee as a suitable one for listening to the long-silent voice of his master's fiddle, for the influence of the dead Genoese was exerted very early on the living one, seeing that Camillo Sivori narrowly escaped—only by about half an hour, in fact—being born in a box of the theatre Sant' Agostino, in Genoa, while Paganini was playing one of his marvellous solos on this very violin. It is an instrument which was presented by a French gentleman named Livron to the great virtuoso somewhere between 1801 and 1804, on an occasion when he was to perform at Leghorn, and had gambled away, not only his money and trinkets, but also the violin which he used then. In his difficulty he applied to this amateur, who was known to possess a fine "Guarnerius," for the loan of his instrument, and after the enthusiastic owner heard him play upon it he declined to take it back, saying that he could not dream of "profaning the strings which Paganini's fingers had touched." The value of the instrument then was probably only some twenty or thirty pounds —if even so much—because it was comparatively new, and its maker not so widely celebrated as he is now. But Paganini would appreciate the worth of the gift by another standard, for he of all men then living knew the enormous value to a violinist of its sonorous quality of tone.

This same violin became the means of saving the gifted musician from the degrading fascinations of the gaming table, and to his dying day he naturally retained a lively recollection of the circumstance. A certain exalted personage who was exceedingly anxious to possess it, after pressing Paganini to fix a price, offered him one day 2,000 francs if he would relinquish it. It so happened that on that very day its owner was greatly embarrassed for money to pay a debt incurred at play on the previous evening. He had only thirty francs in his possession, and he nearly yielded. He did not consent, however, but determined once more to try his luck with the small sum left. He sat down that evening and his thirty francs speedily fell to three, when, as suddenly, the chance came, and his half-crown became about six pounds. The gain was a trifling one in the matter of coin, but along with it came the greater gain of a permanent distaste for gambling. One can estimate to a certain extent the degree of his attachment to this violin when it is remembered that although he had just been offered £80 for it, he himself admitted that his little stroke of luck at play saved it, and set him on his legs again. It will undoubtedly be for ever associated with the reformation which his love for it effected in his own habits. In relating this incident to one of his early biographers, he said, "From that moment, in the conviction that a gambler is universally despised, I abandoned for ever the fatal passion." And throughout the rest of his life his "Cannon," as he used to call it, remained his constant companion, and he bequeathed it to the city of Genoa. He must have loved it not merely because it was a violin, but because it was that violin. He frequently purchased other violins, and was always on the look-out for good examples by the greatest of all makers, the celebrated Stradivari. Some of these he sold or exchanged, and some of them he kept, but he never lost sight of his "Joseph del Jesu." It went with him wherever he went, and its condition became as momentous to him as that of his own health. Like himself, however, it had its fits of indisposition, and on one exceptional occasion, when it appeared suddenly to lose all its quality, he consulted the French violin maker and repairer, G. B. Vuillaume, who was then known as the most skilful man in Europe in the matter of fiddles. When this expert saw it, he convinced Paganini that it was necessary to open it in order to get at the defect, but the latter insisted that it should be done in his own apartments and in his own presence. On the following day Vuillaume brought his implements, and while taking off the upper table he observed the effect on the artist, who was sitting on a chair and holding his knees tightly. Vuillaume related that on the first crack sounding when he inserted the thin knife between the ribs and top, the virtuoso started in his chair as if the blade had been buried in his own bosom. There is probably no colouring whatever in this description, for his subsequent conduct shows that his gratitude to Vuillaume was clearly emotional, when that gentleman, after taking the violin to his workshop, restored it in perfect order. For repairing the instrument Vuillaume received from Paganini a beautiful gold box set with precious stones, and was informed that it was exactly the same as one which he meant to give to the physician of his body, and indicated that his thankfulness to the doctor of his fiddle was of equal degree. This box was valued by an eminent Paris jeweller at £70, being probably ten times the original sum paid to Joseph Guarnerius, called Del Jesu, for the fiddle when it was brand new. A magnificent sum, truly, for repairing a fiddle.

But the clever French maker had also, unknown to Paganini, taken all the dimensions of the instrument when he had it in his workshop. Every point of its detail was studied, every gradation of its varnish noted, and all indications of wear and tear carefully treasured up, and shortly after the return of the original instrument Vuillaume again appeared before Paganini, and showed him the fac-simile of his great violin. With a thoughtful look on his face, the astonished man muttered, "This is marvellous!" and immediately asked Vuillaume to sell it to him, to which the latter consented. The copy remained with Paganini till his death, when it transpired that he had bequeathed it to Camillo Sivori, who played upon it ever after. The date on the ticket of the original violin is 1743. On the last occasion, if we are not mistaken, Sivori alone played on it, but this time Signor Leandro Campanari, director of the Milanese Quartet, has also been granted this distinction. Of course they played on it some of Paganini's compositions, and it would not be surprising if these consisted in part of some selections from the six sonatas which the great Genoese composed for the little Genoese, when he first took him in hand. It seems probable that the violin will be exhibited at the coming Musical Exhibition at Bologna, and, if the dates will not clash, some of the influential Italian gentlemen resident in London might induce its custodians to lend it for the Italian Exhibition here. In no part of the world was that violin heard to greater profit on behalf of its owner than in the British Isles. It was here that its wonderful quality under the sway of his magical power earned for him the great bulk of his fortune, and there are thousands of people in this country who would be much gratified to see it, simply because it is reckoned to be one of the finest that Joseph Guarnerius ever made.

MR. COWEN'S "SONG OF THANKSGIVING."

We have just received the vocal score of Mr. F. H. Cowen's "Song of Thanksgiving" (published by Novello, Ewer, and Co.), which will be sung at the opening of the Melbourne Centennial Exhibition of this year. Written for a special occasion, and necessarily short, the three numbers it contains successfully reflect the spirit of religious thankfulness pervading the scriptural texts the composer has selected for his purpose. Of such character is the bright opening chorus in the key of G, "O give thanks unto the Lord," followed, after a short modulation, by a chorus for voices alone in B flat major, "Except the Lord build the house" — a melodious number, and sure to prove a favourite; and the return to the original key being signalised by a triumphant chorus "We Thy people," by which the work is brought to a spirited and appropriate close. This choral song is written throughout in a style worthy of the eminent musician who has crossed the seas for the purpose, among other things, of giving our Antipodes an idea of certain features to be found in the modern development of music in the mother country, and when performed with chorus and orchestra on a large scale, appropriate to the interesting occasion for which it has been composed, it cannot fail to prove highly effective. English amateurs will be glad to learn that "The Song of Thanksgiving" will be given at the forthcoming festival of the three choirs at Hereford.

The Organ World.

ORGAN RECITAL PLAYING.

XIII.

There is sufficient evidence to show some of the peculiarities of Bach's habits of registering, from which we gather a few useful general principles. He must be credited with the possession of great judgment in the selection of stops best adapted to the character of the piece to be performed; he seems to have had skill in contrasting combinations arranged for different manuals; he delighted in novel tone effects; and he, like the German players of his day, seems to have preferred a pedal bass of full and decisive character, using pedal reeds at times when only flue work was employed on the manuals. Any attempt to reproduce Bach's manner of registering must be accompanied by a well-considered reference to the differences of wind-pressure, scale of pipes, and voicing. Griepenkerl, already so frequently quoted, gives some suggestions worthy of consideration, as coming from a thoughtful writer, acquainted with organs of the Bach period, and in possession of considerable traditional and circumstantial information concerning the great composer of organ music. He now speaks of the Pastorale in F, which consists of several delicate movements, united, though perhaps not originally connected, into a sort of suite form. For the first movement the following stops are suggested:—Manual soft flue stops of 16, 8, and 4 feet; pedal stopped sub-bass 32 feet tone, with soft 16 and 8 feet stops. For the second movement soft registers of flute-like quality of 8 and 4 feet; for the third movement it is proposed to treat the upper part as a sort of violin melody, played by a diapason stop on the great organ, and accompanied on the choir by a stopped or soft open of 8 feet pitch, of course; and the last movement is to be played on the great with flue work of 16, 8, and 4 feet. These combinations suggest ideas of quiet, varied, yet sufficiently sedate tone-colour, and yet seem to leave open a door for really fanciful treatment of Bach's softer pieces. In dealing with another and grander class of composition, the same writer has suggestions of value to make. The fine prelude in E flat, which Mendelssohn and Schumann delighted in, but which is still a rather neglected work, is thus suggestively dealt with by Prof. Griepenkerl. He proposes to prepare the different organs thus: Great all 16, 8, and 4 stops, to secure a broad, massive tone, but without the vulgar presence of reeds and mixtures; the upper manual (Oberwerk), or our swell, 8 and 4 feet stops; the back-positive or choir, with several 8 and 4 feet stops to secure a somewhat more distinct body of tone than that of the upper manual; the pedal, all 32, 16, and 8 feet, including 16 feet trombone, and even 32 feet reed, if a good one, but no 8 feet trumpet or mixtures. The longer passages are directed to be played on the great organ; the short piano sentences on the swell or upper manual, and the repetitions of these sentences in forte medium to be enunciated on the choir. In the great Toccata in F, the pedal figures extending above the D were not heard in all their stateliness by the composer, and are even now not to be properly rendered on most German organs by reason of limited compass, Griepenkerl suggests for the manual only 8 and 4 feet stops. Though, according to orthodox views, this work cannot be said to present opportunities for stop or manual changes, for recital purposes some little additional variety can be imparted to it, by playing the full staccato chords on the great and swell alternately, both beginning and ending—the figure being presented seven times—on the great. This antiphonal effect is not contrary to the spirit of the music; though perhaps it might be supposed to detract somewhat from its accumulative power. Such a reading would imply a fuller combination on the great than that just named, a fairly powerful selection of stops on the swell, and the manuals coupled so as to secure through the alternations a decided identity in tone quality. For the fugue a dignified and somewhat full combination on the great organ is rightly deemed necessary by the critic quoted. The Toccata in D minor, known as in the Doric mode, a distinction the details of the piece hardly justify, has manual changes marked by the composer, some of which are close and rapid. These are set out for the Oberwerk (swell) and Positive (choir); and from the context of the music it seems clear that these manuals should be fairly balanced in distinct but not too foreign tone properties, and the fugue should be given on a full but not noisy great organ combination. This beautiful Toccata seems clearly intended to be of a delicate but still by no means weak character, with a pedal part sufficiently in keeping. There is a traditional phrasing, by tying the two first and detaching the two last notes of the initial figure, which is, at least, interesting if not effective, and which would increase the charm of judiciously-chosen stop combinations. The Prelude in D minor, without pedal part, presents an undoubted opportunity for the display of diapason work, or even more delicate 8 feet tone. Those who would acquire a judicious knowledge of Bach's organic effects should lay aside the habit—now happily passing away—of regarding his music as chiefly "full organ" music, and study his works carefully, beginning with the sonatas, choral variations, and smaller pieces. All the soft effects of the organ should be exhaustively applied to the performance of these treasures of contrapuntal art, and the habit of such application will unfold to the organ student a wide knowledge of the best methods of rendering and utilising these works for recital purposes.

E. H. Turpin.

STORY OF THE OLD ORGAN IN THE CATHEDRAL "BEATÆ MARIÆ VIRGINIS," IN WOLFENBUTTEL.

I.

Written from information in existing documents by Selmar Muller, and translated by F. E. T.

The building of the Cathedral "Beatæ Mariæ Virginis," also called Mary Church, was begun in 1608, under the reign of Duke Henry Julius, who resided in the town of Wolfenbüttel. According to old records, the foundation stone was laid by Duke Julius August, Abbot of Blankenburg, and the building was completed in the year 1616. This, however, only refers to the Cathedral externally, for we find it described as unfinished in the year 1619, and are told that Duke Carl caused it to be completed in 1657.

The "Mary Chapel," or "Mary Church," formerly stood in the space now occupied by the small altar, and the large new church completely enclosed this chapel, without, however, disturbing the services held there, divine worship having been continued without interruption. In 1613 the roof was repaired, and two years later a chancel organ was procured for 54 thalers; a previous organ purchased in 1570 for 150 thalers, and restored in 1581 at a cost of 15 thalers, being then no longer required. This chancel organ must have been regarded as a makeshift, a large new organ being soon in prospect for the new church, and preparations to that effect seem to have been made in 1619. The records do not give the date when this old chapel was pulled down, but it would probably be done about the time when the chancel was completed and the new organ painted and decorated, that is to say from 1621 to 1622.

The age of the old Mary Chapel cannot be ascertained with any certainty, but, from external evidence, it must have been in existence about 60 years. There is no mention of an organ earlier than the one already referred to as purchased in 1570, and this could hardly have been a new instrument, seeing that it needed the services of a restorer in 1581, and was quite unusable in 1615, when it gave place to the little chancel organ.

An old register gives the names of organists who took duty at the chapel as follows :—

1. Bernhardus, 1573.
2. Johann Pedell, 1578 to 1584.
3. Johann Gorpius, 1584 to 1586.
4. Frantz Algermann the younger, 1598 to 1603.
5. Christopher Selle, 1603 to 1623.

The gap between 1586 and 1596 is only to be explained by the supposition that as Algermann is described "the younger," there was probably an older organist of the same name who officiated during these missing years. The family name of the first organist has not been ascertained, or the duration of his office. However, we know what is more important, the name of the first organist at the Cathedral. This was Christopher Selle, who appears to have gone from the Mary Chapel to the Cathedral as soon as the large new organ was finished and ready for use, in 1621. He also saw the organ in the process of building, but whether he took any part in drawing up the specification is unfortunately not known, as his name nowhere appears in connection with it.

There is no mention of the organ in the Cathedral registers earlier than 1726, the first century of its existence being entirely without any record until the organ was restored in the year above-named, when the following memoranda were discovered written on different parts of the instrument itself:—

1. This work was begun by H. Gottfried Fritzen, of Dresen, in 1620, and finished by him in 1623.

2. In the year 1638, I, Jonas Weigel, organ builder, of Brunswick, restored this organ, and finished it on July 30th, 1638.

3. This organ was restored throughout in 1695, and new stops added as follows:—Trombone, 16 feet; trumpet, 8 feet; cornet, 2 feet; hautboy and waldflöt, by Johann Mosengel, organ-builder, of Hanover.

(To be continued.)

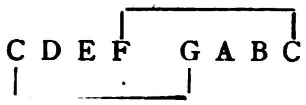
"FALSE RELATIONS."

A paper read before the Members of the College of Organists, by JAMES TURPIN, Mus. Bac. Cantab, F.C.O., etc.

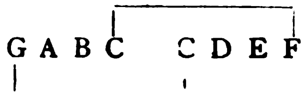
PART III.

In a paper on "Some Practical Bearings of Acoustics on Music as an Art" I had the honour to read before the Musical Association, on the 5th March, in the year 1883, special reference was made to the subject now being discussed. As the opinions then expressed have, by experience, been strengthened, I must ask the indulgence of any who heard, or have read, what I then said, if I quote from that paper what is applicable to the present occasion. Reference was made to the very able lecture by Dr. Gladstone on the "Relationship of Triads," which had previously been given to the members of this College in these words: "What appears to be the main principle deducible from that lecture is the belief in some bond of union or relationship between chords, whether they are consonant or dissonant, in order to establish a satisfactory connection between the several harmonies. This may be attained by a common note or notes, or by derivation from the same or relative roots. It will not be inappropriate to suggest a few thoughts from a different point of view upon one or two subjects as a supplement to the very able exposition of his opinions. To abandon entirely a recognition of the influence of the tetrachords in harmony, and scale formation, would be a serious loss if considered upon the following principle :—

"An idea of their value is shadowed by this analysis of the construction of the scale :



or by inverting the tetrachords :



by which it is seen that the dominant bears the same relationship to the upper tetrachord as the tonic does to the lower; and the sub-dominant has the same relative position in the lower tetrachord as the tonic takes in the upper. These three principal points are the only ones bearing major triads in the major mode. This is suggestive of thought in another direction, into which it is not desirable to be enticed. Taking these three principal chords of the key, that is, the tonic, dominant, and sub-dominant, and arranging them in the following order: dominant, tonic, and sub-dominant, the roots progress by equal skips from dominant to tonic, and then to sub-dominant; passing through the tonic as a central point between two extremes. A return to the tonic harmony would be required to attain a satisfactory sense of repose, without a departure from the key. When the same chords are arranged in this way:—sub-dominant, dominant and tonic, the harmonies vibrate, as it were, from one extreme to the other, passing over the tonic harmony, to which mental reference is made. This is proved by the necessity to revert to the tonic harmony, after the first two chords to satisfy the ear." Here then is a proof of the non-relationship of the tritone, because of this passing over the mutually connecting harmony between the chords. "This view is somewhat strengthened by the fact that the second inversion of the dominant triad may be followed by the second inversion of the sub-dominant. This is the only case in which one second inversion may follow another. Having attempted to justify the juxtaposition of the dominant and sub-dominant chords, the difficulty in the harmonisation of the scale is removed. If the usual formula is adopted in harmonising it in the upper part, it may be observed that the chords of the dominant and sub-dominant are each used twice, while that of the tonic occurs three times. From this it will be gathered that I do not regard the sub-dominant harmony as being disturbing, but rather that the tonic harmony is balanced on either side by the dominant and sub-dominant harmonies."

In this way an effort has been made to justify the succession of sub-dominant and dominant chords when followed by the harmony of the tonic, when approaching a cadence. It is advisable that such a succession of chords should not be freely used except for cadential purposes, because of the suggestion of completeness of harmony, embracing, as they do, all the several grades of the scale of the key.

Perhaps too much is assumed if it is thought that in this way a show of reason is given for accepting the conjunction of sub-dominant and dominant harmonies in approaching a full close, as being excellent in effect, justifiable by reason, and imparting a complete and satisfying character to a full cadence, which no other combination of chords could give. That it is a form of full close which has been justified by long use, is seen by reference to bars 9, 10, 11, 12 of the "Te Deum" in Tallis's famous service.

There are, however, other positions in which the tritone cannot be avoided which will now be considered. When chords appear in their first inversion, their equivocal nature was also alluded to and exhibited in the following passage, which I will, with your permission, quote from the paper from which the former extract was made :—

"The acceptable nature of a succession of chords of the sixth and third descending through the scale may, perhaps, be accounted for, although apparently lacking any affinity, because they are, seemingly, derived from roots next adjacent to each other, and no common note is apparent between the successive harmonies. The following series of chords of sixths, with accompanying thirds in the key of C major, will serve to illustrate this:—

I	II	III	IV	V	VI	VII	VIII	IX
F	E	D	C	B	A	G	F	E
6	6	6	6	6	6	6	6	6
3	3	3	3	3	3	3	4	6

It will be readily admitted that the root of the first chord, when followed by the tonic, may be the dominant. The third of these chords may be either a second inversion of the chord of the dominant seventh, or the third inversion of a chord of a minor ninth on E, omitting the root and third. When followed by the inversion of the chord of the sub-mediant, the ear may recognise the ambiguity of the third chord as a justification for the succession. To proceed further to the first inversion of the dominant triad, the fourth chord may be the third inversion of a super-tonic ninth, omitting the root and third, thus again justifying the progression to the inversion of the dominant triad by the ambiguity of the previous chord. The possibility of the sixth chord being an inversion of the chord of the dominant eleventh, followed by the chord of the thirteenth, and again by an inversion of the chord of the seventh upon the same root, follows from what has been said. The roots may then, perhaps, be as shown in the under stave."

These ideas have been adduced to prove the ambiguity of the nature of chords, whether consonant or dissonant. An ambiguity as to the nature of discords is frequently felt and acknowledged, and their etymology—to use a metaphor—is determined by their resolution. It is manifest, then, that a comprehensive and familiar knowledge of harmonic derivation in all its bearings will open up a large field for new combinations with proper relationships, and give much freedom and confidence to the musical artist in handling new harmonic combinations."

On a careful examination of the possible roots of the foregoing example of a succession of sixths, the inverted minor chords of the key are shown to be equivocal in their derivation and also the sub-dominant, while the tonic and dominant are unalterable. This gives a ready means of harmonising with good effect and justifiable propriety such awkward positions as are to be seen in the example already quoted from Fux.

According to the old rule of the octave a chord of the "added sixth" was placed upon the sub-dominant in ascending. This is now known as an inversion of the chord of the eleventh, or a chord of a double root, according to various theories. In one case the dominant is taken as the root, in the other the dominant and super-tonic are considered as the double roots. Either system regards the sub-dominant and sub-mediant of the scale as being the seventh and ninth of the dominant harmony and the super-tonic as the fifth, so that the resolution into the dominant harmony is really into a chord derived from the same root. If the fifth from the lowest note is omitted this must be equally true, although the chord appears to be an inversion of the super-tonic triad. Again, if the sixth is omitted, leaving the chord apparently the triad of the sub-dominant, how can it be proved they are not derived from the same root still, and are respectively the seventh, ninth, and eleventh of a fundamental discord derived from the dominant, when followed by the dominant harmony? Still further, if the sixth and fifth are both omitted, may not the same argument be true? Perhaps it may be urged that, as the sub-mediant is only a minor tone above the dominant in the natural scale, it cannot be the ninth of a chord derived from the dominant. In reply to this objection, with the equivocation of temperament the ear accepts a note slightly differing in pitch for what it is intended, according to the context of the harmony. From the foregoing remarks an argument may be deduced to justify the modern infraction of the rule against the false relationship of the tritone, in the case of the dominant harmony succeeding the sub-dominant, which are of frequent occurrence in modern music, and in which that false relationship is very palpably present. The ambiguity of the derivation of the sub-dominant harmony with such a context may be recognised by the ear, and the derivation of the sub-dominat and dominant chords may be assigned by it to the dominant as a common root. Two arguments have been exhibited on this subject, either of which appear to be forcible.

COLLEGE OF ORGANISTS.

On Tuesday last, Dr. F. J. Sawyer, F.C.O., read an excellent paper on "The primary principles of keyboard fingering." He traced the history of fingering from the Bach period, giving many interesting particulars, and offered valuable remarks upon modern playing technicalities, and upon the distinctions between pianoforte and organ fingering. Mr. E. H. Turpin occupied the chair.

RECITAL NEWS.

BOW AND BROMLEY INSTITUTE.—M. Eugene Gigout gave a fine performance on Saturday last; playing: Sonata No. 3 and Finale No. 1, Mendelssohn; Andante, Boely; Elevation, L. Boellmann; Toccata, Dubois, encored; Fugue in D, Bach; Communion, Gigout, an effective piece; Finale, third Concerto, Handel; Improvisation on "Men of Harlech;" Triumphal Chorus, Capocci. The vocalists were Mrs. Braham and Mr. H. Plunket Greene, a promising bass. To-night Mr. E. H. Lemare will play the last recital of the season.

The programme for the recently given third organ recital at the First Presbyterian Church, New York, comprised Bach's "Giant," fugue in D minor, the "Cantilene Nuptiale," and "Marche des Rois Mages," by Dubois; Guilmant's allegretto in B minor, Lemaigre's scherzo in D major and other selections. Mr. Gerrit Smith was the organist, and Mrs. Gerritt Smith (soprano) sang "I will Extol Thee," from Costa's "Eli," and Gounod's "Light from Heaven." These recitals are free to the public, and attract large audiences

GLASGOW.—At Uddingston Parish Church the Inauguration of Organ took place on March 23rd. A recital was given by Dr. A. L. Peace, with hymns and anthems by the Church Choir (Mr. John Logie, conductor). Programme:—

Organ Solo, Overture to the Oratorio "Saul" ...	Handel.
Te Deum Laudamus	Dr. A. L. Peace.
Organ Solo, Andante, from the Symphony in E flat.	Haydn.
Organ Solo, Allegretto from the "Military Symphony"	,,
Organ Solo, (air) "Holsworthy Church Bells"	Dr. S. S. Wesley.
,, Choral Song and Fugue	Dr. S. S. Wesley.
Anthem, "Blessed be thou, Lord God,"	Kent.
Organ Solo, "Duet—Sonata" (C Major)	Weber.
Anthem, "A Day in Thy Courts"	Dr. G. A. Macfarren.
Organ Solo, Sinfonia per Organo (E minor and major)	Morandi.
Organ Solo, "Marche Certège" (La Reine de Saba)	Gounod.

SYNOPSIS OF THE ORGAN.

The Organ, which has been built by Messrs. Forster and Andrews, Hull, consists of three manuals, from C C to G, and a separate pedal organ, C C C to F.

GREAT ORGAN.

		ft.	pipes.			ft.	pipes.
Open diapason	metal,	8	56	Flauto Traverso,	metal	4	56
Gamba ...	,,	8	56	Twelfth ...	,,	2⅔	56
Dulciana ...	,,	8	56	Fifteenth ...	,,	2	56
Gedact ...	wood,	8 tn.	56	Clarinet ...	,,	8	44
Principal ...	metal,	4	56				
							492

SWELL ORGAN.

		ft.	pipes.			ft.	pipes.
Lieblich Bourdon,	wood,	16 tn.	56	Mixture (2 ranks)	metal	2	112
Open Diapason,	metal,	8	56	Horn ...	,,	8	56
Salicional ...	,,	8	56	Oboe ...	,,	8	56
Voix Célestes	,,	8	44				
Principal ...	,,	4	56				548
Piccolo ...	,,	2	56				

CHOIR ORGAN.

Space left for Six Stops.

PEDAL ORGAN.

	ft.	pipes.		ft.	
Open Diapason, wood,	16	30	Violoncello (space only), wood,	8	—
Bourdon ... „	16	tn 30			
					60
			Total		1,100

COUPLERS.

Swell to Great.	Swell to Pedals.
Swell Octave.	Great to Pedals.

Three Composition Pedals to Great Organ.
Two „ „ Swell Organ.

Mr. R. W. Liddle (son of the head verger of Durham Cathedral) has recently been appointed organist and choirmaster of Southwell Minster. Mr. Liddle was formerly a pupil of Dr. Philip Armes, the eminent organist of Durham Cathedral.

ST. NEVINGTON CHURCH, NEAR WIGAN.—An organ recital was given on Easter Sunday, in the afternoon, by Mr. Stubbs, A.C.O., deputy organist of Wigan Parish Church. Programme:—

Pastorale, in F	Merkel.
Chorus "Sing unto God"	Horsley.
Cavatina	Raff.
Postlude (Prelude and Fugue in C minor)	Hesse.
Evening Prayer	Smart.
Chorus, Hallelujah	Handel.

NEW YORK.—At Mr. Samuel P. Warren's 118th organ recital in Grace Church, March 22nd (18th of the present season), the following Bach programme was executed, and in a manner well-nigh inimitable, says an American paper. 1, Fantasia in G, book iv., No 11; 2, Trio Sonata No. 5, in E minor, Adagio, Andante, Un poco Allegro; 3, Toccata in F, book iii., No. 2; 4, Variations on the Choral, "Christ, Der Du bist der helle Tag"; 5, Choral Prelude, "Schmucke Dich, O, liebe Seele," book vii., No. 49; 6, Concerto in G, for violin, by Antonio Vivaldi, arranged for organ solo by Bach, book viii., No. 1, Vivace, Grave, Presto, of Passacaglia with Fugue in C minor.

Mr. James Loaring, F.C.O. gave a recital at St. Nicholas Cole-Abbey on April 3rd. The following was the programme:—Overture, "Sophonisba" (Paer), Andante with Variations, from No. 1 Symphony in C (Haydn), Organ Concerto, No. 5 (Handel), Andante in G (Loaring), Adagio, from the Quartet in G minor (Spohr), St. Ann's Fugue (Bach), March Cortège (Loaring).

At Canterbury Cathedral, on Easter Tuesday, a special service was held, when Mendelssohn's 114th Psalm and Handel's "Messiah," third part, were exceedingly well rendered by the Cathedral choir, augmented by the auxiliary volunteer choir and band of 18 performers. Dr. Longhurst conducted with his usual tact and experience.

TRURO.—The third "Service of Praise" at Truro Cathedral, was given on the 9th, at 8 p.m. when an enormous congregation assembled to hear Dr. Stainer's Cantata, "The Daughter of Jairus." The cathedral choir was augmented by some of the leading tenors and basses of the city. The soloists were, treble, Master F. Thomas; tenor Mr. A. Thomas; bass, Rev. A. V. Thornton. Mr. G. R. Sinclair ably presided at the organ, and the excellent conductor was Mr. T. S. Kendall, B.A., Cambridge, who has recently been appointed organist and choir director of the parish church at Bodmin, Cornwall. The choruses were well rendered, and with regard to the solos, all did extremely well. Still the singing of Master F. Thomas calls for special mention, as does also the rendering of the beautiful duet "Love Divine."

ST. STEPHEN'S, LEWISHAM.—The second Sunday after Easter in each year is observed as the Dedication Festival at this church, and the occasion is always taken advantage of for the rendering of special music. On Sunday last the church was very handsomely decorated with choice flowers. In the morning, at 11.45, Dr. Warwick Jordan's fine Communion Service in E was admirably rendered by the choir of the church—about 40 in number. Additional accompaniments of trumpets (principal, Mr. Walter Morrow), trombone, and drums (Mr. Horton) were used with great effect. At the evening service, Dr. Boyce's anthem, "I have surely built Thee an house," was sung, and at the conclusion Dr. Warwick Jordan's Festival Te Deum (reviewed recently in the MUSICAL WORLD) with the advantage of the same additional accompaniments as in the morning. There is no doubt that the judicious use of these instruments is of great help and effect, and their introduction into church services is very much on the increase.

ST. GEORGE'S, PERRY HILL.—An organ recital of exceptional character and merit was given by Dr. Warwick Jordan (F.C.O., organist and director of St. Stephen's, Lewisham) on April 4. The selections included "Allegretto Pastorale," from Dr. Jordan's own pen. The following excerpts followed, the vocal items being sung with due religious feeling and in a truly artistic manner by Mr. Alfred Pinnington: "My hope is in the everlasting" (Dr. Stainer); Allegro, Andante, Fugue (Brosig); Andante Grazioso (Mozart); "Come unto me" (Coenan); Intermezzo (Chipp); "Waft her Angels" (Handel); Finale, "Schiller-March" (Meyerbeer).

THE CITY TEMPLE.—An admirably rendered selection was given on April 19th, the 234th concert, by Mons. Eugene Gigout, the eminent organist of St. Augustin, Paris, whose solos were:—

Sonata in F.	Mendelssohn
Andante	Edmund H. Turpin
Offertoire (on Christmas Hymns)	L. Boellmann
Piece (in G minor)	A. P. F. Boely
Marche Funebre	Eugene Gigout
Toccata	Th. Dubois
Improvisation	
Toccata in F (with solo for pedals)	J. S. Bach

Notes.

The new concert organ, which will contain some 3,500 speaking pipes, for the Philharmonic Hall in Berlin, is to be worked on an electro-pneumatic system. There will be a movable console, which will be connected to the instrument by a cable about 46 feet in length, containing 350 wires.

ST. PETER'S, REGENT SQUARE, W.C.—A Musical Festival was held in this church on April 10th. The performance consisted of Mendelssohn's "Hymn of Praise," rendered by Mr. Winter's Choral Society, Spohr's "As pants the hart," and "Hallelujah, Christ is risen," Callow. The symphony and accompaniments were played by the organist of the church, Mr. Duncan Callow, and Mr. G. D. Winter conducted the "Lobgesang." There was a good attendance.

At a meeting of organists, choirmasters, and others held at the City Temple, recently, under the presidency of Mr. Minshall, it was resolved to form a Nonconformist Choir Union, for the purpose of giving periodical festivals.

M. Guilmant's programme at his second Trocadero concert included Salomé's First Sonata, Handel's Eighth Organ Concerto, and the Overture to one of Bach's Cantatas played with the Colonne orchestra, besides several solo organ pieces, all of which were greatly appreciated.

Mr. Charles Haydn Arnold has been appointed organist and choirmaster to Killaloe Cathedral, near Limerick.

COLLOMPTON, DEVON.—Mr. H. J. Taylor, F.C.O., who for the past eighteen months has been officiating as organist and choirmaster of the Parish Church, Collompton, was last week the recipient of several gratifying presents from his friends in Collompton, on leaving the neighbourhood for his new appointment at Christ Church, Dover. From the members of the congregation he received a cheque with an illuminated address; from the church choir a beautiful floral album, containing photos of the members; from the Amateur Orchestral Society (of which Mr. Taylor was the founder) a large picture, mounted and framed, of the members of the Society in a group; and from the Collompton branch of the Western Counties Musical Association, a splendidly illuminated address.

On May 3rd, at 8 o'clock, Dr. Stainer's cantata, "St. Mary Magdalene," will be performed at the Parish Church, St. Mary Newington, Kennington Park Road, S.E., under the direction of Mr. W. Rayment Kirby, F.C.O., organist and choirmaster. Mr. W. G. Wood, F.C.O. Professor of the Organ, R.A.M., will preside at the organ.

A contemporary observes concerning current dates, that on April 18th, George, Lord Jeffreys, the infamous Chancellor of England, died in the Tower of London, in 1689. That he possessed considerable legal ability cannot be doubted, and he was an admirable musician. It was he who decided the relative merits of two organs designed for the Temple Church by request of the Benchers. Jeffreys gave judgment in favour of a German, known as "Father Smith," whose instrument, greatly improved, is in use at the present day. The organ in St. Paul's was also built by him; of this instrument it is said, only a few pipes, if any, remain, these being possibly incorporated in the present organ. The judge lived to be an octogenarian, and Pennant says he saw at Acton an original portrait of him, taken in 1690, when 82, but as he died in the previous year, there must be some mistake. Mr. Blackmore, in his beautiful work, "Lorna Doone," gives a portrait of Jeffreys in an inimitable bit of that word-painting for which he is famous.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday, the library will be opened from 7 to 10. May 22nd, Lecture; June 26th, Lecture by Dr. C. W. Pearce; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

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Cologne, July 16th, 1886.

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The Musical World.

LONDON: SATURDAY, APRIL 28, 1888.

MR. HERKOMER'S "THE SORCERESS."

The first performance of Mr. Herkomer's "The Sorceress," given on Tuesday, was, in a musical sense, even more satisfactory than the general rehearsal had led us to anticipate. The orchestra, under Mr. Carl Armbruster's direction, and with Mr. Deichmann as leader, played throughout with accuracy and refinement; and when one considers that most of the young ladies and gentlemen of the chorus did not even know their notes when they were set to this difficult task, their performance was little short of marvellous. Although occasionally the voices seemed a little rough, and the attack not always as energetic as could have been desired, their general performance was certainly much superior to the average of an Italian operatic chorus; especially taking into account that they continually moved about the stage, while the chorus at Covent Garden, as a rule, stand as still as if they were made of stone, staring at the conductor, instead of taking any part in the action. Of the solo singers, the young lady who sang the "Lullaby" displayed a sympathetic voice, and Mr. Herkomer's tenor in the Shepherd's Song proved to be of agreeable timbre, while music and words were throughout delivered with remarkable intelligence. Of Mr. Wehrschmidt, the troubadour, and the captain of the gipsies, we cannot speak in equally favourable terms, the gentleman first alluded to being, moreover, placed at a disadvantage by the part being too low for his voice; but slight blemishes of this kind count for little in a performance which included such admirable features as the two great gipsy choruses, acted and sung, as they were, with singular truth and vivacity. The ballad assigned to the Gipsy Queen was sung behind the scenes by Miss Pauline Cramer, who did full justice to it. Miss Griffiths, the representative of the heroine, although speechless, spoke volumes of beauty and artistic refinement, her attitudes being as graceful as they were, in the highest sense, dramatic. Of the beauty of the stage picture presented, as well as of the play and the music, we have already spoken at sufficient length to make further comment unnecessary. One thing, however, deserves still to be recorded in Mr. Herkomer's favour. During the performance the audience, in accordance with a request inserted in the programme, refrained from all applause, but at the end the enthusiasm waxed fast and furious. The audience remained in their seats for at least five minutes, clapping their hands and calling vociferously for the author. But that author was too wise to destroy the impression which his remarkable work had produced on the mind. The curtain remained inexorably closed. No author made his appearance and his bow, neither did the actors. By his modesty, Mr. Herkomer has set a shining example to all other theatres, Bayreuth included.

Correspondence.

NEW WINE IN OLD BOTTLES.

To the Editor of THE MUSICAL WORLD.

SIR,—For several reasons sincere lovers of music in England are just now watching the progress and policy of the Philharmonic Society with feelings of special interest, not to say anxiety. Not to mention the associations that cluster around this time-honoured institution, the good work it has done in the past, its many triumphs and vicissitudes, the temporary loss of its representative character owing to causes intelligible enough to all but those who dwelt within the charmed circle of its conservative influence, and its still more recent rehabilitation, there is another fact which would alone be sufficient to place it in an unique position among similar bodies in this county. For in the Philharmonic Society we have the nearest approach to be found in England to the system of subventioned concerts, so prevalent on the continent: an influential array of guarantors occupying, as far as possible, the place of a government which, grandmotherly as it can be on occasions, is well-known to be niggardly in the matter of disbursements where questions of art are concerned. Now it is manifest that support of this kind, whether extended privately, as in the present instance, or officially, as in the cases of concerts given at Paris by Pasdeloup, Lamoureux, and others, must owe its origin to some incentive over and above mere affection for individual artists, or sentimental regard for a particular institution.

Blest with a partial immunity from loss, and with a backbone of capital supplied by others, organisations so placed have with their special privileges certain duties and responsibilities, the due fulfilment of which may be not only expected, but fairly demanded of them. Foremost among these is that of presenting in its most dignified aspect the art of which they are, in a sense, accredited representatives; of eschewing claptrap, and resisting all temptation to increase their store by meretricious attractions, such as may be forgiven to managers whose avowed business it is to trim their sails with each passing wind of fashion, and put as much money in their purses as they can. Let us not underrate the efforts of the Philharmonic Society to fulfil what may be fairly called their mission, as evidenced by their invitations to such eminent musicians as Tchaikowsky, Widor, and, next Thursday, Edward Grieg. But it is impossible to withhold attention from another side of the picture. Twice have the Philharmonic concerts been turned into a prodigy show; last year on the advent of little Hofmann, and very lately in honour of the little Hegner. I have nothing to do here with the merits of either of these infant phenomena, or with the question whether it is desirable under any circumstances to accord to immature talent, or genius, or whatever it may turn out to be, a place upon the concert platform. One thing is very certain: the august and formerly exclusive Philharmonic is *not* the place. By what motive was the crowd of society ladies and gentlemen, who seldom care to set foot in a concert room devoted to serious art, induced to reinforce the habitual frequenters of these entertainments on Thursday last week? Was it to hear the new music of an eminent French composer, or to level opera glasses at a child pianist on a high stool, whose performance, promising and remarkable as it was, would have certainly been inadequate to obtain for an adult an engagement in the same place on the strength of its intrinsic merit? Unfortunately, there can be no difficulty in answering this question. The notable change that came o'er the spirit of the scene when one of Society's most diminutive lions made his appearance upon it; the sudden rustle and flutter that occurred on his entrance; the eager rising on tip-toe to catch a last glimpse of him as he made his final bow—all this was sufficient to prove that for many who were present that night the attraction was not music so much as what has been recently termed in your columns "the visual aspect of virtuosity," that virtuosity in the present case being in a great measure rather potential than actual. No doubt precedents, especially in the musical art, are not wanting where this public exhibition of precocious gifts has been so far justified by the result that the patrons—individual or corporate—who were first instrumental in bringing their "prodigies" to notice have had reason in after years to plume themselves upon their perspicacity. The names of Mozart, Liszt, Joachim, and very many others will immediately occur to your musical readers; and not only in music, but in other arts, and in science, too, there does seem to be some warrant for the belief that precocity and genius often go together. Stuart Mill read Greek when he was six. Cimabue, the early Florentine painter, and founder of what is generally called the pre-Raphaelite school, discovered Giotto, his successor and a greater than himself, as a little shepherd boy in the fields, drawing sheep and other objects in his childish way. But reverting to infants exposed to the wear and tear of public life for the delectation of wondermongers, a thought has also to be given to those among them whose lives were probably shortened by the too early strain upon their energies, and to the still sadder cases where premature decay of powers, or early death has been the result. As far, therefore as concerns any honour which a high class musical society may expect to gain for itself in the future by figuring in the present as the patron of phenomenal children, it is a speculation, a speculation unworthy, I contend, of the Philharmonic Society, and altogether inconsistent with their duties towards that art they are supposed to represent. Formerly this Society erred and suffered by a too exclusive devotion to the old. Now they are not above adding to their cash receipts by the exhibition of the crude. But appetite for the marvellous has a habit of growing, and who shall say to what lengths their present objectionable policy may eventually lead them? In an American paper, for instance, I read, a little time ago, that since the attraction of marvellous children began to fall off, there was a brisk inquiry for centenarian pianists. Is it within the bounds of possibility that in course of time we may be asked to transfer our attentions also to the decrepid? We hope for better things, but, meanwhile, let the Philharmonic Society take to heart a certain warning against "putting new wine into old bottles," and leave the trade of musical baby-farming to less responsible caterers.

I am, Sir, your obedient servant,
CLASSICUS.

ST. ANDREWS UNIVERSITY AND MUSICAL DEGREES.

To the Editor of THE MUSICAL WORLD.

SIR,—Is the degree of Mus. Doc., St. Andrews, Fife, N.B., not worth the calling for? So it would appear; for, at the graduation ceremonial held last week, the Doctor Designate from Edinburgh didn't turn up, although the distance between the two cities is rather less than a Sabbath day's journey. No trump card he! Putting a stop to the yelling of the bagpipes by tapping on the table with a hammer, the Chancellor steps majestically forward. All eyes are fixed upon him: the ceremonial is about to begin. "Ca' the ewes tae the knowes," are the words with which that august dignitary opens the proceedings, this being the Scotch for "call the Doctors Designate to receive their honorary degrees." "Saw ye Johnnie comin'?" interjects the anxious Alma Mater, alluding to the gentleman from Edinburgh who was to receive the degree of Mus. Doc. "He's owre the water tae Charlie" responds Black-rod. "I expeckit tae ha'e heard 'um play the 'East Neuk o' Fife,'" croaks a venerable Doctor of Divinity; "we never mak' a man Mus. Doc. unless he can dae that." "My heart is sair for somebody," sobs the aged Alma Mater, still thinking of her truant bairn. "Tuts, wummin, never fash yer beard aboot 'um," remonstrates the Principal, "he's owre the Border an' awa wi' Jock o' Hazledean, an' we'll jist ha'e tae confer the degree *in absentia*." But the heartsore Alma Mater refused to be comforted, and mournfully quavered forth—

There's nae luck aboot the hoose,
There's nae luck ava,
There's little pleesure in the hoose,
When oor Mus. Doc.'s awa.

The foregoing is an "Exercise" which I have composed for the degree of Mus. Doc., St. Andrews. It embodies what the Senatus of that University would term a "combination of melodies," *i.e.*, counterpoint, in as many parts as there are *dramatis personæ*. If it is accepted, I shall be sure to let you know. I am, Sir, yours as ever, JOHN GREIG,
Edinburgh, 23rd April, 1888. Queen's College, Oxford.

A CORRECTION.

To the Editor of THE MUSICAL WORLD.

DEAR SIR,—Will you allow me to correct what, in your account of the "S. Peter" performance at S. John's, Waterloo-road, on Sunday week, may have a misleading effect.

I believe we may claim to be second to S. Anne's, Soho, in the introduction of oratorio performances in London churches, having given such performances frequently during the past seven years.

One other correction. The organ is considered to be especially rich in diapason work (I quote from the authority of Messrs. E. H. Turpin, Edwin Bending, F. A. Docker, and other well-known organists), possessing but seven reed registers in proportion to 26 flue stops.—I am, dear sir, yours faithfully,

HENRY J. B. DART,
Organist S. John's, Waterloo-road

Concerts.

CRYSTAL PALACE.

Mr. Manns's annual benefit concert last Saturday proved, if proof were necessary, the great esteem and appreciation in which this excellent artist is held. For 31 years, Mr. Manns, by his unswerving devotion to the highest and best in music, and the skill which he has brought to bear upon his task of giving worthy interpretations of such music, has proved himself a conductor and musician of the very first rank, a fact to which the enthusiasm of Saturday's large audience abundantly testified. The main items in the programme were Beethoven's "Coriolanus" overture, three of Dvorak's "Slavonian Dances" op. 72, Mr. Hamish McCunn's clever orchestral ballad "The Ship o' the Fiend," and Mendelssohn's "Scotch" symphony, all played to well-nigh perfection. Quite a feature of the concert was the re-appearance of Herr Carl Formes, the veteran *basso profundo*, after an absence from England of 20 years. It cannot be said that Herr Formes possesses in the same degree the qualities which rendered him almost unique when in his prime, but he, nevertheless, at times emits notes of great power and sonority, and his lower register still is, as it ever has been, remarkable. In Sarastro's air from the "Zauberflöte" his intonation was uncertain, but he subsequently sang Marcel's celebrated war song, "Piff paff," from the "Huguenots" with great dramatic effect, winning great applause, which was redoubled on his singing "In sheltered vale," which is so intimately associated with his name, to his own accompaniment. Nikita's rendering of Mozart's "Deh viene" and the jewel song from "Faust" showed that she possesses a very pure voice and finished vocalisation. Surely these gifts are sufficient, and we must protest against the silly piece of stage effect in which she indulged when singing "The last rose of summer" as an encore, viz., pulling a rose to pieces and strewing the petals on the floor. Mdle. Carlotta Recoschéwicz, in "Ach, mein Sohn," from the "Prophète," displayed a fine voice, albeit hard in the upper register. Herr. Hans Wessely played a "Ballade and Polonaise," by Vieuxtemps, admirably, and considerably strengthened the impression made by his playing a fortnight previously, whilst Mr. Ernest Gillet, a new comer, evidenced good qualities in his rendering of Mr. Manns's paraphrase for 'cello and strings of Härtel's "Abendständchen."

PHILHARMONIC SOCIETY.

According to the more or less optimistic view that may be taken of the matter, the exceptionally crowded state of St. James's Hall at the Philharmonic Society's concert given on Thursday, last week, may be attributed either to the presence of one of the most eminent of contemporary French composers, or to the announced *début* at these concerts of by no means the least remarkable of recent youthful prodigies. Taking these two events, however, in the indisputable order of their importance, priority must naturally be given to M. Charles Widor's orchestral work, entitled "A Walpurgis Night," written expressly for the occasion, and conducted by the composer in person. This consists of three numbers, and the first and last—representing respectively a sort of wild hunt, and an equally demoniacal dance, each preceded by a short adagio—may be considered together, both conjuring up, as they do, a wild picture of the Brocken, with its weird and lurid accessories. The composer has, in some measure, been handicapped in the subject he has chosen, by the fact that much of the material to which he has been compelled to have recourse for his terrific effects has been anticipated by Wagner, Boito, Liszt, and others. In his employment of this material, however, he has not failed to leave the impress of an originality which makes itself unmistakeably felt in many a startling phrase, and many an effective and highly descriptive orchestral combination. There can be no possible objection to a composer choosing for the basis of his work an *idée philosophique générale*, with other subsidiary themes and "notes," and deriving his inspiration therefrom, provided the hearer be permitted to receive impressions in his own way, and to consider his imagination free to work in the direction which seems to his particular mind to be indicated by the music. A leit-motive is worth little when it has to be sought for, and when marked with sufficient clearness, as in the present case, it may be well left to assert its effect without elaborate explanation. Many will be content in these two movements, while borne along by the impetuous rush of sound, to indulge in a series of mental pictures suggested by the title of the work, and by memories of the great poem upon which it is founded. For the needful contrast, M. Widor, in the middle movement, has had recourse to the second part of Goethe's drama, entitled the "Classical Sabbath," where Helena appears to Paris. This may fairly be characterised as the gem of the work—a delightfully sustained flow of melodic thought, evidencing familiarity with many of those inner secrets of harmony, orchestral colouring, and polyphonic writing, upon which the subtle charm to be found only in the music of some few of the foremost composers of latter days, may be said in a great measure to depend. Young Hegner, the boy pianist, chose for the display of his talents, Field's allegro in A flat for pianoforte and orchestra—a pleasantly melodious, but at times rather tedious, example of that composer; the better known Etude, in A flat, of Chopin, and Mendelssohn's Andante and Rondo Capriccioso. Though not quite at his best, he again showed powers of executing and phrasing, which, considering the conditions of the performance, were certainly remarkable. The concert opened with a piece of considerable interest, G. A. Macfarren's overture to "Romeo and Juliet," the existence of which can be traced as far back as January, 1837, as may be seen by reference to the MUSICAL WORLD, issued on the 6th of that month, and was followed by a well-written and effective scena, written by Mr. Ebenezer Prout, and sung by Miss Hilda Wilson. Worthy performances of Beethoven's Symphony in A, and the overture to "Der Freyschütz," completed an exceptionally liberal programme. Mr. Cowen conducted with his accustomed ability.

MISCELLANEOUS.

In aid of the Bishop of Bedford's "East London Church Fund," Farmer's "Christ and His Soldiers" was performed in the St. John-at-Hackney Grammar School, Clapton, on Tuesday evening, the 17th, by the choir boys of the school, assisted by the choir of St. Andrew Undershaft, E.C., and other friends, in all over 50 voices. The lady soloists were Miss Lavinia Walker (soprano) and Mrs. Crossley (contralto); Mrs. Wallis (pianoforte) and Mr. J. H. Wait (American organ) assisted, and Mr. W. M. Wait (organist, etc., St. Andrew Undershaft, E.C., and choirmaster at Grammar School) conducted. There was a large audience, and the Bishop of Bedford (Dr. W. Walsham How) and several clergy were present.

The Erith Choral Society gave an excellent rendering of Mendelssohn's "Elijah," on the 18th, in the Public Hall, the soloists being Miss Ada Beck, Miss Lottie West, Mr. Laurence Fryer, and Mr. Musgrove Tufnail; leader of the band, Mr. Halfpenny; pianoforte, Mr. Sidney Naylor; harmonium, Mr. F. Squires, F.C.O. Miss Ada Beck gave an artistic rendering of "Hear ye, Israel," Miss Lottie West sang with much expression "Woe unto them," and "O, rest in the Lord," Mr. Laurence Fryer was much applauded for "Then shall the righteous," and Mr. Tufnail for "Is not His word? &c." The choir and band did full justice to their conductor, Mr. Richard Lemaire, and there was a fairly large and very appreciative audience.

On Wednesday, the 18th April, the Hurstpierpoint Choral Society gave their last concert of the season, under the conductorship of Mr. F. J. Karn, Mus. Bac. Cantab. The work performed was Handel's "Acis and Galatea," the soloists being Mrs. Duncan Pearce (Galatea), Mr. Evan Cox, tenor in Chichester Cathedral (Acis), and Rev. J. H. Bebbington (Polyphemus). There was a small band of strings led by Stephano Khardys, and pianoforte ably played by Miss White to accompany the Serenata. All the soloists were successful. Galatea specially distinguished herself in "As when the dove." Mr. Evan Cox has an excellent tenor voice of light and pure quality, and his rendering of "Love sounds the alarm" was good. The Rev. J. H. Bebbington (Polyphemus) gave an excellent rendering of "O ruddier than the cherry." The "chorus" did their work capitally, especially the difficult "Wretched lovers." The second part of the programme consisted of songs, etc., and a special feature was the violin playing of Stephano Khardys, a pupil of Mr. F. J. Karn, who played De Beriot's "Scène de

Ballet" wonderfully well, considering he is only 14 years old. A song of his composition, called "Watch and wait" was delightfully sung by Mr. Evan Cox, and both composer and singer were recalled.

The Woodside Park Musical Society terminated their season with a performance of the late Sir. G. A. Macfarren's cantata, "The Lady of the Lake," on Thursday, the 19th, at the Woodside Hall, Woodside Park. The work received a careful rendering under the direction of Mr. Alfred J. Dye, and was much appreciated by a large audience. A professional orchestra, consisting of strings, wood, wind, and harp, ably led by Mr. E. Halfpenny, greatly added to the effect of the cantata. The soloists were Miss Eveleen Carlton, Miss Damian, Mr. Percy Palmer, Mr. T. R. Johnson, and Mr. A. L. Reynolds.

On the 23rd inst., M. Guillaume Frank appeared for the first time as a violinist and composer at Steinway Hall. M. Frank's chief effort was Beethoven's Sonata for violin and pianoforte in F major. His tone is rather harsh, which may be partly the fault of his violin, but he hardly possesses at present that breadth of style which is so imperatively demanded in the performance of Beethoven; he appeared to much greater advantage in several lighter pieces, principally of the French school. Of the songs and violin music from his pen introduced at the concert under notice, although it cannot be said that they possess any marked degree of originality, they are nevertheless pleasing and well written, and were favourably received. Vocal selections were contributed by Mdlles. Carlotta Badia and Margaret Serruys, and Mrs. M. A. Carlisle; Mr. E. J. Hambleton played on the 'cello, and Mr. Wilhelm Ganz accompanied.

Mr. Aguilar's pianoforte pupils gave a concert at the Portman Rooms, on Friday, April 20th. Mr. Aguilar himself played the Allegro and Fugue from 2nd Suite (Handel), and two pieces by Chopin; the rest of the interesting programme was rendered admirably by the ladies and gentlemen who have been trained by Mr. Aguilar: Mr. Algernon H. Lindo, in Chopin's A flat Ballade; Miss Maude Helyar, in Moszkowski's Polonaise; Mr. F. Peachey, Jun., in Liszt's Rhapsodie Hongroise in F; and Mrs. D'Iffanger, in Mr. Aguilar's Dream, and Scharwenka's Valse Impromptu being especially successful.

Madame Cornelia Dalnoky, from the Imperial Court Theatre of Vienna, gave a Grand Morning Concert on Thursday, April 19, at Mrs. Hungerford Mackay's residence, 7, Buckingham Gate, S.W. Madame Dalnoky possesses a fine voice of extensive compass and great power, but it is a voice that has been adapted by nature and art for the stage, rather than for the concert room. She was assisted by Mr. René Ortmans, a young violinist of great ability; by M. Abranoff, a *basso* of excellent quality, from the Imperial Court Theatre, St. Petersburg, and by Mdlle. Dufour, Madame Schlüter, Miss Rachel Phelps (harp), Mr. Egbert Roberts, Signor Rizzelli, and Mr. Fitzroy Sheridan. The second part of the concert consisted of the third act of Gounod's "Faust," Madame Dalnoky taking the Marguerite music. Mr. Wilhelm Ganz and Signor Carlo Ducci conducted.

MR. MAPLESON'S BANKRUPTCY.

A first meeting has been held under the failure of James Henry Mapleson, described as an operatic manager, late of the Royal Italian Opera House, Covent Garden, and Her Majesty's Theatre, Haymarket. The receiving order was made on January 27 last, on the petition of Mr. Donald M'Gregor, of the Royal Hotel, Edinburgh, and the debtor's statement showed liabilities expected to rank £40,100, with assets nil. Mr. Mapleson attributed his failure mainly to the non-completion of a scheme for the erection of the National Opera House on the Victoria Embankment, by which he stated that he lost about £30,000, and he explained the residue of the deficiency by depreciation in the value of his theatrical properties as estimated for realization, also by loss on his last London operatic season.

Mr. Gole, solicitor, appeared for the debtor; and Mr. Rubinstein, Mr. Roscoe, and Mr. W. A. Colyer for creditors.

Proofs amounting to £34,345 having been adjusted, the debtor was briefly examined, and stated that he had given cheques in payment of a portion of the amount due to the petitioning creditor, and some of them were dishonoured. He also dishonoured a bill of exchange. He was sued, and paid a portion of the amount of the bill. Speaking generally, he had been unfortunate since his undertaking of the National Opera House. Last season he had also the misfortune to lose the services of Madame Patti.

Mr. Gole submitted a scheme by which it was proposed that the sum of £500 should be provided for the benefit of the creditors, subject to the payment of costs and preferential debts, and that claims to the amount of £25,000 should be withdrawn, and the receiving order rescinded upon the approval of the scheme by the Court. He explained that the offer was only made with the assistance of friends, as the debtor had no means whatever of his own. He was naturally desirous of obtaining his release, as he had been before the public for a long time, and hoped that his future exertions might be attended with more success.

The Assistant Receiver remarked that as there appeared to be no assets, the offer, though small, was better than nothing, and it would be for the Court to say whether the scheme ought to be confirmed. There should be at least £400 out of the £500 available for creditors after payment of costs and preferential claims.

Mr. Rubinstein said the misfortunes which had befallen the debtor entitled him to the sympathy of his creditors. He moved the acceptance of the proposal.

Some discussion followed, and eventually resolutions were passed accepting the proposed scheme.

Music Publishers' Weekly List.

SONGS.

At Dusk (D to F)	Edwin H. Prout	Viaduct Pub. Co.
Ave Maria (E to E)	Clement Douglas	„ „
Bubbles (C to E flat)	Lady Borton	London Music Pub. Co.
En Passant (E flat to E flat, or F to F)	Charles C. Bethune	Reid Bros.
Guidance, (A to D, or C sharp to F sharp)	H. T. Tiltman	Patey and Willis.
I only tried your heart (D to E)	D. Edmondstoune	Viaduct Pub. Co.
King of Denmark's Ride, The (C to G flat)	Mary Carmichael	Pitt & Hatzfeld.
I would not know (D to F or F to A)	Charles C. Bethune	Reid.
Love's Rebuke (E to G)	Henry Klein	Klein.
Memory (D to F)	Charles C. Bethune	Reid.
Midsummer Eve (D to F, and two lower keys)	Michael Watson	Viaduct Pub. Co.
'Neath Rosy Bower (E to G)	Louis Honig	Klein.
O Love whose life (F to G)	C. Bethune	Reid.
O Love, come back (D to E, or E to G)	H. Parker	Viaduct Pub. Co.
Only in Dreams (D to E)	Clement Douglas	„
Silver Stream, The (E to A)	John Denham	„
Singing in the Hawthorn (G to F)	Charles Bethune	Reid.
Sing it again (A to D or C to F)	Odoardo Barri	Viaduct Pub. Co.
Toilers, The (E flat to G, and two lower keys)	M. Piccolomini	Klein.
Union Jack (C to F)	A. W. Constantine	Dunkley.

PART SONGS.

Evening Service (in B flat)	A. King	London Music Pub. Co.
Music when soft voices die	A. King	Novello.
The Music Class or Sight Singer	Sinclair Dunn	London Music Pub. Co.

PIANOFORTE.

Dance of the Goblins	E. Boggetti	Viaduct Pub. Co.
Day Dream, A	A. Argo	„ „
En Barquette	L. Berardi	„ „
Enchantment	C. Malemberg	„ „
Ma Fiancée (valse)	T. Bonheur	„ „
Golden Ray	A. Argo	„ „
Noon (march)	E. H. Prout	„ „
Victory (march)	A. Argo	„ „

Next Week's Music.

THIS DAY (SATURDAY).		
Madame Frickenhaus's Chamber Music	Princes' Hall.	3
Popular Concert	Albert Hall.	3
MONDAY, 30.		
Royal Artillery Concert	Princes' Hall	3
Mr. Werner's Orchestral Concert	St. James's Hall.	8.30
Ballad Concert	Albert Hall.	8
WEDNESDAY, MAY 2.		
"Wagner and the People," Lecture	Trinity College, Mandeville Place	7.30
THURSDAY, 3.		
Philharmonic Concert	St. James's Hall.	8.30
Mr. Kirwan's Recital	Steinway Hall.	8.15
FRIDAY, 4.		
Mr. Ernest Kniver's Chamber Music Concert	Princes' Hall.	8.0

FOREIGN.

BERLIN, April 20th.—On the 11th we had the first performance, at the Royal Opera, of Rehbaum's "Turandot." It is a comic opera, founded upon Gozzi's story. While Schiller, in his drama, improved upon the story by raising the tone of the characters, Rehbaum, who is his own librettist, deprives the characters of his play of all serious interest, working up the comic possibilities, and turns out a libretto of a somewhat trifling nature. Rehbaum is known to be a musician, but has not done himself justice in this work. Nevertheless the opera, as it stands, found admirers, and won a fair success, the composer and the interpreters being recalled after each act. Fräulein Leisinger sang the title part, Herr Ernst, Kalaf, and Herr Krolop threw himself into the rather vulgarised character of Barak, to the delight of the "gods." Herren Schmidt, Oberhauser, and Fräulein Globig took minor parts.—Herr Franz Rummel has returned here after a successful concert tour in Belgium, and a trumphal performance in Cassell. Herr Lessmann has adapted to a popular tune, a hymn to the Emperor (words by Roth), which has been greatly appreciated by the public when sung by Frau Joachim at several concerts. The following is a list of the operatic composers and their works, who have been accorded a hearing in Berlin during 1887. In all 259 performances have been given: Wagner, 42 (Lohengrin 14. Walküre 9, Siegfried 8, Tannhäuser 6, Holländer 2, Tristan 2, Meistersinger 1); Nessler, 29 (Trompeter); Lortzing, 22 (Wildschütz 8, Undine 7, Zar und Zimmermann 6, Waffenschmied 1); Meyerbeer, 19 (Prophet 8, Afrikanerin 6, Huguenotten 3, Robert 2); Verdi, 18 (Aida 6, Rigoletto, Troubadour, Traviata, each 4); Bizet, 18 (Carmen); Mozart, 15 (Don Juan 12, Figaro 3); Flotow 13, (Martha 8, Stradella 5); Weber, 11 (Freischütz); Rüfer, 9 (Merlin); Auber, 9 (Fra Diavolo 6, Maurer 2, Masaniello 1); Donizetti, 9 (Regimentstochter); Gounod, 7 (Faust); Gluck, 6 (Betrogene Kadi 5, Armide 1); Nicolai, 6 (Merry Wives); Offenbach, 6 (Verlobung bei der Laterne); Joncières, 6 (Johann von Lothringen); Hofmann, 5 (Donna Diana); Beethoven, 4 (Fidelio): Rossini, 3 (Barbiere); Boieldieu, 2 (Weisse Dame). The *Allgemeine Musik-Zeitung* remarks that this list, as representative of the work done on the principal theatre of Germany, is one to be ashamed of. 'It points out that Rüfer's "Merlin" is the only novelty of the year, that a contemptible work like the "Trompeter von Säkkingen" was oftener played than any other opera of the repertoire, and that the names of only three living German composers appear in the list. This is enough to discourage native genius.

PROVINCIAL.

BATH.—On Monday evening a chamber concert (by permission of Sir George Grove) was given at the Assembly Rooms by Miss Zoe Pyne. The programme commenced with Schumann's Sonàta in A minor for pianoforte and violin, beautifully played by Miss Marian Osborn and Miss Pyne. Mr. Herbert Thorndike was recalled after his song, "Thou art passing hence, my brother" (Sullivan), which he gave with sympathetic feeling. Mr. William Squire, from the Royal College of Music, who appeared before the Bath public for the second time, chose for his solo on the violoncello a "Polonaise" by Popper, and by his clever interpretation obtained a recall, and Mdle. Agnes Janson gained a similar compliment for her song, "Caro mio bene," Giordani. Miss Marian Osborn, also a pupil of the Royal College of Music, played Liszt's arrangement of Bach's Fantasia and Fugue in G minor (the "Giant"), which, abounding in difficulties, afforded good scope for her brilliant execution, at the same time giving opportunity for delicacy of touch and expression. Her excellent rendering of the Fugue won her hearty applause. Mr. Herbert Thorndike's songs, *a*, "Once at the Angelus," Somervell, and *b*, "If thou art sleeping," Gounod, were greatly appreciated, and the latter re-demanded and given. Miss Pyne's violin solo "Rondo Capriccioso," Saint-Saëns, was well adapted to show her skilful manipulation of the instrument, and earned a well deserved encore. Her intonation is pure, and she plays with good expression and brilliant execution, and phrases well. Mdlle. Janson delighted the audience with two charming little songs by Massenet, "Le Crépuscule" and "Swedish Song," and in response to an enthusiastic encore gave the "Habanera" from "Carmen." Mr. Thorndike sang Addison's "Do I love thee?" in his usuul good style. A most enjoyable concert closed with Mendelssohn's Trio in C minor, capitally rendered by Miss Osborn, Miss Pyne, and Mr. Squire. Miss Zoe Pyne's earliest instruction on the violin was given by Mr. Allan Campbell; she was afterwards for a short time at the Paris Conservatoire, and then went to study under Mr. Henry Holmes at the Royal College of Music, where she was an "Exhibitioner." Miss Pyne is a sister of Mr. Kendrick Pyne of Manchester, and daughter of the esteemed organist of the Bath Abbey.

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[*Special Notices continued on page* 344.]

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Sonata (C Minor) Op. 45, for Pianoforte and Violin...	Grieg.
Songs ... a. "I chant my lay"	
b. "Songs my Mother taught me."	Dvoràk.
Moonlight Sonata	Beethoven.
Polonaise No. 2, Op. 21, for Violin	Wieniawski.
a. Etude No. 12, Op. 10 ...	
b. Etude No. 11, Op. 25...	Chopin.
c. Rhapsodie Hongroise, No. 3	Liszt.
"Come, Margarita, come" ("Martyr of Antioch")...	Sullivan.
a. Lied ohne Worte	Mendelssohn.
b. Liebestroum	Liszt.
c. Valse Caprice	Rubinstein.
Polonaise Op. 54...	Chopin.

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MR. AGUILAR'S performance of a THIRD SELECTION from his PIANOFORTE WORKS, at ST. JAMES'S HALL, MONDAY, May 14, at 3.30.—Programme: Overture in C; Tragedy; "Off the Coast"; Sonata in A minor, Allegro, Andante, Vivace; Cheristana; "Soon Told"; Sonata in E, Allegro, Andante Sostenuto, Allegro Scherzando; Summer Sounds; "I Arise from Dreams of Thee" (Transcription of E. Aguilar's setting); Etude Valsante; Souvenir Champêtre; Mazurke du Nord. Stalls, 5s.; balcony, 3s.; admission, 1s.—Stanley Lucas, Weber, and Co., 84, New Bond-street; Chappell and Co., 50 New Bond-street, and 15, Poultry; Hays, 26, Old Bond-street; Keith, Prowse, and Co., 48, Cheapside; at Austin's Ticket Office, St. James's Hall; and of Mr. Aguilar, 7, Weymouth-street, Portland-Place, W.

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Steinway Hall, Lower Seymour-street. Tuesday afternoon, May 8th, at 3. Vocalists: Miss Clara Cornwall, Mr. John Cornwall, Miss Meyer, and Mr. William Shakespeare. Violin: Mdlle. Ernst. Piano: Frl. Biesner. Violoncello: Mr. Schuberth.
Tickets, 7s. 6d., 5s., and 1s. 6d., at the Hall, and of Miss Meyer, 13, Upper Montagu-street, W.

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Facts and Comments.

Mr. Mackenzie will deliver his inaugural address at the Royal Academy this, Saturday, afternoon. We may state that Mr. Mackenzie himself will act as conductor of the Academy Concerts, and that he means to pay special attention to the training of chorus and orchestra. Mr. Burnett's appointment was, and was understood to be from the first, only temporary.

Mr. Santley has recovered from his recent indisposition, and anyone seeing him stride along Regent Street a few days ago, would have found it difficult to believe that he was not in the most perfect of healths. But Mr. Santley is one of those men who look always well, and who therefore get no pity when they feel very different from what they look. He has in reality been seriously ill, and is looking forward to a Mediterranean voyage to recoup his strength. The pity of it is that he will not be able to sing in "The Golden Legend" before the Queen on Tuesday, or indeed anywhere else between this and June.

Mr. Lloyd sailed for America in the Etruria on Saturday, personally conducted by his faithful friend and Achates, Mr. Vert. Amateurs will think this another serious loss for the season, although rising tenors will probably take a different view, and perhaps watch the progress of the Etruria across the Atlantic with mixed feelings. But a ship carrying our premier tenor is as safe as that which whilom carried the fortunes of Cæsar. If she were to go to the bottom, a dolphin would ascend from the deep, and on its back Mr. Lloyd, like a second Arion, would continue his voyage to the new world. Let us hope that the broad back of the musical fish would also provide accommodation for the excellent Mr. Vert.

Miss Gomes, by the way, was to have sailed the same day for Calcutta, but she was heard to warble that evening at the Musical Artists' Concert, and, for all we know, may still be amongst us.

The Examiners for the University of London Musical Degrees for 1888-89, are William Pole, Esq., Mus. Doc., F.R.S., and John Stainer, Esq., Mus. Doc., M.A.

The third performance of Mr. Herkomer's play "The Sorceress," was, on Thursday last week, chiefly set aside for "the profession." Amongst theatrical lights we saw Miss Ellen Terry, Mr. Thorne, Mr. Wyndham, Miss Mary Moore, Messrs. Toole, Edward Terry, etc. There were also a few musicians, Mr. A. C. Mackenzie, Mr. Barnby, and some others.

The memory of Walter Bache is, we are glad to learn, to be honoured by the establishment of a scholarship under his name, supplementary to the Liszt scholarship, in behalf of which Mr. Bache worked so earnestly. A fund therefore is being raised for the purpose; and a committee has been formed, with Mr. A. Littleton as hon. treasurer, and Mr. C. A. Barry as hon. secretary, who will receive subscriptions.

Mr. Walter Bache had much valuable music in his library such as the score and orchestral parts of the Dante symphony, and others of Liszt's works. It is likely that a certain number of volumes and MSS., after being duly catalogued, will be placed in the hands of Messrs. Lucas & Weber, for purposes of reference, or possibly, we hope, for use when occasion offers.

The Sheldonian Theatre at Oxford was crowded with a fashionable audience, on the occasion of a concert last week, at which all the performers were ladies. The only gentleman on the platform was the conductor (the Rev. E. H. Moberly), and the "ladies' string orchestra" included thirty-six violins, ten violas, eighteen violoncellos, and two double basses. The concert was in aid of the "Sarah Acland Surgical and Medical Home," Oxford, and was a brilliant success.

A Russian National Opera Company from Moscow is to appear next month in Berlin, after which it will make a tour through Germany and France, and the United States, taking London next spring on the homeward journey. This company consists of twenty soloists from the Court Theatres of Moscow and St. Petersburg, and a chorus of fifty voices.

The Royal Musical Institute of Florence has nominated Sir Arthur Sullivan one of its corresponding members, together with Tschaikowsky, Grieg, and Gade. Amongst the "honorary academicians" of the same institution is Miss Fanny Cox, of London, a lady with whose identity and claims to such an honour we are ashamed to confess ourselves unacquainted.

By command of Her Majesty the Queen, the Royal Albert Hall Choral Society will give a special performance of Sullivan's "The Golden Legend" (under the direction of the composer), at the Royal Albert Hall, on Tuesday afternoon, 8th May, at four o'clock. Her Majesty has graciously signified her intention of being present at the performance.

The distinguished Norwegian composer, Edward Grieg, though fully appreciated in his own country, has led a somewhat wandering life. We believe, however, that this is his first visit to England. Turning back to the MUSICAL WORLD of March 12, 1887, and the following numbers, we find, in Mr. Sundt's article upon Grieg, some facts which are of fresh interest now that the stranger is amongst us, and has directed some of his own music at the Philharmonic Society's concert.

Edward Grieg was born in 1843, at Bergen, Norway, and must by no means be called anything but Norwegian, let the temptation be what it may to apply the term Swedish to all Scandinavian products, including the musicians of Denmark and Norway. The same mistake is often made about Kjerulf's origin.

The budding genius was not forced on unduly, he took his first lessons from his mother, and composed his opus 1 at the age of 9, after his school hours. Ole Bull heard young Grieg play the piano some six years afterwards, and persuaded the parents to send the promising youth to Leipsic. Here Grieg arrived in 1858, and from that time he devoted himself assiduously to his work, gaining encouragement, by the way from that good genius of young composers, Liszt, from Kjerulf also, and gradually winning the regard of other musicians, and even conquering the hesitating public of his native Bergen.

The national instinct is strong in Grieg. His aim was to create a type of Norwegian music on the numerous motives to be found in the national songs and dances. During his travels and studies—four years in Leipsic, a winter in Italy, a long stay at Copenhagen, where he met his wife; a visit to Liszt at Rome, travels in Holland, France, and elsewhere—this idea did not leave him, but is well carried out through his work, revealing itself in every turn of his Concerto in A minor, his beautiful 'cello and violin sonatas with piano, no less than in his songs. This was accomplished under very serious disadvantages, for at that period Norway had not long awakened to a sense of independent art-life; the poets had begun by raising their voices in a chorus of defiant praise of Norwegian individuality, and Ole Bull and Kjerulf were the first musicians to take up the cue, the former boisterously, and not heeding the ridicule he sometimes brought on the cause; the latter with quiet hand and a mind not quite unfettered by his classical leanings. Grieg's powerful and original genius was able to complete the work, and therefore we have in the forms and developments of this composer's music something fresh and fragrant which, *pace* M. Gounod, is neither French nor German, Italian nor English, but distinctly Norwegian.

The residence of the composer in Norway has been attended with some amusing incidents. Thus we are told how his hut at the Hardangerfjord was taken up by the roots, as it were, by friendly hands and deposited in a securer nook at the edge of a forest, thus anticipating the wonderful transport of a large American hotel which we have lately heard about. Nowhere was "the blood of his heart" spent as in the music created in this little cottage overlooking a lovely bay and sheltered by a lofty hill. At Christiania Grieg conducted the Philharmonic Society for many years; but Bergen, his native town, claims his first and chief regard. Here he has been building himself a picturesque villa on the Nordaas Lake.

When Grieg appears in Christiania he is received with almost Royal honours by the public, while his fellow-musicians, and the King, and the Parliament, have severally recognised his merits by conferring upon him the Fellowship of the Royal Swedish Academy of Music, an annual honorary salary, and the knighthood of the Order of St. Olaf.

Scandinavia and Scandinavian music, this time represented by Denmark, will be well to the front also this summer, when the Anglo-Danish Exhibition comes on. A Danish band of thirty musicians, under Mr. Lumbje, of Copenhagen, will discourse the sweet music of their country on the opening day and afterwards.

The Stock Exchange Orchestral Society and Male Voice Choir will give their last subscription concert at St. James's Hall, on Wednesday, May 9th, when the band will perform Mendelssohn's Scotch Symphony, the ballet music to Pouchielli's "La Gioconda," etc. Miss Cloeté Brown will be the vocalist, and Mr. Sternberg the violinist.

No better programme has at any time for some while back been presented at the St. George's Hall than the entertainment which Mr. and Mrs. German Reed are now providing. The first piece under the title of "Wanted an Heir," contains some good lyrics by Mr. Malcolm Watson, and is set to very pleasing music by the ever busy Mr. Alfred J. Caldicott. The plot is sufficiently well-woven of slight material to sustain the interest, and Mr. Alfred German Reed's acting of the old farmer is excellent. The management have not yet found a suitable substitute for the late Mr. North Home, but Miss Fanny Holland shows to better advantage in this piece than in her previous essay.

Mr. Corney Grain excels himself in his new holiday sketch, "Mossoo in London." Three of his recent efforts have lacked the old fire, and we welcome his return to the sparkling vitality of his earlier methods. Mr. Corney Grain is content to observe the oddities and mannerisms of society, and put them down without malice. Can it be that the success of Mr. Grossmith's "The Mikado in Hamburg" induced Mr. Corney Grain to go to "foreign parts" for inspiration? Whatever the cause, the result is most happy, and Mr. and Mrs. German Reed are to be congratulated on the excellence of their present programme.

It is rumoured that a certain percentage of intending pilgrims to the fane of high musical art in the St. Jam

Hall, overflow into that part devoted to the band of minstrels which "never performs out of London." The Moore and Burgess Easter programme is excellent indeed, but there is a growing tendency to shelve the truly nigger melodies which have a beauty entirely their own. There is, moreover, a music-hall interlude supplied by the "Lupinos," which is a very poor substitute for the delightful "nigger fun," which appeared in the programme previous to Christmas. The musical portion of the programme is attractive, for it can be listened to with pleasure without effort, and there are some new and some delightfully old jokes.

The sale which began on April 16th, of tickets in sets (for all three days) for the Handel Festival, has been very satisfactory, and a most successful event is consequently assured. The sets of tickets carrying a choice of best seats have precedence, but now the single seats are being allotted. There are applications from all parts of Europe. A large influx of American visitors is also certain. The complex and detailed arrangements for the great musical celebration are already well advanced.

The *Century* for May contains an article on Bird music, by Mr. S. P. Cheney, in which the following extraordinary tribute is paid to the vocal gifts of the owl.

"White of Selborne says that one of his musical friends decided that 'all owls hoot in B flat;' another, that 'they vary some, almost a half-note below A'; another still, that 'the owls about the village hoot in three different keys—in G flat, in F sharp, in B flat, and in A flat.' This Yankee owl, true to the instincts of the soil, hooted in a key of his own, E flat. Though all owls undoubtedly indulge in vocal expression, the little screech-owl is probably their best musical representative. Indeed, in point of individuality of style, this artist stands alone, and must be ranked as a singer. To be sure, he has nothing of the spontaneous joy of the robin, of the frolic flow of the bobolink, nothing of the clear, clean vigour of the oriole; but he surpasses them all in tender, dulcet sentiment. Never attempting a boisterous strain, his utterances are pensive and subdued, often like a faint cry of despair. Chary of his powers, the screech-owl cuts his programme tormentingly short: and it is only after many trials that one is able to collect the disjointed strains that make his medley entire. Just at dark, some pleasant evening, you will hear his low, faint tremors. The owl ascends the scale generally not more than one or two degrees; the charm lies in his manner of descent, sometimes by a third, again by a fourth, and still again by a sixth. So rapidly and neatly is it done; that an expert violinist could not easily reproduce it. Perhaps the descent of the whinny of a horse comes the nearest to it of any succession of natural sounds."

The third annual *soirée* in aid of the Lyric Club Artists' Benefit Fund took place in the Galleries of the Royal Institute, Piccadilly, on Thursday evening last, the 26th April. The programme was unusually strong, and the guests numbered about 700. Amongst those who assisted, or were present, were: Madame Nordica, Miss Hope Glenn, Mrs. Stanley Stubbs, Mr. M. Mercer-Adam, Mr. Blakeley, Herr A. Brousil, Mr. H. Bracey, Mr. Wilfred Bendall, Mr. A. J. Caldicot, Mrs. M. A. Carlisle, Miss Sybil Carlisle, Miss Carmichael, Mr. C. Hayden Coffin, Miss Mary Curran, Miss Laura Dennis, Signor Luigi Denza, Mr. Cotsford Dick, Signor Carlo Ducci, Miss Ehrenberg, Miss Clara Gessler, Miss Marianne Gessler, Miss Carlotta Elliot, Madame Isabel Fassett, M. Frank, Mr. W. Ganz, Mr. Giddens, Miss Alice Gomes, Mr. Corney Grain, Mr. Richard Green, Mr. George Grossmith, Herr Haackman, Miss Marguerite Hall, Mr. Orlando Harley, Mr. Arthur Hervey, Miss Agnes Janson, Mr. Hirwen Jones, Mr. Lawrence Kellie, Mr. Henry Lebreton, Miss de Lido, Mr. Ernest Lake, Miss Annie Marriott, Miss Edith Marriott, Mr. Alec. Marsh, Mr. William Nicholl, Miss Louise Phillips, Mrs. Hughes Poltzer, Mr. George Power, Signor Randegger, Mr. Herbert Sims Reeves, Mr. Jack Robertson, Mr. Carl Rosa, Madame Sanderini, Miss Lucillie Saunders, Mr. William Shakespeare, Miss Sherrington, Miss José Sherrington, Mr. Joseph Tapley, Miss Marie Tempest, Miss Hope Temple, Captain Thatcher, Mr. A. Goring Thomas, Mr. Herbert Thorndike, Miss Geraldine Ulmar, Miss Henden Warde, Mr. Milton Wellings, Mr. Johannes Wolff, Hon. Alec. Yorke, and Mr. Luther Munday.

The Milan "Trovatore" states that Boito, the composer, has been created Knight of the Order of Civic Merit, of Savoy, a high honour, and unlike most orders, not a barren honour, being coupled with a pension of 1,200 francs a-year.

Madame Melba, the Australian prima-donna, who will be one of the bright particular stars of Mr. Rosa's season, has recently been singing Ophelia in M. Ambroise Thomas's "Hamlet," at Brussels. The critics regret that she sang the part in Italian, and one of them thinks that not being able to sing in French, she might as well have sung in English. "However," he adds gallantly, "anything that falls from the lips of Madame Melba is acceptable."

Bach's Passion Music according to St. Matthew will be performed on Wednesday, May 16, in the concert-room of the Conservatoire, by the Amateur Choral Society, "Concordia," under its conductor, M. Widor. This will be the second performance of the masterpiece ever given in Paris, the first having taken place under M. Lamoureux's direction fourteen years ago.

Franz Götze, the German tenor, whose death is announced, began his career as a violinist, and in 1831 led the orchestra at the Weimar Court Theatre. Later on, his grand voice attracted notice, and Götze left his place in the orchestra to "star" as a shining light on the boards. In 1853, at the age of forty, after a series of successes, he was allowed to withdraw into the comparative retirement of a professorship of singing at the Leipsic Conservatoire, where he formed many excellent pupils. The late artist is favourably mentioned in the Wagner and Liszt correspondence, having in an emergency taken the part of "Lohengrin" at Weimar, long after he had retired from the stage.

There is good news for harpists in the announcement of six Aptommas matinées, on succesive Wednesdays, beginning on May 23, at the Steinway Hall. Besides harp and pianoforte solos, the instruments will be heard in combination with the violin, cello', organ, harmonium, and voice.

The Bayreuth Theatre will be provided with electric light inside and out, and the road from the town also, so that the walk home after a performance need frighten none of the pilgrims, be the night ever so moonless.

"Otello" was produced at New York on April 16, exciting general interest and much discussion. The performance, from all accounts, was far from perfect, and critics concur in giving little credit to Signor Marconi, the impersonator of the Moor, and faint praise to Signora Tetrazzini, the Desdemona. Signor Galassi, however, is said to have made an excellent Iago. Be the performance good, bad, or indifferent, it succeeds in leaving England and France in a still more unenviable position than they were when only Italy, Germany, Hungary, Austria, and Russia, were before them in enterprise. "Freund's Music and Drama," is justified in claiming for New York the honour of being one of the leading musical cities of the world.

"Like most philharmonic programmes, it was much too long, and the absurdity has been committed of winding up with a novelty, which we must, on principle, decline to notice. —[London MUSICAL WORLD.] We do not wholly comprehend this. Is it because the composer and the work both suffer by being placed where the tired orchestra and, it may be, vexed conductor, cannot do justice to either?" says the Boston *Traveller.* Most certainly.

The artists who take part in "Parsifal" this summer are the following: As Kundry—Mesdames Materna, Malten, and Sucher; as Parsifal—Herren Gudehus, Winkelmann and perhaps Van Dyck; as Amfortas—Herren Reichmann and Scheidemantel; as Gurnemanz—Herren Wiegand and Gillmeister; as Klingsor—Herren Planck and Scheidemantel.

In "Die Meistersinger" will be cast: As Hans Sachs—Herren Reichmann, Gura, Planck, and perhaps Scheidemantel; as Pogner—Herren Wiegand and Gillmeister; as Eva—Mesdames Malten, Sucher, and Bettaque; as Walther Stolzing—Herren Gudehus, Winkelmann, and Van Dyck; as Magdalene—Frau Staudigl; as Beckmesser—Herren Friedrichs and Kürner; as David—Herren Schrödter and Hofmüller; as Kothner—Herren Planck and Hettstedt.

TWO NEW WORKS BY CHARLES GOUNOD.

The firm of G. Hartmann and Co., of Paris, will publish immediately two new sacred works by Charles Gounod, which are to be performed for the first time at Rheims, on the occasion of the solemnities for the beatification of Jean Baptiste de la Salle, who owes this posthumous honour to his having been the founder of the "Ecoles de la Doctrine Chrétienne." One of these works is the "Quatrième messe solennelle," the other is a "Te Deum." M. Gounod is one of the chosen few who cannot speak too often nor too long, and any addition he is pleased to make to the long catalogue of his compositions will always be welcomed, and more than anywhere else in his own country and in England.

The "Quatrième messe solennelle" and the "Te Deum" are solely and emphatically sacred works, and very seldom, if ever, the eminent composer was more inspired than he has been this time in the musical rendering of the sacred text. Once more we see the truth of the old saying that "the simplest means are the best." The Mass is written for four voices with organ accompaniment, in the strict ecclesiastical style, and on a curious theme of seven notes from the intonation of the Catholic liturgy. The "Te Deum" is also written for four voices, alternating with solos or a small number of choristers, but the organ accompaniment is, on two occasions, in the *Sanctus* and *fiat misericordia tua*, relieved by the addition of six harps.

From the days of Palestrina to those of Brahms, religious music has certainly undergone a series of radical changes, without losing anything of its severity and grandeur, yet for church services nothing is fitter than compositions *alla Palestrina.* So far no instrument has been invented that can approach the human voice in power of expression, and the harmony that we instinctively understand to be the noblest, is the one produced by the combination of the four different registers of the human voice, and the stern and severe tone of the accompanying organ serving to give relief to the innate pathos of the *timbre* of the other instrument. We must not forget that, going to church, we have to look upon music as a subordinate part of the ceremony, and that it must help us towards raising our thoughts up from what is of the earth earthly, and not to call our minds away from the service to what might be listened to with undivided attention at St. James's Hall or the Albert Hall; and this is the very point which Gounod has aimed at, and with perfect success, in the music he has written for Rheims. It is no imitation of the old masters, no sham Christian art, no mere show of scholastic devices, but an expression of true devotion, of deep faith, of real catholicity of feeling, which feeling, because it is sincere, finds as powerful a manifestation in the strictest style of church music, as other feelings have full justice done to them when the same author renders them, with an equal spirit of truth and of fitness of things, either in the dramatic style for the stage, or in a lighter style for the drawing-room.

We do not intend to say by this that the Mass or the "Te Deum," would not be acceptable in concert rooms; far from it; both compositions could not fail to produce a noble impression, especially on English audiences, and especially if sung by the choir of societies whose familiarity with the rendering of the choral numbers of oratorios would make them the fittest to approach the essentially religious character of these choral works: but we mean that a performance during divine service must perforce strike the congregation with the sense of religious awe.

THE FORTHCOMING OPERA SEASON.

The preparations for Mr. Harris's forthcoming season of Italian opera are now fairly complete, and the shadow of the coming event may be forecast in outline. The subscription will consist of thirty-two performances, extending over eight weeks, and commencing on Monday, May 14. In case the success is such as is anticipated that time may be extended, and extra performances will also be given during the season. One thing is greatly in Mr. Harris's favour; he will have no competition. Last year we had three Italian operas, all of which were, pecuniarily speaking, heavy failures. It is just possible that the interest of London amateurs being concentrated on one enterprise may keep that enterprise afloat, and such an issue would be a perfect triumph for the manager, considering the moribund state in which Italian opera has existed among us for many years past. Mr. Harris has taken a step in the right direction by forsaking his own theatre for Covent Garden. Musical amateurs are a gregarious species, and certain amusements become in their minds connected with certain places. Covent Garden is the acknowledged headquarters of Italian opera, and it might probably have taken a number of years before the current of opera-goers would have been diverted to the other side of Bow-street. This necessity having been obviated it will only require another turn in the tide of fashion to fill Covent Garden once more with the *élite* of society which is said to have haunted it in the palmy days of Italian opera. It will cause disappointment to lovers of music when we inform them that not a single new opera will be produced in the course of the season, and that more especially Verdi's "Otello," after having been given successfully in Italy, Germany, Russia, and even America, will continue mute and inglorious in the country to which, in a poetic sense, it owes its birth. Mr. Harris probably was not a free agent in this matter, and had to consult the taste of his patrons, who have confined his choice to such familiar work as Gounod's "Faust" and "Romeo and Juliet," Wagner's "Lohengrin," Bizet's "Carmen," Verdi's "La Traviata" and "Il Trovatore," Mozart's "Don Giovanni," and others. It may, however, be expected that many, if not all, of these works will be mounted and stage-managed in such a manner as almost to gain the charm of novelty. Mr. Harris has secured a collection of all the talents, and so numerous are the engagements which have been made that the chief difficulty will be that of employing all the artists whose names appear in the prospectus. A rival manager would, indeed, find it difficult to cast any of the favourite operas in a representative manner. The list of sopranos includes Mesdames Albani, Valleria, Arnoldson, Hauk, and Nordica; Madame Trebelli and, perhaps, Madame Scalchi will be the principal contralti; and the list of tenors, baritones, and basses includes such names as the brothers De Reszke, Ravelli, Lassalle, Del Puente, Cotogni, and Novara. There will also be several new comers of good repute, such as Madame Melba, the Australian soprano who recently made a sensation at Brussels, and will appear as Lucia on the opening night; Miss M'Intyre, who will play Michaela to Madame Nordica's Carmen; and Madame Columbia, who will make her *début* later in the season. The ballet will be under the direction of Madame Katti Lanner, and the duties of conductor will be shared by Signori Mancinelli and Randegger, both eminently fitted for that task. It is proposed to increase the number and improve the quality of the chorus, and the orchestra will include such excellent artists as Messrs. Carrodus (leader), Betjemann, Lawrence, Howell, White, Radcliffe, Horton, Gomez, Anderson, Stennebruggen, and others.—*The Times.*

THE DEATH OF MADAME CROSMOND.

The tragic death of poor Helene Crosmond has naturally sent a thrill through the operatic world. The deceased lady, although not an artist of the first order, was much respected in the profession, and the violent step which she took at last came as a terrible surprise even to her most intimate friends. Instead of indulging in general reflections on the uncertainty of human life and the dangers of a professional career, we think it more respectful to the memory of the artist to state the bare facts of the case as they appeared at the inquest held before Mr. John Troutbeck, deputy-coroner for Westminster, at St. George's Hospital, on Monday last. A brother of the deceased said that she was the widow of Edmund Crosmond-Turner, a silk merchant, and was thirty-five years old. Witness saw her six or seven weeks before her death. She had had years of trouble—much more than ordinarily was the lot of a human being. Trouble had followed her since the death of her husband. She was cheerful, however, when witness last called on her, but complained of sleepless nights. She had taken opiates lately, and, unfortunately, this had become a confirmed habit. Mr. Thomas Young, a solicitor, of Essex-street, Strand, said he was consulted by deceased. On Thursday last she called at his office at about half-past four, and had a long conversation with him in connection with business negotiations between her and Mr. Augustus Harris. He saw that gentleman for her, and brought back the news of the breaking of a probable contract which would have brought her in £40 a week. This distressed her very much, and she said it would mean utter ruin to her, as it had been published that she was likely to appear as a *prima donna*. On Friday he received a postcard from her, saying that he was "not to act in the matter of H.," but at that time she had destroyed herself. The deceased made no reference to putting an end to her life; but he was not surprised when he read the news, for he knew that she was of a very sensitive temperament. She had had a contract with Mr. Harris, who had advanced £20, but she had torn up the contract paper. Mary Godbold, of 25, Upper Bedford place, said the deceased lived in her house, and had given notice to leave on the Wednesday, but requested permission to stay till Thursday. All her things were packed up. John William Cole, a cabman, driving a four-wheeled cab, said that about 7.30 on Thursday last the deceased came to him on the stand in Northumberland-avenue, and asked him to drive her to Knightsbridge. When he got into Piccadilly he heard a report of firearms, and the window of the cab was broken. He looked round, and saw the deceased lying on the floor of the cab. When she engaged him her manner was apparently very cool and collected, and when he asked her at what part of Knightsbridge she would like to be set down, she said, "I will tell you that when we get there." After the shot a police-constable got into the cab, and told him to drive as fast as possible to the hospital. Thomas Walker said he was walking down Piccadilly when he heard a report of firearms, the crashing of glass, and a loud scream. He called out to the cabman that something was wrong in the cab, and he saw a lady in it in a crouching position. He at once fetched a constable. Police-constable M'Leod, 114 C, fetched by the last witness, said he found the deceased in the cab in a doubled-up position, unconscious, with her head between her knees. The pistol produced was in the bottom of the cab, underneath the seat. The deceased was insensible. The pistol was loaded in four chambers, and a fifth had been recently discharged. Henry Wood, an assistant to a firm of gunmakers, identified the pistol as one he sold on Wednesday evening last to a lady, who also purchased twelve cartridges. She said she was buying it for her mother. Witness at her request showed her how to load it. The pistol was loaded when she took it away. Mr. Lawson, house surgeon at St. George's Hospital, who saw the deceased when she was brought to the hospital, said she had a punctured wound on either temple, and the tissue was very much bruised on the right side, from which the shot must have been fired. She lived till twenty-five minutes past three on Friday morning, and the cause of death was laceration of the brain. The coroner having remarked upon the troubles which the deceased had experienced, the jury returned a verdict that "The deceased committed suicide while in a state of unsound mind."

A letter written by Madame Crosmond two days before her death, and communicated by a correspondent to the *Daily News*, throws much light on the immediate cause of the tragic event. She says:—"I have been at death's door. Sleepless nights through intense neuralgia in my head obliged me to take an overdose of a mixture which was prescribed me by my doctor to relieve pain. After some considerable hours, I was brought to life by the vigilant care of two medical men. I feel still queer, especially about the eyes. I am thinking of going away for a little while."

Reviews.

The second issue of Mr. Klein's "Musical Notes," although a little less ornamental than its predecessor, contains as many interesting facts, pleasantly and chattily narrated by the author, whose criticism, even if adverse, is always couched in temperate language. Whether one agrees with or differs from that criticism depends, of course, upon individual opinion, for critics, like doctors, are apt to differ. But everyone interested in the progress of music, and especially of English music, will find Mr. Klein's work a most useful compendium and handbook, the more so as a complete alphabetical index makes reference an easy matter. The various musical events are grouped under the months in which they took place, and this work furnishes a curious illustration of the unequal way in which musical doings are distributed over the various parts of the year; thus June occupies twenty-two pages, dreary November twelve, and August rather less than one and a-half. There is some balm for the musical critics in the last mentioned fact, although the editor of a musical paper might look upon it in a different light. The "Musical Notes" is published at *The Stage* office, Clement's Inn, Strand.

MR. THEODORE WERNER'S RECITAL.

On Monday evening last Mr. Theodore Werner inaugurated the somewhat ambitious enterprise of giving three violin recitals, with orchestral accompaniment. The orchestra of about 60 performers had been carefully selected by Mr. Manns, who also conducted, and gave excellent renderings of Cherubini's "Anacreon" overture, the "Romance" and "Air de Ballet," in G, from Schubert's "Rosamunde," and the introduction to Act III. from "Lohengrin." Mr. Werner's chief effort was the Beethoven Concerto. He seemed at first to be nervous, and his intonation was by no means free from fault; but this defect wore off as he warmed to his work, and he subsequently played with purity and decision. Mr. Werner is a performer of more than ordinary merit. His executive powers are well developed, his shake being particularly good, but his tone is somewhat lacking in fulness and richness. In the Beethoven Concerto his phrasing was refined throughout, but the lack of tone prevented the full effect of the work being realised. Mr. Werner appeared to more advantage in the *Adagio* and *Finale* from Vieuxtemps' Concerto in E, and the 1st movement of Paganini's uninteresting, although enormously difficult Concerto in E flat, and his power of *cantabile* playing was well illustrated by Wilhelmj's arrangement of Chopin's 2nd Nocturne given as an *encore*. There was a large and appreciative audience.

The Organ World.

ON AN OLD TOPIC.

I.

A recent writer in the *Guardian* with a good deal of courage and with some judgment, has made an advance on that thorny pathway, the subject of church music. F. L. N., the writer in question, reveals something of a dogmatic spirit in the very title he selects, "Church Music—as it is, and as it ought to be." A good many of us know what it is, but surely few are able, at least in dealing with mortal performers, to say what it ought to be. When men talk and write about church music, they enter an arena in which spirits strive towards a standard only to be reached when the song of the redeemed shall arise above the turmoil and disputes of a mortal state, which shall be overwhelmed in the immortal harmony and the "perfect diapason" of the heavenly choir; and no gifts or attainments to be known on this earth will ever produce the church music which earnest men can proclaim as what "it ought to be." No topic has probably agitated the world of art so long and so seriously as music which, allied to religious duties, has become in the fullest meaning of the phrase "the handmaid of religion." The writer in the *Guardian* practically divides his theme into two departments, vocal and instrumental church music. Though one rejoices to know that he is prepared to say his most earnest and judicious words in favour of the highest department, vocal music, it is very soon evident that his views are not sufficiently broad for a thorough consideration of the whole subject. He has, again, a grievance against organs and organists which may be described as nearly strong enough to produce in his mind what is known as an *animus.* Still much that he says bears the stamp of earnest thought and sound common sense. He is quite right in protesting against the inefficient and neglected state of our choirs, and in pointing out the necessity for more painstaking and methodical methods of choir-training. But he does not face the initial difficulties, the want of pure, sympathetic voices, and the absence of individual preliminary training; and without good voices and personal preparation, organists and choirmasters cannot build up really satisfactory choirs. The low standard of our church music is brought about directly by want of means, material, and time for preparation; and indirectly by the privileges of, and importance assigned, rightly or wrongly, to congregational singing, which has a tendency to inoculate poisonous notions into the general policy of church music such as the idea that everyone has a right to sing in everything that is to be sung in church, consequently every voice and all forms of educational neglect may be acceptable or permissible in church; that imperfect, degraded art, which we should be ashamed to offer to our friends, may be offered in church, if our hearts be tuned aright at the moment of presentation; this last truth being one we trifle dangerously with, not being properly concerned that our offering possesses the condition of value to ourselves, a condition which alone completely proves the presence of deep earnestness; and thus with presumptuous carelessness are we neglecting to take such preparatory pains as will make our song-offerings even decently presentable. It is only natural that church music should be held in low esteem, when we wilfully neglect to uplift it as an institution to the level of art standards we fail not to apply to music in the concert room. The writer of the article in the *Guardian* is fully justified in asking for pure vocal music to be rendered by intelligent and well-prepared choirs. Such art forms the purest church music, and is far more likely to be free from meretricious, and in church, presumptuous dramaturgy, than is music in which the instrumental element is allowed to unduly preponderate. Doubtless there is tendency to set up something like organic tyranny in our churches; but the organ, properly used, is not "a necessary evil," but a power for good. The money spent on our church organs has been wisely, and not needlessly, laid out, for the conditions of the musical art demand the use of some form of instrumental accompaniment, and it must be granted that in all services in which congregational singing plays an important part, the organ, like charity, covers a multitude of sins, and often makes a method of performance tolerable, which would, without its beneficent aid, be absolutely intolerable. Then, acoustically, the large amount of unison and octave singing properly characterising congregational music necessitates the presence of deep-toned and doubled bass notes, not to add the corresponding presence of brighter, higher-pitched sounds than the voices supply. The cause of our bad church singing is not primarily, as stated by this writer, the "multitude and excessive use of organs," but the want of original attention, and the application of the necessary means whereby a higher class of choral music could alone be secured. Our organists are well aware of the difficulties and requirements of what ought to be the best of all art; they know full well that the dense tones and hard temperament of the organ are unfavourable to the development of pure vocal music, and they are deeply concerned and anxious regarding the behind-the-age condition of our church choirs, willing to give their best strength to the cultivation of more perfect vocal music in church, and to employ the organ exactly and only upon the lines the dictates of the best art conditions indicate. In their present work and pressing difficulties, our organists deserve and claim the earnest sympathy and practical aid of all able to advance the cause of good church music. The writer of the article in the *Guardian* has, on the whole, done good service by his well-meant, and, in many sentences, timely words.

E. H. Turpin.

"FALSE RELATIONS."

A paper read before the Members of the College of Organists, by James Turpin, Mus. Bac. Cantab, F.C.O., etc.

Part IV.

The inverted chord of the super-tonic has been shown to be derivable from the dominant, therefore this chord may precede or follow the chord of the dominant, without offence to the ear or to any true principle, either in its inverted or uninverted forms. A frequent use, with excellent effect, of this succession of chords may be found in the song "Vaghe Stelle," from the opera "Erismena," by Cavalli, both in uninverted and inverted forms. This song is quoted *in extenso* in Hullah's History of the Transition Period, to which reference may be made. The leap of a fourth from the root of the super-tonic to the root of the dominant chord is akin to the progression from dominant to tonic harmony; while the super-tonic being common to the two chords confirms the relationship between them. I regard the availability to use this succession of chords in contrapuntal work as being of extreme value. Especially in such a case as where the dominant is preceded or succeeded by the sub-dominant in a bass *canto fermo.* It may be observed that Cherubini gives this succession of chords amongst those which are interdicted by the rule. An inverted form of the super-tonic chord, followed by the dominant harmony, has been already exhibited in the extract from Albrechtsberger, which was quoted in the earlier part of this paper.

The firm bond of relationship established between the harmonies of the super-tonic and dominant by the common note A is so excellent in effect, as to be a sufficient reason for again referring to this example to illustrate this argument.

A general impression prevails from reading theoretical books on counterpoint, that the well-known Latin couplet—

Mi contra Fa
Diabolus est in musica,

held vigorous rule over the writings of the ancients. So far as my own reading has led me, I have failed to observe anything like repugnance to the juxtaposition of these intervals. Indeed, if we take the writings of Palestrina, or of our own Tallis, and others who must have known the rules of their time, such is certainly not the case.

In proof of this assertion reference might be made to the first five bars of Palestrina's "Stabat Mater," in which the chords of A major, G major, and F major are used in the order here given; moreover, this occurs twice within the limited distance already named, besides other cases of the tritone. Tallis's service may also be quoted. Take, for instance, the first six bars to the "Gloria" to the "Benedictus," where each bar might be given as an illustration of the non-relationship of the tritone.

I am aware that rules are said to have come down to us for alteration, during performance, of notes—by sharp or flat—for the avoidance of Mi contra Fa in the music of this period. Granting that the instincts of singers of that time were allowed free play, I should regret the results of the instinctive alterations of any singers of this time during performance of these passages. If the original is harsh, the altered version would, I am afraid, be no better.

That the use of the close succession of sub-dominant and dominant was quite common about the same time, may be seen, for instance, in such madrigals as "When all alone, my pretty love," by Converso; "Ye swains, take counsel," by Ferretti; and "There's a lady sweet and kind," by our own countryman, Thomas Ford.

An early specimen of the unprepared use of the "added sixth" and its appearance as the super-tonic seventh leads to a thought upon the collision of the tritone between that chord and its natural resolution into the chord of the dominant, where, of course, the tritone must be present.

Instances of such a succession being used by the masters of the Elizabethan period may be found in a ballet by Morley, entitled "What saith my dainty darling"; in a madrigal, "Awake, sweet love," by Dowland; and also by the Italian master, Carissimi, in his oratorio, "Jephthah."

The derivation of the "added sixth" has been already alluded to as being from the dominant, or dominant and super-tonic, according to different theories; therefore, the natural and correct nature of these passages is asserted.

There are still other positions in which the tritone may occur with propriety. When the chord of the sixth and third upon the super-tonic is taken, the tritone is present between the third and sixth. If this chord is preceded by the sub-dominant chord, the chords must be connected harmonies by the presence of the sub-dominant as a common note in both. Purcell has used the succession of chords with excellent effect in the anthem, "O God, Thou art my God."

Again, as a natural sequence to the preceding example, when the sub-dominant precedes the dominant chord, and the sub-dominant remains as a suspended discord in the dominant harmony, the tritone is unavoidably present, but with correctness and propriety, as in an instance to be found in the Festival "Te Deum," by the same composer.

An attempt will now be made to derive, from what has been already said, some practical results, which may be of assistance to the student of counterpoint; who will almost certainly fall into the hands of Giant Despair over this rule of the tritone for want of any help he will get from the theorists. All the examples that have been given have undeniable authority, if authority is attached to great reputation. From their example something ought to be gained.

In all these instances a direct, indirect, or an ambiguous connection has been shown to be present. Whether this was in the mind of the composers is extremely doubtful; but they uttered what they felt to be true. May we not accept these truths now, after hundreds of years of onward progression in scientific knowledge of the art; and free ourselves from the narrow dictum of the schoolmen, which has clearly never been observed in its entirety in any age, as far as my knowledge aids me.

The occasions upon which I would suggest relaxations of the rule against non-relationship, arising from the juxtaposition of the tritone, in contrapuntal writing, are the following:—

1. When dominant harmony succeeds sub-dominant harmony in approaching a close.

2. When dominant harmony succeeds the chord of the super-tonic, either when the latter is in the first inversion or as the triad.

3. When dominant chord succeeds the chord of the "added sixth," as it was formerly known, or when the latter appears as a chord of the seventh on the super-tonic.

(This is closely allied to the preceding exception.)

4. When the chord of sixth on super-tonic is preceded or followed by the chord of sub-dominant.

5. When dominant harmony is preceded by the chord of sub-dominant, and the root of the latter remains as a suspended discord.

Each of these exceptions has been shown to be according to the practice and manner of the great masters of the contrapuntal epoch of musical art; and are not violations of the practice and pure diatonic style of their writings.

The rule against the tritone should be firmly upheld whenever entire non-relationship exists between two chords.

Take, for instance, the triad of the mediant preceded or followed by the chord of the sub-dominant or super-tonic. This non-relationship is so keenly felt as to have led to this much abused triad on the mediant being regarded as a dissonant. Now how can a minor triad on the mediant in the major mode be a dissonant in the key, when it is found clearly in the 10th, 12th, and 15th harmonics of the series springing from the key note, and moreover perfectly in tune? Clearly then the sub-dominant is the intruder in such a case; because it can only be obtained by inversion. The triad on the mediant is undoubtedly a concord against which we should avoid placing in close proximity to it chords in which the sub-dominant is present.

In concluding this portion of the subject, let me disclaim, emphatically, any revolutionary spirit, or any desire to break away from the practice of the early masters; but to follow a pure, diatonic, contrapuntal principle in accordance with their methods of writing. My firm conviction is, that to follow the gradual development of any art through the ages is the best and most natural pathway which each individual mind can follow in the development of itself.

If what has been here advanced is helpful to any earnest student, that will be an ample reward for any effort made to remove some of the difficulties I found in the study of counterpoint from the way of him who would follow the same desirable course towards a sound and vigorous knowledge of our beautiful art. That what has been said will escape severe and perhaps hostile criticism I cannot expect; but, of this I am well assured, that so much of what has been said that is true will certainly prevail, and what is not true will fall to the ground valueless.

At this point I feel I must pause. The dimensions of the subject I have undertaken to address you upon seem to have grown as I wrote; therefore I must ask you to accept this portion as an instalment of the whole. So far I have only been able to speak of the great and peculiar non-relationship of the diatonic style of writing. With your permission, I will continue this paper upon another occasion, more especially with regard to the peculiar non-relationships to be found in the modern and chromatic style of musical composition.

A morning concert in aid of the fund being raised to assist Mr. Constantine, sen., will be given at Princes' Hall, Piccadilly, on May 11th, at 3. A large array of distinguished artists will assist, these ladies and gentlemen having generously given their services.

HYMNOLOGY AND EDITORS.

The remonstrance of Mr. Selkirk, in the current number of "Blackwood's Magazine," anent the literary changes and manipulators of our popular hymns is certainly timely. Many will remember Cardinal Newman's objection to the addition of a stanza to his "Lead kindly light." But the practice is by no means new; and it seems to have been the rule that the hymn writers of one age should freely alter the work of all preceding hymnologists. This has been going on with impunity, and has been practised and sanctioned by leading churchmen and devotional writers ever since it became the fashion to make up collections of hymns. "If such liberties" observes Mr. Selkirk, "were taken with the text of Shakespeare, Shelley, and Browning, societies identified with those authors all over the world would be in arms, and with good reason." The strange thing is the absence of respect for original texts on the part of those who practise the most exact and rigid respect for all they deem sacred, or connected therewith, in religion and art. Perhaps such a reckless spirit of change and alteration is in part, however, a reaction in thought against the fixity of text in service forms, and an effort of the mind to escape from antique into modern linguistic idioms. The attack on unscrupulous editors and revisers of devotional poetry in "Blackwood's Magazine," may pave the way to a similar onslaught upon the, it is to be feared, equally unscrupulous musical editors of hymn tunes, who, like their collaborateurs in verse, seem "determined to uproot the lines of history" in their several fields of labour. Thus we see the overloaded melodic details of the old-fashioned English tunes planed—one might almost say plained—down, a course perhaps most musicians agree with; then we note the modernisation and chromatic enrichment of harmony; and of late there has been, in fit keeping with the spread of much verbal sentimentality, a tendency to make hymn tunes as sugary and part-song like as possible. There are, however, two motives which must be placed to the credit of the verbal and musical editors of hymns and hymn tunes: they are undoubtedly anxious to purify the text, so as to secure the utmost propriety of expression in connection with the enunciation of exalted devotional thought; and, in keeping with this view, they are solicitous to secure what at each epoch may be esteemed the best ecclesiastical style. On the whole, the world has probably gained from the labours of editors of sacred verse and song, who have eliminated much that may be described as in bad taste and have, with all their want of respect for original matter, done good service in preserving in improved forms much that might otherwise have passed away with the fashion of the times. Still it is well to inculcate principles of wholesome respect for text and historical methods; and it may be well to endeavour to impress upon editors and collectors a sense of responsibility in this regard; especially as the desire to retain original readings is a feeling which has been greatly revived during the past few years in both literature and music.

E. H. T.

"THE MUSICAL REFORM."

"Church Choirs," one of a series of letters appearing in a New York paper from the pen of Dr. Eugene Mayer on Church Music, thus deals with choirs. It should be added that some of his remarks refer specially to that American institution, the quartet choir:

"Though the subject I have chosen has been nearly worn thread-bare by discussion, the amount that has been said is unfortunately more than equalled by what has been left unsaid. This must be my excuse for attempting to add a few words on a subject not always welcome. In a series of articles it is my purpose to examine the matter from the standpoint of choirs, organists, and congregations.

"Regarding choirs, our first question is: 'What is the best kind, or form, of choir? That is: (1) Shall we have a quartet; (2) or a chorus; (3) or a quartet and a chorus? An examination of the merits and defects of the various organizations may enable us to arrive at a satisfactory conclusion.

"First in order is the quartet. Its merit is, that, as a rule, it can give the music of the service in a more correct and finished manner than any other form of choir. I have said 'as a rule.' It unfortunately does not follow that such is always the case, as many things may militate against, and even totally prevent, such a result. If the singers are not personally interested in the service, a perfunctory and somewhat listless performance probably ensues. This indifference often has its excuse in a want of sympathy from the church and pastor. I would like, right here, to do my *confreres* the justice to say that I have known of but few such choirs. That there are some such, but few will incline to dispute. The chief trouble I have had, in an experience of over thirty years, is the tardiness and general aversion to practice—that is, real solid work—at rehearsals. They are stoutly opposed to the further rehearsing of anything which has once been given in service, alleging that they know the piece already. They individually take lessons of some singing teacher, and do not like suggestions from the director, unless he happen to be also the favourite teacher. Therefore, when they sing badly, the director rarely fails to receive the blame. A case in point happened in a Boston church where the writer was formerly organist. A new music committee (not a musical committee as often improperly termed, but in this case a very unmusical one) had been chosen. A friend, meeting the chairman after the election, rallied him on his ignorance of music. 'That is very true,' replied our chairman, 'but I know how to be chairman of a music committee as well as anybody in America.' 'Really!' answered the friend, 'pray, what is the secret?' 'Nothing easier,' was the rather inelegant reply; 'just wait until somebody enters a complaint, and then go and "blow up" the organist.'

"Another defect of the quartet is the liability to sickness of one of its members, whereby the whole service is ruined for the time being. This accident of sickness cannot invalidate the quartet and chorus, where the absence of one singer can only weaken but not entirely destroy the part. This brings us to examine the defects and excellencies of the chorus, or chorus and quartet.

"The chief defect of the chorus is the liability to coarseness of performance—easily remedied by increased rehearsal. Another defect is the want of regular attendance at rehearsals and services. A moderate salary, with written contract, will soon remedy this. But it would cost too much to pay all the singers! Let us see.

"There are few churches where any effort is made to secure good and properly effective music, that do not appropriate at least two thousand dollars per annum for the sustainment of the musical service. I, of course, refer to city churches. In suburban churches it is rarely difficult to secure a volunteer choir; the charm of the Eden musical service usually being a sufficient incentive to the attendance of young and desirable voices. Now, there can be furnished an organist, who should also be the director, and at least sixteen competent singers for the sum above named. The quartet can be secured by the selection of the best four to act as soloists. Unfortunately the love of prominence and leadership is so strong among musical amateurs, that they can be secured without extra pay. To be sure, they will scarcely sing as well as four professionals, but, taking the choir as a whole, I can give more and better music with such a choir than with the best quartet in existence; for it must be remembered that most of our greatest and best church music cannot be given by a quartet at all. Is this, then, the best solution of the problem? I would not like to say that unreservedly.

"This is not a mere matter of personal preference or opinion on my part. I simply wish the church to secure better music for the money they pay, and to see the quartet made effective by its proper contrast—the chorus choir. As the quartet is now, it is simply a beautiful picture without a frame. It is only when set in contrast with the chorus that the soloists shine forth in their true light, as all choral festivals easily prove.

"Did quartet choirs but consult their own interest, they would labour earnestly to secure the result I have so briefly set forth. The churches once supplied with a quartet and chorus would scarcely be tempted to return to the present ineffective methods. The lovers of quartet singing should have one anthem without the chorus. The lovers of chorus singing might be similarly gratified. The advocates of congregational singing could sing the hymns as usual. The practical question of 'want of room' for a quartet and chorus is easily solved by an architect. The other question of money is generally solved by increased pew rentals.

"Boy choirs are latterly much in vogue in the large cities. The chief defect is that, as soon as the boys learn to sing, their voices change and progress is defeated.

"It pays to do the right thing. This truism the church would do well to prove by acting fearlessly upon. Churches where the quartet and chorus have been tried have never been abandoned them without a quick return to this best form of all church choirs. The absurdity, even from a musical and artistic standpoint, of four singers leading the service, indeed, often doing the entire musical service unassisted, is too great to need comment. We should learn something from the experience of our elders. In an extended tour of the Old World, I never once saw nor heard an unassisted quartet choir in church. Why should we adopt what they long ago proved unsuccessful? That we shall arrive at the right way is but a question of time: let us lose no more of it."

The idea of combining the artistic quartet with the chorus choir is one deserving attention, whether the principle is carried out in surpliced or in choirs so arranged as to admit the use of mixed voices.

ORGANISTS AND THE CLERGY.

To the Editor of THE ORGAN WORLD.

SIR,—The article on the above subject in a recent issue calls attention to the very unsatisfactory relations which undoubtedly exist between many clergy and their organists. The views of your correspondent were doubtless read and acquiesced in by hundreds of organists. But, unfortunately, as it appears to me, there the matter ends. The clergy remain unconvinced as to the true state of the case.

Now, sir, I want to ask whether it would be possible for the College of Organists, through its Council, to lay before the clergy, in the manner that may be deemed fittest, some comprehensive and impartial statement on the subject. The two great points which such a statement should advance are, I venture to think, these:—

1. That the absolute authority of the rector, vicar, or clergyman in charge, is not for one moment questioned, but on the contrary fully acknowledged.

2. But that, as the organist of the present day is a specialist, and in the majority of cases a far better musician than the clergyman can possibly be, it is illogical and disastrous to religion and art, that he should be denied a practically free hand in all musical matters.

There are many details which cannot now be entered into, but I would say, in conclusion, that the work which the College has done in the past, and still is doing, by means of its examinations, is one which is calculated to gradually raise the status of the organist and force his claims for respect upon the clergy; and for that reason, if for no other, the standard required to be reached before a diploma can be gained, should not only be rigorously maintained, but perhaps even raised.—I am, sir, your obedient servant, PHAON.

RECITAL NEWS.

ALL SS. CHURCH, KENSINGTON PARK, W.—A special sacred recital was given on Sunday, April 8th, 1888:—

Organ chorus	"Your voices tune"	Handel.
Aria	"I know that my Redeemer"	Handel.
Violin solo	"Reverie," op. 22	Vieuxtemps.
Organ	"Pastorale"	Wély.
Aria	"Meditation upon a prelude"	Gounod-Bach.
Violoncello solo	"Andante" (concerto in A)	Goltermann.
Aria	"Waft her, angels"	Handel.
Organ, violin, and violoncello trio No. 6 in D		Haydn.

Soprano, Miss Norah Phyllis; tenor, Mr. Dan Smith; violin, Miss A. Dinelli; violoncello, Mr. G. Dinelli; organist, Mr. Ernest Lake. All present were earnestly asked to contribute to the offertory for the Organists' Benevolent Society. This was the first recital given in aid of that excellent charity, the Organists' Benevolent Society. It may be hoped that the kindly thought of example thus set will be widely followed.

CLEVELAND, U.S.—At Trinity Church, "Organ Meditations" have been given lately on Saturdays, by Mr. F. Norman Adams, the organist. The programmes have included—

Toccata in D minor	J. S. Bach.
Fuga Cromatica	Rheinberger.
Præludium in A minor	J. S. Bach.
Andante expressivo in D (MSS.)	F. Norman Adams.
Sonata VI., in D minor	Mendelssohn.
Grand Chorus in G Allegro moderato	Salomé.
Melodie in C Poco moderato	
Sonata II., in C minor	Mendelssohn.
Offertoire No. 4, in G	Lefebure-Wély.
Fuga in G minor, "By request"	J. S. Bach.
From 4th Organ Concerto in F, Andante Maestoso	Handel.
Offertoire in D	Batiste.
Grand Chœur in D	Guilmant.
Musette in G, Andante Grazioso	E. H. Turpin.
Rondo in E flat, Allegro (MSS.)	F. Norman Adams.

Notes.

Herr Liepmannssohn's most recent catalogue (63 Charlottenstrasse, Berlin) contains a large collection of musical works of interest, including Bach's organ music, "Cecilia" (1853-4), organ works by Habert, Handel's Concertos (J. Walsh's edition), Mattheson's "Figured Bass School" (1732), "Kann man nicht in 2 oder 3 Monaten die Orgel gut u. regelmässig schlagen lernen?" (1789), and many other curious and valuable church and organ works. Spitta's life of Bach in German, organ music by Rinck, Fantasias, Toccatas, &c., by Sweelinck, Vogt's "Dictionary of Music" specially for organists, &c., are included in these.

Of the great poets who favoured the organ, Milton was an organ player, and S. T. Coleridge had a small organ in his house in the Lake district; and some of our modern poets have also delighted in the instrument. Many mention the organ in descriptions of cathedrals and churches.

In the Letters and Correspondence of the Rev. Sydney Smith (1831), the following passage occurs: "I have just taken possession of my preferment. The house is in Amen Corner—an awkward name on a card, and an awkward annunciation to the coachman on leaving any fashionable mansion. I find too (sweet discovery) that I give a dinner, every Sunday for three months in the year, to six clergymen and six singing men, at one o'clock." Amen Corner now contains some excellent residences for cathedral officers. It would be interesting to know whether the hospitable custom the great clerical wit alludes to is still the rule with canons in residence.

The London Gregorian Association Festival takes place in St. Paul's Cathedral on June 7th, when, as usual, Dr. C. Warwick Jordan will be the organist. There will be a choir of a thousand voices.

What of the wheel tax? The wheel has been successfully substituted by certain organ builders for the old-fashioned bellows blowing handle, and certain organists, nervous at the last new illustration of the rapacity of Chancellors of the Exchequer, would like to be informed whether the wheel, as applied to organ-blowing, is to be taxed. The fear is at present needless; when the showy coffee mills in our grocers' shops begin to disappear under the development of the new taxation, then one may begin to be concerned regarding the future of the less bright, but equally useful wheels used for bellows-blowing in our dark and secret organ chambers.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday, the library will be opened from 7 to 10. May 22nd, Lecture; June 26th, Lecture by Dr. C. W. Pearce; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

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BURNHAM HORNER, F.R. Hist.S.

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I. B. Thornton,
Organist, Birstall, Leeds.

Cologne, July 16th, 1886.

My Dear Sir,—I have much pleasure in informing you that your Pedals have given the fullest satisfaction. I have them combined with my practice Piano. Many of my musical friends who have seen them, as well as my organ pupils, are quite delighted with them; and I must acknowledge that I have never met with any Pedals so *noiseless* and *pleasant* to play upon as yours. The Action I consider durable, and of very good workmanship. Every organist who desires to perfect his playing will welcome your invention. I can recommend your goods in every respect.—Yours truly,

Herr J. RODENKIRCHEN.

To John Ainsworth, Esq. Organist, The Cathedral, Cologne, Germany.

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The Musical World.

LONDON: SATURDAY, MAY 5, 1888.

A FAILURE AND ITS LESSONS.

Some of the facts connected with the bankruptcy of the late lessee of Her Majesty's Theatre, briefly noticed in our columns last month, serve to point a lesson which has been illustrated time without number in the failures—not infrequently the periodical failures—of many less public-spirited and influential *entrepreneurs* both in London and the country. As that lesson is, with the exception of some £500, all that is left to the good against debts amounting to £40,000 odd, we need not be deterred from drawing attention to it by sympathy with a manager, the services rendered by whom, in the course of a varied and chequered career, are not likely to be forgotten. It may safely be said that the name of James Henry Mapleson will not by any possibility be ignored by future historians when tracing the progress of opera in England during the present century; and it will, above all, be associated with memorable performances of "Lohengrin," with Campanini and Titiens; of "Carmen," with Minnie Hauk; and of "Mefistofele," with Nilsson and Trebelli, not to mention the many meritorious, though less conspicuous, artists, whose introduction to this country has been due, in the first instance, to his quick perception of talent and keen managerial instinct. And not only was he a manager with strong opinions, but he was a manager who took risks, always willing to back his opinion with money of his own when he had it; and when the treasury was low, there were many about him ready enough to catch the infection of that sanguine spirit, which may be regarded as constituting at once the strength and the danger of the managerial temperament. For it has to be borne in mind that a manager is not the only speculative being in the world. It often happens that he is surrounded by a group of singers eager for public appearance, of costumiers, upholsterers, and others connected with the internal economy of a theatre, who, from their way of echoing his most flattering hopes, and the encouragement they lend to enterprises of a risky nature, might almost be supposed to prefer even an unsuccessful opera season to no season at all. In addition to these, no doubt there are many innocent sufferers—artists not well versed in the ways and hard facts of business, confiding tradespeople, and others attracted by the magnitude and outside glitter of important theatrical undertakings. To all but a select and shrewder minority, the mystery of the unknown, in which the question of a manager's capital is enshrouded until the day of reckoning comes, has in it something imposing and trust-inspiring. In this respect the system prevailing in England of conducting theatrical enterprise is certainly behind that of other countries, where a certain check is placed upon rash speculations by the habit of requiring from a manager a substantial deposit of caution money before accepting him as a lessee. Here, on the contrary, it is possible for anyone to undertake the responsibilities of most theatres, just as he would take a private house, with what results, in the lower branches of the profession, the unfortunate members of many a provincial company who have suddenly found themselves stranded and penniless, sometimes hundreds of miles away from their homes, will well be able to testify. In London, during the off season of last year, the actors engaged in one of the well-known minor theatres became victims to a similar fatality. Reverting to disasters on a larger scale, the reflection irresistibly occurs, that had some preliminary test of financial strength been insisted upon, memories would not be sore with the recollection of one disgraceful scene enacted at Her Majesty's Theatre, when orchestra, chorus, supers, and property men rose in open revolt on finding themselves shorn, in a manner they had by no means aspired to, by a money-lending hair-dresser of Brighton—or of the graceful *levée* Mr. Mapleson himself still more lately held in the vestibule of the same theatre, when, with characteristic resource, he offered to his supporters the return of their money, plus a gratuitous performance of "Carmen," by way of consolation for the non-appearance of a famous prima-donna. Neither, in all probability, would the affairs of their last-named manager have been allowed to drift into the desperate condition disclosed last month. In theatrical affairs, as well as in many others, genius for business and impecuniosity forms a dangerous combination. If before starting either of the speculations which led to his recent collapse, Mr. Mapleson had possessed, in solid cash, a capital of £30,000, it is quite conceivable that his most radiant anticipations might have been fulfilled; nor is it altogether beyond the bounds of possibility, having regard to his undoubted energy and fertility of resource, his long experience and numerous friends, that even now the future may have better things in store for him. Meanwhile, it may be said with regard to the present state of things, that the fault is to be attributed not so much to the individual, as to that utter nonchalance in dealing with theatrical affairs so characteristic of our Government wherever the interests of art are concerned.

Correspondence.

ST. ANDREWS UNIVERSITY AND MUSICAL DEGREES.

To the Editor of THE MUSICAL WORLD.

Edinburgh, April 30, 1888.

DEAR SIR,—You will be sorry to hear that my "Exercise" for the degree of Mus. Doc., St. Andrews, Fife, N.B., which you so kindly published in your last issue, has been rejected. The rejection was based upon the following grounds—a "Ground-Bass"—from the St. Andrews point of view:—

1. That the title of my opening chorus, "Invocation of the Doctorate," might either mean that the doctorate *was invoked* or *did invoke*; that, however, this *double entendre*, taken in connection with the fugal subject, "O, whistle, an' I'll come tae ye, my lad," left no room for doubt, but that a most unclassical joke had been perpetrated at the expense of the "reward of learned brows."

2. That the beast with seven horns—an instrument of the serpent class, whose "seeven" horns were also "sax"—was the proper bass of the bagpipe; and that nowhere had I employed that Silencer of Cerberus.

3. That the six Papal Bulls, granted to the University by Benedict XIII., were still "to the fore." That Papal Bulls, besides being of the *deepest harmonic import*, were, of necessity, *canonical*, and, therefore, of the *highest contrapuntal value*. (True-blue Protestants will doubtless "smell this rat, and nip it in the bud," another bull, added by way of free-part to the canon.) That my finale—a "Chorus of Thanksgiving to the Senate," which has evidently been rather premature—should have been built upon this "vasty deep" of scientific sonorosity. That, to a movement thus canonical, a cannon accompaniment might have been added out of compliment to Her Majesty's recent Jubilee, although, to be sure, *as a leit-motive*, this might possibly be rather heavy.

4. That I hadn't "blawn my ain trumpet lood enuff."

5. That I hadn't "peide the piper suffeeshently."

"Most musical, most melancholy" Senate! "I'll gang nae mair tae yon toun," but shall remain, dear sir, for ever yours,

JOHN GREIG,
Queen's College, Oxford.

PRESS NOTICES.

[The following communication is too characteristic to withhold from our readers. Being marked "this is for publication," we accordingly publish it just as we have received it. *Ed.* MUSICAL WORLD.]

To the Editor of THE MUSICAL WORLD.

DEAR SIR,—I have seen in your journal issued 21st inst., a notice of a concert given by Mr. George Leake, at Halstead, in Essex.

On that occasion I was the only vocalist, having consented to give my services merely for *expenses*, at the request of Mr. Hubert Armfield, the violinist of the concert party.

I stayed the night at the Rev. Mr. Armfield's Rectory, "Colne Engaine." At the concert, I received a most enthusiastic recall and encore, for one of my songs—and on my return to the rectory, with Mr. Armfield and family, during supper, I was told that few vocalists could stir an Essex audience, and I was congratulated on *my success*. Mr. Armfield, Senior, dilated largely on the utter worthlessness of press notices, as he asserted that all the press wanted, was "copy," and as he knew a good deal about the matter, I was to believe his assurances.

I observe in your paper, that you have evidently been supplied with "copy" from a source which is unfaithful and unfriendly to myself, and I shall feel obliged, as I do value and esteem press notices, if you will kindly insert this letter in your next week's edition, that Halstead folk may deny, if they can, the flattering and kind reception they gave me.—Yours faithfully,

M. CARLISLE.

April 25th, 1888. 12, Old Bond Street, London, W.

Concerts.

MME. FRICKENHAUS'S RECITAL.

A recital was given on Saturday afternoon last, at Princes' Hall, by Mme. Frickenhaus, a lady who is well-known to frequenters of the "Pops." Mme. Frickenhaus's playing is devoid of any attempt at feats beyond the region of legitimate art; she treats the piano as a piano, and not as an instrument for developing the muscles, in which light some of the "blood and iron" pianists of modern times seem to regard it. Such playing is not only of intrinsic value, but also is worthy of remark, as showing what results a conscientious pianoforte player can accomplish. Her programme on this occasion was of wide range, and upon each item Mme. Frickenhaus brought to bear those artistic and technical qualities which have gained for her her present position.

ROYAL ACADEMY OF MUSIC.

The orchestral concert given last Saturday evening at St. James's Hall by the students of the Royal Academy of Music served its purpose in giving an opportunity to several promising pupils for displaying upon a concert platform, and before a large audience, the results of praiseworthy industry in their chosen art, and in some instances proofs of natural ability, upon the strength of which favourable anticipations for the future may fairly be founded. Praise of this kind is to be accorded to an orchestral idyl in MS. composed by Mr. H. Orsmond Anderton, a student of the Academy, entitled "Lancelot and Guinevere," and founded upon an episode in Tennyson's well-known poem of that name. To say that Mr. Anderton has successfully reflected in his music all the passion and movement conveyed in the Laureate's stirring lines would be to carry praise beyond the limits of fact. The composition, however, gives evidence of a gift of melody, and of an aptitude for orchestral writing such as justifies the encouragement that has been accorded to him by a performance of his work at one of these concerts. Among the vocalists, Miss Greta Williams, in an air of Mercadante; Miss Helen Haldane in Elizabeth's prayer from Tannhäuser; and Mr. Richard Green in a recitative and air from Sir Arthur Sullivan's "Prodigal Son," created a decidedly favourable impression. Mr. Ernest Kiver performed in a very creditable fashion the pianofore part in the "Allegro Affetuoso" from Schumann's A minor Concerto, and in Vieuxtemps' Violin Concerto in A, Miss Selina Cocks attacked with considerable spirit the difficulties of the rondo allegretto, and played the Adagio which preceded it with genuine feeling and excellent phrasing. Mr. Burnett officiated as conductor, and the concert on the whole fully sustained the standard and merits observable on former similar occasions.

THE POPULAR MUSICAL UNION.

"The Popular Musical Union," which gave an invitation concert at Grosvenor House last Saturday afternoon, is a reconstituted society, known originally as the Popular Ballad

Concert Association, established in 1882, with the object of fostering a taste for the higher forms of musical art among the masses of the East End. The scheme has been highly successful as regards the amount of educational work actually carried out, 40,000 persons being stated to have attended the concerts given in Whitechapel, Shoreditch, Clerkenwell, and Bermondsey, during the second season. Hitherto, however, it has left a pecuniary deficit, and an effort is now being made by the committee to remedy this, and at the same time to widen the scope of their disinterested labours. To this effort all musical amateurs with the power to help, will not fail to accord their hearty sympathy and support. During Saturday's concert satisfactory evidence was given of the progress already made by the East End choir and orchestra, under the guidance of the Society's conductor, Mr. W. H. Thomas, who, of course, officiated in that capacity on the present occasion, and there were added attractions in the shape of vocal pieces, contributed by Mrs. Arthur James, Madame Semon (*née* Raedecker), Mrs. Alexander Siemens, and Mr. Plunket Greene, and the performances upon the Mustel organ by Mr. J. M. Coward. At the end of the first part a short address was delivered by Mrs. Ernest Hart, explanatory of the new departure, and of the position and objects of the Society.

MISCELLANEOUS.

The last and a notable concert of their season was given by the Finsbury Choral Association, at Holloway Hall, on April 26th. Part first consisted of the overture and march from Mendelssohn's "Athalie" and Gounod's "Gallia," admirably rendered under the excellent conductorship of the esteemed musical director Mr. C. J. Dale. Part second was Sullivan's "Martyr of Antioch," conducted by the composer. The principals were Mrs. Hutchinson, Miss Hilda Wilson, Messrs. Piercy, Watkin Mills, and Morgan Wilkinson. The band was complete and highly efficient. Sir Arthur Sullivan expressed himself in the very warmest terms with regard to the enthusiasm and admirable singing of the fine chorus of the Association. Mr. C. J. Dale and the society at large have indeed great reason to be proud of their well-earned success, and of the fact that they have secured to the north of London a truly admirable and useful society, able to present choral masterpieces with the best effect. The Finsbury Choral Association has a great career before it.

Mr. Zaverthal's Symphony in D minor was performed last Monday at the Princes' Hall, by the Royal Artillery Band, the composer conducting. As a full account has already appeared in these columns of Mr. Zaverthal's pleasing work, we need say no more than that it was fully appreciated by the numerous audience assembled.

Otto Hegner gave his orchestral concert on the same afternoon at St. James's Hall. His rendering of Beethoven's Pianoforte Concerto in C, from memory, was a wonderful feat for a boy. Mr. Cowen conducted.

A concert was given by the City School of Music, at the Lecture Hall, Old Bailey, on Tuesday evening last, by the kind permission of the Sunday School Union, when the students and friends of this popular middle class music school presented the following lengthy programme: Pianoforte solo, Impromptu in A flat (Schubert), Miss Beatrice Brown, pupil of Miss Leek; song, "Sigh no more, Ladies" (Sullivan), Mr. George Washington; song, "'Tis all that I can say" (Hope Temple), Miss B. Lewis; song, "Honour and Arms" (Handel), Mr. Edwin Carter; song, "The Garden of Sleep" (I. de Lara), Miss Maude Heywood, pupil of Mr. Grover; pianoforte solo, *a* "Verlust," *b* "Jagdstück" (Gurlitt), Mr. J. Baga, elementary pupil of Mr. Howson; song "Madoline" (Nelson), Mr. A. E. Berry, pupil of Mr. W. A. Frost; recitation, Mr. Edgar B. Skeet; song, "Caller Herrin (Anon), Miss C. E. Dowsett, pupil of Mr. Grover; pianoforte solo, *a* "La Fountaine Nocturne" (Henselt), *b* "Fantasie Impromptu" (Chopin), Miss E. Thomas, pupil of Miss Leek; song, "Eventide" (Planquette), Miss Emmie Spillman; song, "Only once more" (Moir), Mr. George Washington; flute solo, "Frühlingslied" (Mendelssohn), Mr. W. E. Browning, pupil of Mr. Howson; song, "Good-bye" (Tosti), Miss Lilian Young, pupil of Mr. Grover; song, "The Raft" (Pinsuti), Mr. Edwin Carter; pianoforte solo, *a* "The Harmonious Blacksmith" (Handel), *b* "Harvest Home" (A. C. Mackenzie), Miss Beatrice Brown; song, "Where-e'er you walk" (Handel), Miss Maude Heywood; recitation, Mr. Edgar B. Skeet. The playing of the pianoforte students gave evidence of careful training, Misses Brown and Thomas being especially good. Miss Heywood's songs were capitally sung and loudly applauded, as was also Mr. Carter's "Raft" and "Honour and Arms." Mr. Skeet, the elocutionist, was, as usual, very successful, and all the pupils who took part must be congratulated on their several performances. Mr. Grover accompanied throughout, and Messrs. Cramer's grand pianoforte was used. The evening classes at the school in Knightsbridge Street are now in full swing, and the list of subjects taught has been greatly enlarged. It is proposed also to inaugurate a series of lectures on musical subjects by some of the professors.

The members of the Tulse Hill Musical Society gave their final concert of the season 1887-8 on the 21st, at Gresham Hall, Brixton, under the conductorship of Dr. H. Walmesley Little. The first part of the programme was composed of Stainer's "Daughter of Jairus," the solos being admirably rendered by Madame Worrell, Messrs. H. Guy, and Robert Poole. The choruses as a whole were well and carefully performed by the Choir, although on one occasion there was some want of unity between the parts, owing probably to the organ and pianoforte not being strictly together. Mr. C. Jones presided at the former instrument, and Mr. Arundel Orchard at the latter. The second part was taken up with songs by each of the above soloists, and also by two lady members of the Society, Misses Harris and Malthouse. Mr. T. E. Gatehouse gave some excellent selections on the violin from Mendelssohn, &c., for which he received a well-deserved encore. Chopin's "Polonaise" was brilliantly rendered by Miss C. Bowditch, a promising pianist; and Gade's "Spring's Message" and two part songs brought the programme to a close.

A concert in aid of "The Parochial Mission Women's Fund," was given at the Portman Rooms, on the 26th ult., in the presence of a large audience, which included T.R.H. the Duchess of Albany and Princess Frederica. Mdlle. Marie de Lido, Mrs. Lenthal Swifte, Miss Georgina Ganz, Mdlle. Agnes Janson, Miss Eleanor Rees, Herr Niemann, Messrs. A. Jordan, Thorndike, and Bridson sang, and Mme. Frickenhaus, Mdlle. Henriette Murkens, and M. Libotton contributed instrumental solos. A feature of the concert was the violin playing of the Chevalier de Salas, an gentleman of colour, and violinist to the late Emperor of Germany.

The Society of Cymmrodorion announced a lecture by Mr. Joseph Bennett, on "The Possibilities of Welsh Music," on the the evening of the 25th. A special choir was engaged to sing a selection of Welsh music. The ticket, unfortunately, did not arrive in time to be of use.

The Handel Society gave, at Portman Rooms, on Friday evening the 27th, a performance of "Samson," to a special audience composed of working girls. But little professional assistance was engaged for the orchestra, none whatever for the chorus, and even the soli were sung by amateurs. Of these, the lady who undertook the part of Micah was perhaps the most successful, displaying a fine contralto voice, and delivering the music with much expression. The tenor soloist sang well, but with too weak a voice in the part of the hero. Mr. Frank Pownall's rendering of the bass soli was, on the whole, very satisfactory, but the soprano was overweighted with her task. The choruses and accompaniments would have been better for more rehearsals.

The Musical Artists' Society opened their concert of Saturday evening with an *in memoriam* performance of Sir George Macfarren's quartet in G. The rest of the programme consisted of pieces by living English composers, a clever sonata for violin and piano well played by M. Buzian and Mr. W. H. Speer, being followed by an even more interesting piano and violoncello sonata by Mr. Abdy Williams, played with masterly vigour by Messrs. Algernon Ashton and B. Albert. A string quartet, very difficult, but distinguished by much musicianly feeling, by Dr. Creser, closed the list of instrumental pieces. Of the songs, Gerard Cobb's "County Guy" and "Bird upon the branch" are enough to stamp that composer as a refined and talented lyrical writer, while Miss Millington Synge's "Time and Eternity" is a successful song of the descriptive ballad order. We understand that it is an early effort, but it is pleasant to note that, in spite of the somewhat old-fashioned form of the song, Miss Synge has not given way to the fault which so often mars similar compositions, that of repeating the words and phrases. Two duets, by Dr. C. Vincent, were given by the fresh young voices of Mr. Stedman's choir. It was curious to see a "Sailor's lullaby" (of a transcendant sweetness undreamt of, we are sure, by most hardy sons of the sea), and a "Holiday Song," delivered with equally stolid and expressionless faces by these excellent little singers.

[*We have been obliged to hold over a notice of the pictures of Musical interest in the Art Exhibitions.*]

Next Week's Music.

THIS DAY (SATURDAY).		
Senor Sarasate's Orchestral Concert	St. James's Hall.	3
Royal Amateurs' Orchestra	St. James's Hall.	8
MONDAY, MAY 7.		
Miss Menk-Meyer	Princes' Hall	3
First Richter Concert	St. James's Hall.	8.30
TUESDAY, 8.		
Miss Agnes Meyer	Steinway Hall.	3
"The Golden Legend"	Albert Hall.	4
Royal Society Musicians' Festival	St. James's Hall.	7
WEDNESDAY, 9.		
Madame de Llana's Recital	Princes' Hall.	3
Stock Exchange Orchestra	St. James's Hall.	8
THURSDAY, 10.		
Mrs. Carlisle	Princes' Hall.	3.30
FRIDAY, 11.		
Mr. Charles Hallé	St. James's Hall.	3
Miss Cowen's Dramatic Recital	Steinway Hall.	3

Music Publishers' Weekly List.

VOCAL.

Mabelle (C to E flat)	G. Saint-George	Woolhouse.
Phyllis (D to F)	J. Cliffe Forrester	,,
Secret Faith (B to E)	C. Graves-Irwin	,,
Three songs (1. Fare well, if ever fondest prayer. 2. Vital spark of heavenly flame. 3. She walks in beauty)	Sidney Shaw	,,

INSTRUMENTAL.

Berceuse (pianoforte and cello, or violin, or viola)	C. Victor	Woolhouse.
Bolero (for pianoforte)	Sidney Shaw	,,
L'Absence (for pianoforte)	H. F. Sharpe	,,
La Giocosa (for pianoforte)	G. Saint-George	,,
Millwheel, The	H. E. Sharpe	,,
Souvenir d'Espagne (violin and pianoforte)	G. Saint-George	,,
Musical Pictures	Isabella C. Fletcher	W. Reeves.

PROVINCIAL.

BIRMINGHAM, April 23.—Mr. Charles Banks at a moment's notice filled the place of Mr. Edward Lloyd (who was suffering from a relaxed throat) at Mr. Stockley's last orchestral subscription concert on Thursday. A considerable amount of excitement was caused by this announcement, and personal friends, as well as those interested in matters musical affecting our town, gathered in force to hear our townsman, who has already won good opinions in London and elsewhere, and who has been honoured by an engagement for our approaching festival. Mr. Banks suffered somewhat from fatigue, having travelled the same day from Plymouth to Birmingham, but notwithstanding a slight hoarseness he created a most favourable impression; his voice and method have considerably improved, and the anticipations formed of him have been fully verified. He was loudly re-called after each song. Madame Helen Trust was the lady vocalist. Her best efforts were in Grieg's "Solveig's Lied," which was charmingly sung. We have so often spoken in these columns of the great advance which Mr. Stockley's orchestra has made, and each concert gives fresh proof of the excellent standard our local orchestra has attained. Mendelssohn's "Italian symphony," as well as his "Melusina Overture," were given under Mr. Stockley's bâton with consummate finish, precision, and artistic conception. The delicacy of the strings was fully brought out in two charming melodies, opus 34, by Grieg. These melodies are orchestral arrangements by the composer's own hand of two of his songs, "Hgertesar" ("wounded heart") and "Varen" ("spring,") and were heard for the first time in England at Mr. Henschel's St. James's Hall Symphony Concert on the 15th of November last. Mr. J. T. Carrodus appeared as solo violinist, playing Molique's Concerto in A minor, op. 21, and Paganini's violin solo on the fourth string, founded upon the well-known prayer, "Dal tuo Stellato." Our foremost English violin virtuoso was in excellent form, and has never been heard here to greater advantage. His tone and technique quite astounded the large audience, and he was greeted with overwhelming enthusiasm. Our musical season has now reached the inevitable "finale," and we are already looking eagerly forward to the forthcoming Triennial Festival. Miss Fanny Davies announces a pianoforte recital for Thursday. The répertoire comprises examples from the best masters, particulars of which will be given in my next notice.—O.P.

BOURNEMOUTH.—The most complete successes of Signor La Camera's series of Oratorio Concerts, were the two performances on the 18th April of Gounod's "Redemption." The chorus and band under Signor La Camera's conductorship, acquitted themselves of their task in a highly creditable manner, the precision with which the effective number "Unfold ye Portals" was given by the chorus, and the steady playing of the instrumentalists, led by Mr. Carrodus, in the prologue and the March to Calvary, being especially noticeable. Miss Sophie Robertson (Mrs. Stanley Stubbs) was the soprano soloist, and gave a very sympathetic reading of the air, "From thy love." Madame Bolingbroke at the last moment supplied the place of Madame Patey, who was prevented by indisposition from carrying out her engagement, and Miss Thresher, of Bournemouth, rendered valuable assistance in the concerted music. Mr. William Nicholl sang the tenor recitatives and arias to perfection, and Mr. Kingsley, the bass, was effective in the music which fell to his share.

MANCHESTER, April 24.—There is very little to notice this week. On Saturday, April 21, a special Workman's Concert took place at the Free Trade Hall. The programme was of a very popular character, but the large audience probably appreciated it none the less on that account. M. Brossa, a well-known member of Mr. Hallé's orchestra, contributed two admirable solos on the flute; and a pianoforte fantasia on "Carmen," was competently rendered by Miss Duxbury. The vocalists were numerous and well received. Amongst the most successful must be mentioned Miss Conway, Miss Olga Battaglia, and Mr. Cuthbert Blacow. Operatic selections were excellently given by one of the brass bands in which Lancashire abounds so freely—this one from Bess o th' Barns. Two comic operas were presented to the Manchester public last week. At the Prince's, "La Bearnaise"—very poor, but well staged, and the parts, as a whole, well played by Agnes de la Porte and her company. At the Comedy, "Rhoda;" also very poor.

EDINBURGH, Monday, April 30th.—On Saturday evening the Car Opera Company terminated a highly successful six nights' engagemen at the Lyceum Theatre. On Saturday morning a performance of Mozart' "Marriage of Figaro" was given, with Mr. Leslie Crotty in the role o Figaro. The part of Susanna was admirably rendered by Miss Kat Drew, that of Cherubino was entrusted to Madame Marie Roze, wh appeared in it to considerable advantage. Owing to indispositio Madame Georgina Burns was unable to appear, and in her stead Mis Lily Crabtree was the Countess, and met with great favour. Mr. F. H Celli made a very good Count. The other parts received justice fro the hands of Messrs. Aynsley Cook, W. Esmond Campbell, and Mis Annie Cook. In the evening "The Bohemian Girl" was given, wit Miss Fanny Moody as Arline, and met with a hearty reception. Th other parts were well sustained by Messrs. John Child (Thaddeus), M Max Eugene (The Count), Mr. Aynsley Cook (Devilshoof), and Mis Jennie Dickerson (Queen of the Gipsies). On leaving the theatre large crowd followed Miss Moody's carriage to her residence, and i response she stepped out on the balcony and sang "Home, Swee Home."

GLASGOW, May 1st.—Senor Sarasate, the world-renowned violinis gave a concert last night in the Queen's Rooms before a large an fashionable audience. In all he played six pieces, viz., "Suite f Violin" (J. Raff), "Concerto for Violin" (Wieniawski), "Ballade (new Moczkowski), "Rondo Capriccioso" (Saint-Saëns), and a Bole and "Muineira" (La Moulinière) of his own. At the close of th concert he was repeatedly recalled, but declined to play. Sen Sarasate was assisted by Herr Schönberger, who presided at the pian forte for the first time in Glasgow, and during the evening played thre pianoforte solos (a) "Barcarolle" (Rubinstein), (b) "Moto Perpetuo (Godowski) first time, and "Valse Brillante," A flat (Chopin), and i response to a hearty encore a "Tarantelle," by Moczkowski."—E.J.R.

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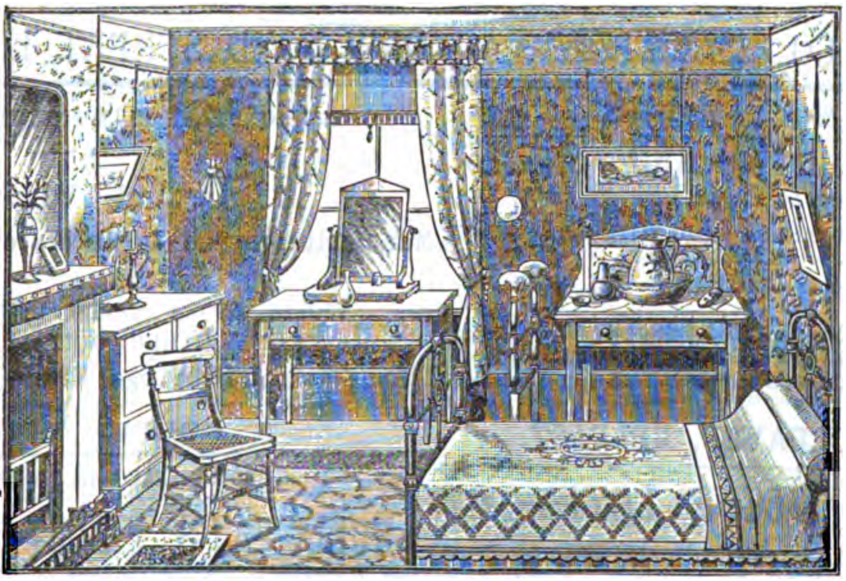

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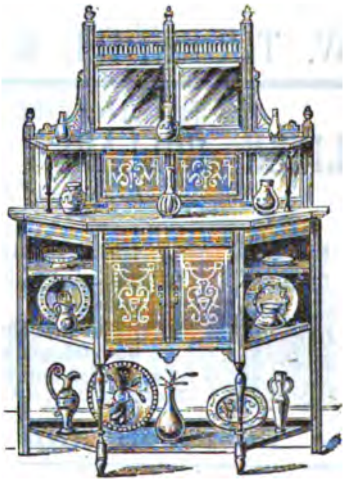

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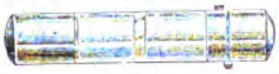

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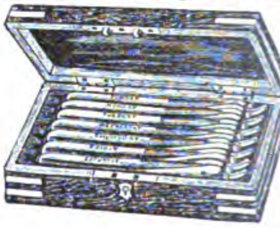

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The Italian Operatic Performances of last year at Drury Lane having met with the approval of both the patrons of Italian Opera and of the leading musical critics, Mr. Augustus Harris begs to announce that, at the request of an influential committee, he has taken Covent Garden Theatre for the production of Italian Opera on the same liberal scale during the forthcoming season, commencing Monday, May 14.

The artists and operas have been selected in accordance with the suggestions of the committee.

There will be 32 Subscription Performances, for the whole of which the pit and grand tier boxes and a considerable number of stalls have already been taken. Application for further subscription should be made for the remaining available places before Monday May 7, when the Box Office will be opened for the nightly lettings.

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The operas performed during the season will be from the following list. This selection may, however, be subjected to modification:—"Faust," Gounod; "Romeo e Giulietta," Gounod; "Gli Ugonotti," Meyerbeer; "L'Africana," Meyerbeer; "Il Profeta," Meyerbeer; "Lohengrin," Wagner; "Carmen," Bizet; "Leila (I Pescatori di Perle)," Bizet; "Don Giovanni," Mozart; "Le Nozze di Figaro," Mozart; "La Traviata," Verdi; "Il Trovatore," Verdi; "Un Ballo in Maschera," Verdi; "Rigoletto," Verdi; "Il Barbiere di Siviglia," Rossini; "Guglielmo Tell," Rossini; "Fra Diavolo," Auber; "Lucia di Lammermoor," Donizetti. Directeur of the Mise-en-Scène, AUGUSTUS HARRIS.

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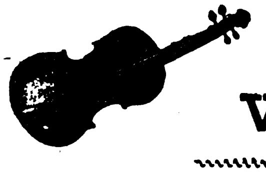

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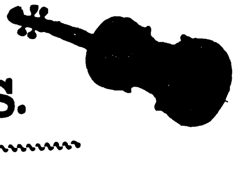

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Facts and Comments.

The English translation of the correspondence between Wagner and Liszt is now finished and in type, and the publication of the book may be looked forward to within a week or ten days. It will be in two volumes, and the translator has added a preface.

The first address of the new Principal of the Royal Academy of Music to the students, of which we print a large portion in another column, contains much that will be useful to young musicians. At the French Institute it is the duty of every new "immortal" to sketch the life and sing the praises of his immediate predecessor, and to that Academic precedent Mr. Mackenzie did ample justice by paying a most generous tribute to the late Sir George Macfarren, "to whom," he remarked, "the Royal Academy owes its present position and prosperity. As one of a line of distinguished men who have held the Principalship here, his name will be honoured, his memory will endure and be kept green so long as this Institution stands." All this and much more does credit to the heart of Mr. Mackenzie, but will, of course, not prevent him from making such reforms and alterations in his predecessor's system as he will think necessary.

The many friends of Madame Sembrich will learn with regret that her stay at San Remo has not been attended by the improvement in her health which had been hoped for, and consequently that the more immediate engagements for England, including two concerts announced to be given by her this summer, will have to be abandoned.

Mr. Ambrose Austin's impending benefit concert at St. James's Hall will be honoured by the presence of Her Royal Highness the Princess Christian.

We print in another column the final debate in the House of Lords on the Musical Copyright Bill—not on account of any special wisdom displayed by any of the "noble" and even less by any of the "learned" lords, than as a matter of curiosity. Music is generally treated with so much contempt by official England, that a debate of some length in the upper house of our legislature dealing with the divine art, deserves notice in a musical paper. Moreover, the result of that debate may be summed up in the words "All's well that ends well." In spite of the ridiculous objections of the Lord Chancellor and Lord Bramwell, the Bill passed through Committee, and will soon be the law of the land. "Harry Wall's" occupation will be gone, but he takes into private life the proud consciousness of having conspicuously figured in this discussion, and of having, in a manner, had two noble and learned lords for his mouthpieces.

A telegram was received in London on Monday announcing that the Etruria had safely arrived at New York on the morning of that day with Messrs. Lloyd and Vert on board. The dolphin whom we placed at the disposal of those gentlemen in case of need, was therefore not required. With regard to that musical fish, several letters by bewildered subscribers have reminded us of the story told by the late Mr. Davison, with great gusto, according to which Mr. Boosey, in the early days of the MUSICAL WORLD, said, imploringly, to the late John Oxenford, "Please remember that all our intellectual readers are on the free list." Our puzzled correspondents had evidently never heard of one of the most beautiful myths of antiquity. Let them consult their *Lemprière* where, under the heading "Arion," they will find that that famous singer being on board ship with a great treasure gained by his art, excited the cupidity of the sailors, who threatened to throw him overboard. As a last favour, he asked that he might be allowed to sing once more before he died. Standing on the prow of the vessel, he accordingly struck his lyre, and poured forth his soul in song, after which he threw himself into the sea. But a dolphin having been attracted by the sound of his voice, took Arion on his back, and carried him safely home. Here, by the way, is a fine subject for a cantata.

"The project of establishing in Paris a third lyric theatre seems to be gradually assuming definite shape; and there is good reason to welcome it, considering the present state of musical affairs in France, as shown on the one hand by the low state to which grand opera has sunk, and on the other by the exile of the Opéra Comique. A lyrical theatre, under a management animated by a really artistic spirit, may be assured beforehand of success, and the time for such a theatre has fully arrived. In the interest of music in Paris, it may be hoped that its advent will not be delayed." Thus says our contemporary, *Le Ménestrel*, and coming from such a source these charges suggest reflections of a serious nature, and revive once more many vexed questions connected with State-subventioned theatres.

The discussion of such questions is by no means confined to France, and in the Italian press we read of bitter complaints against a system which, in its practical working, seems to tend rather to the filling of singers' pockets than to the spread of artistic culture. Views such as these have been emphasised by the action of Verona, Venice, and Rome herself in refusing or reducing the amounts previously granted.

AN important arrest was made on Sunday on board the Guion Royal Mail steamship Nevada, which had arrived in Queenstown harbour to embark passengers before proceeding to New York. A young musician named Charles Rowe, who had assumed another name, was discovered among the saloon passengers, with a young wife to whom he had been married only one week. Sergeant Harland, a Leeds detective, took him into custody on the charge of having fraudulently disposed of a number of valuable pianos which he had hired out, on the instalment system, from Mr. W. H. Waddington, piano warehouse, Leeds, to the amount of £400. Mr. Waddington had accompanied the detective for identification. The charge having been made known to the accused man, a painful scene ensued. The young wife sobbed and cried as her husband was being taken away by the detective officers to the steam tender in waiting alongside the ship, and she watched her husband being taken ashore to stand his trial for fraud while she was being conveyed to sea on board the liner for New York.

Mr. Hamish M'Cunn announces two orchestral concerts to be given in the studio of Mr. John Pettie, R.A., at St. John's Wood, on May 30th and June 27th. He will be supported by a band of forty performers selected from Mr. Manns's Crystal Palace orchestra, who, among other things, will give performances of several new works by the promising young Scottish composer. It is hoped that these concerts may turn out to have self-propagating attributes, and that the profits derived from this first experiment will be sufficient to secure a fund for establishing other similar concerts.

Messrs. Munton and Morris write from 95A, Queen Victoria Street:—"Our attention has been drawn to the *Times* of Tuesday, in which, after speaking of 'heavy' pecuniary loss suffered by all managers last year, it is intimated that there will be only one Italian Opera this season. Permit us to say as to our client Signor Lago, who was lessee of Covent Garden for 1886-7 (and who was abroad when the house was taken this year), that we are unaware of any heavy pecuniary loss on his part, whatever may have been the case with others; and, let us add, that, so far from its being certain that Covent Garden will be the only opera this year, many recent and urgent communications have taken place with St. Petersburg, by letter and telegram, as to securing a London theatre for opera, either now or later, at which Signor Lago proposes to produce "Otello," and other novelties, with Masini, the tenor, who has achieved such popularity in the Russian capital, under our client's auspices." *Credat Judœas Apella.*

The *Athenæum* of this week, noting the very successful tour which the young Scottish pianist, Mr. Frederic Lamond, has just been making in Germany, reports that the German critics spoke "highly of his abilities, both as a pianist and a composer." This gives the reader no idea of how very enthusiastic the German critics were, and what an event it is in the annals of British music, for a British pianist to be placed by the official *Reichsanzeiger*, of Berlin, in the first rank of living performers, and to have a mighty future as a composer predicted for him. Considering that Germany is Chauvinistic to the core, especially in musical matters, and has long cherished the principle that no music can ever come out of England, the triumph of Mr. Lamond is all the greater. On his return to England, Mr. Lamond will give a very extensive series of recitals—forty concerts, it is said.

Miss Ethel Patey, the only daughter of Mr. and Madame Patey, and herself a painter of talent, is engaged to be married to Mr. Phillips, of Farningham.

A new publication, "Our Celebrities," will shortly be issued by Messrs. Swan, Sonnenschein & Co. It is intended to publish every month three large portraits, with biographical notices, from the pen of Dr. Louis Engel. The celebrities are not, as might be supposed, exclusively or chiefly of the musical kind, although it may be hoped that the worshippers of the divine art will receive their due share of attention.

Mr. McGuckin returned to town on Saturday, having crossed the "pond" in the Umbria. He looks as well and cheerful as ever, and is full of his American experiences—not all of them very pleasant, but all of them very interesting. Of the splendour with which such operas as "Lohengrin," Rubinstein's "Nero," and Goldmark's "Queen of Sheba," are got up on the other side, we have, he says, no notion in this country.

The inaugural ode written for the opening of the Glasgow Exhibition by Messrs. Robert Buchanan and Mackenzie, was performed on Monday in the presence of the Prince and Princess of Wales, the composer conducting.

The inaugural hymn composed for the opening of the Italian Exhibition by Signor Tito Mattei, has been dedicated, by permission, to the Prince of Naples. The work is written for soprano solo, chorus, and orchestra, and Madame Nordica will be the soloist.

The whole first part of the third concert of the Royal Amateur Orchestral Society was given up to Wagner's works, including that master's youthful symphony. Nikita sang "Elsa's Dream" in German, with admirable dramatic expression, and Mr. Bernard Lane essayed the air, "Dost thou not breathe?" from the same opera. A new Silver Wedding March, brilliantly scored by Mr. W. G. Cusins, closed a well-planned and enjoyable concert. Mr. George Mount was the conductor.

ROYAL ACADEMY OF MUSIC.

Mr. Mackenzie delivered his inaugural address as Principal of the Royal Academy of Music, on Saturday afternoon. After paying a warm tribute to the late Principal, and also to Mr. Walter Bache, Mr. Mackenzie spoke as follows:—

It was the habit of your late Principal to address you from time to time on general and special subjects in connection with your musical training. I intend to follow his example, so far as my more modest abilities in this line, one for which he was peculiarly fitted, will permit me to do. In one of his early addresses to the students I find the following remarks: "We come not here to learn a specialty—you to learn an instrument, you to learn to sing, you to learn to compose: we come here to learn music—we come here to study the several branches of one tree."

We have here, laid down very clearly in one tersely worded sentence, the lines upon which we ought to work; for while you each separately give your chief attention to certain studies of your choice for which nature has perhaps particularly gifted you, we must not forget that your interest in the art may not begin and end in them. What are technically called "second studies" are actually of very great importance. That musician is but poorly equipped who sets out on his career in the character of a "one-sided specialist." The vocalist's taste and feeling must be improved by an intimate knowledge of the instrumental works of the great masters; and, again, your instrumentalist is but half prepared for his work if he have not a knowledge of the glorious catalogue of compositions of which the human voice is the chief interpreter. The most prominent musicians of our day are just those whose interest in music is universal and extends to her every branch, those who sympathise with and appreciate all that is good in every class of musical literature. I would specially warn you against the cultivation of one particular school of composition, to the exclusion of others which undoubtedly have a just claim on your attention. I do not believe, though some would fain have us think it, that the present generation is more culpable in this respect than any former one. The means for the expression of opinion are more numerous, the intercourse between musicians of different nationalities is more easy, and consequently opinions are exchanged more frequently, but not with more warmth than was customary in the days of Gluck and Piccini. Our opportunity for hearing modern compositions are now so frequent, that the want of knowledge of the various schools of composition cannot be excused on any ground whatever. The days of the conductor who limits his influence to assisting the growth of one particular school of music are, I hope, numbered, and the musician whose narrow-mindedness causes him to persist in running in one groove must not hope to gain notice or win the esteem of his fellows. To the progress of the student such a narrowness of procedure is indeed highly detrimental. There is as much knowledge of the art of instrumentation to be gained from the perusal of the score of an opera by Mozart or Auber as from the study of a score of Beethoven or Berlioz, or of any of the great musical thinkers of our own day; and I would counsel you to seek the good which is undoubtedly to be found in the music of all schools, wherever they hail from, and to add to your general knowledge of the art by every possible means. Naturally we have in ourselves, and this especially in our riper years, certain predilections and tastes which cause us to draw nearer to some particular authors; but these tastes ought never to prevent us from giving proper attention to new music which may at first seem strange, unfamiliar, or even unsympathetic to us. It appears to me that the great charm of our art is that its modes of expression, depending as they do upon individualities, are practically inexhaustible, and hence of ever-varying but constant interest.

And now let me say a word or two with reference to your position as students in this Academy. The benefits you derive by virtue of your studying your future profession collectively cannot be over-estimated, and it is in your own power to make these advantages doubly valuable by cultivating that unanimity of aim, that love of *Alma Mater*, for which this place has always been celebrated. You may form friendships, artistic and social, which shall last throughout your lifetime—you have the opportunity of forming an opinion of the talents and judging of th work done by your fellow students at the concerts and fo nightly meetings. Each of you separately may assist t progress of others by sharing your knowledge of musical a general subjects. It is also in your hands that the future of th school is to a great extent placed, and I wish you to realise th to the full. When you leave us, to pursue your plans for yo advancement in life, and to undertake the duties for which y are now preparing yourselves, you will each figure as representative of the work done in this place. Y cannot all, it is true, expect to be equally succes ful. Some will carry with them the tangible proofs their superior excellence, some must be content to see t longed-for prize allotted to another. Many more will have be satisfied with the knowledge that they have done their be But all of you will, I hope, remember that the honour of t R.A.M. is in your hands, and that you must bear it brave aloft in after years. I need hardly, I know, remind my c leagues here, who devote their energies to you, that the duti and obligations are mutual. It is their privilege to stamp the artistic impress upon you, as new coins to be issued from a Roy Mint. You will remember your professors in after years as t artists and men who gave you currency and prepared you f circulation; their responsibilities are, if possible, even great than your own. I will go further. I speak as one of them, a may take it upon myself to answer for them. We hope th you will remember us in future days, not only as masters, b as friends, whose interest in you and your future work is lasti and permanent.

The arrangements for the carrying on of your studies he have occupied the attention of many eminent musicians in t past, and have been systematically built up and gradually pe fected during a long period of years. To those men, notably the late Sir George Macfarren, we owe the present efficie working state and power of the machinery here; and it seen to me that we should be paying but a poor tribute to the memories were we not to follow the example which they ha set, were we to look upon their work with careless acceptanc and were we to neglect to carry it on in the same spirit in whic they themselves laboured. There is no such thing as standi still. The progress of music is rapid, and we must not on keep pace with the onward movement, but place ourselves, to speak, in the front, and endeavour to be the very leaders its march. There is now, and I am glad to say it, more tha one sister institution working in company with us in the sam field; and the flourishing condition in which we see them is proof—if any such be required—that music has at last obtaine her recognised and honoured place among the arts in th country. Let us share the work with these sister institutio in that spirit of amicable emulation which aids the rise an strengthens the position of every art or science. The mould in which we were originally cast may differ in form, shape, an size; our methods of carrying on our work may invite con parison; but we know that contrast is a strongly desirab element in music. Its absence deliberately invokes that ev spirit who sits on the throne of the Kingdom of Boredom, an whose name is Dulness. The goal is reached all the quicke when the competitors are skilful, strong, and numerous, an the great end will be attained all the sooner if we keep in min one of the first doctrines of harmony—that the so-called common chord is the most satisfactory and perfect of them all.

(*To be continued.*)

THE COPYRIGHT (MUSICAL COMPOSITIONS) BILL

The House of Lords went into Committee upon this Bill on Friday, last week.

On Clause 1 (provision as to damage),

Lord Bramwell moved to omit the clause which proposed to alter the laws relating to dramatic literary property by limiting the penalty or damages to be awarded upon any action or proceedings in respect of an unauthorised representation of any musical composition to such sum less than 40s. as should in the discretion of the Court be reasonable. By the law as it stood at present if a man composed a song he had the exclusive right of representation as regarded it. That was a right which the composer should sell and which was frequently sold for hard cash. This Bill proposed to take away that existing right from those who had composed songs, or from those who had purchased the right of representation, and—let there be no mistake about it—the Bill proposed to that without giving any compensation whatever to the persons so to be deprived of their rights. He challenged the noble and learned lord the late Lord Chancellor to deny the truth of that statement. The noble and learned lord had read the names of a number of distinguished persons—his own among them not being the least distinguished—who recommended the alteration in the law which the Bill proposed to effect, and the noble and learned lord asked whether anyone would suppose that such distinguished persons would recommend such an attack as this clause was described to be upon property being made. For his own part he should not have supposed that the noble and learned lord himself would have recommended such an attack as this being made upon property, but the fact was that the noble and learned lord and the other distinguished persons had done so, and therefore there was no supposition about the matter, because it was a fact. It was not the seriousness of the attack upon property that he complained of—it was the precedent which it was now proposed to make which might by-and-bye be relied upon as a ground for more serious attacks upon property. He did not know that a paltry piece of spoliation ought not to be equally resisted with a more substantial one. If a man picked his pocket of a pocket handkerchief he was a low thief, but he ought to be punished as well as the man who effected a more substantial robbery. Then there was his noble—he would not say his learned—friend, because a man appeared to cease to be a lawyer when he became a statesman ("Hear, hear," and laughter), the Colonial Secretary, whose proposals savoured more of the statesman than of the lawyer. His noble friend was very fond of popularity, which was more likely to be gained by supporting this Bill than in opposing it. His noble friend had referred to the case of a Mr. Wall, who, he said, had charged a dear little girl of 13 years of age £2 for singing a copyright song at a concert for charitable purposes. ("Hear, hear," and laughter.)

Lord Knutsford said that he had not made the statement, which had been made by another noble and—probably the noble and learned lord opposite would admit—learned lord. ("Hear, hear," and laughter.)

The Earl of Onslow said that he had made the statement the noble and learned lord referred to. ("Hear, hear," and laughter.)

Lord Bramwell remarked that he would finish with the noble and learned lord the Secretary for the Colonies before he proceeded to anything else. The noble and learned lord said that Sir A. Sullivan and Messrs. Boosey approved of this clause. No one could speak without respect of Sir A. Sullivan, but he would venture to say that Sir A. Sullivan approved of this measure because he knew nothing about it. ("Hear, hear," and laughter.) Messrs. Boosey were very respectable people, but they did not oppose this clause because they were musical publishers, and the more songs were sung the more copies of them they sold. Doubtless Messrs. Boosey, therefore, would sooner pay a person £2 for singing a song than charge him £2 for his singing. The evidence of Messrs. Boosey, therefore, respectable though they no doubt were, was worthless as regarded the present matter. He challenged the noble lord the Secretary for the Colonies to deny that this clause proposed to take away a right without giving any compensation for it. With regard to the dear little girl of 13 who sung a song for charity, it was a question whether she had sung for charity or for the pleasure of hearing her own voice, or to contribute to the pleasure of her parents and friends, which had, no doubt, much more to do with the matter than charitable motives. Still, if he had been the proprietor of the song and he had been told that it had been sung for charity, he was not at all sure that he should have asked for the £2. He said that he was not at all sure that he should have done so advisedly, because if a man permitted his songs to be sung for charity without demanding payment, he might part with all the value of his property. On the other hand, however, if he had been the father of this dear little girl, and he had heard that a demand had been made for the payment of this £2, he should have paid what, after all, was only a just debt. The noble and learned earl near him seemed to approve of the Bill, and as he had challenged others, he challenged the noble and learned earl to deny that this clause proposed to take away a right without any compensation being given in respect of it. This was not a question of alteration of procedure alone, it was taking away a substantial right. No doubt it was a small matter, but a bad precedent was established by the Bill, and would be applied in other cases. He should not deal with the provisions of the Bill in detail, but he would submit to their lordships that the Bill took away a right without pretending to give an equivalent for it, and he would challenge the noble and learned lord the late Lord Chancellor, the noble lord the Secretary for the Colonies, or the noble and learned earl beside him to contradict the description he had given of the measure.

The Earl of Selborne observed that as the noble and learned lord had good-humoredly challenged him to reply, he would state shortly the reasons which induced him to disagree with his noble and learned friend on this matter. In saying that a right of property was taken away without an equivalent being given, what did his noble and learned friend mean by "a right of property"? What he called a "right of property" was clearly the claim given by the statute to any person proceeding for the infringement of a song to *minimum* damages of 40s. If that were what the noble and learned lord called a "right of property," it was a very peculiar description to apply to a mere regulation by Parliament interfering with the legitimate function of a jury to assess damages that the *minimum* damages for the infringement of the Act should be 40s.

Lord Herschell expressed his concurrence with the views of the noble and learned earl. His noble and learned friend had observed that neither Sir A. Sullivan nor Mr. Boosey knew anything about this question. In this case those who wrote the music, those who wrote the words, and those who dealt in both agreed in seeing nothing to object to in this Bill. Only one solitary individual objected. In his opinion, this Bill did not take away any right of property. The right of property given by the statute was the right of exclusive representation of the song—that no person was to be at liberty with impunity to perform it. But not every remedy given by the statute was part of the right of property. This Bill did not take away the right to sue for infringement of copyright, it only abolished the right to *minimum* damages and left the whole question of damages to the decision of the court. Was the Legislature, because it had once fixed a *minimum* of damages, to be bound for all time to continue that measure of damages? Was the Legislature bound to hold to that measure of damages when it was shown that it worked injustice, and that the best course was to leave the measure of damages to the tribunal? He believed that this Bill took away no right of property.

The Lord Chancellor agreed that there was some slight doubt whether they were not confusing things with words. What was called a right of property no doubt was incapable of exact definition, and yet everybody well knew what it meant. One incident of a right of property was that its possessor could enforce it and thus make it of some value to himself. The particular thing with which their lordships were dealing was the right of exclusive representation, and it was to be observed that that right which was sought to be fenced round by the Legislature was the right of representation on each particular occasion. The general right of copyright or the right to multiply copies was sufficiently protected by law already. But doubtless the Legislature in passing the Act which it was now sought to repeal foresaw that it would probably be impossible for a person to give evidence applicable to the particular injury done to him on a particular occasion. The right with which they were now dealing was the right of single representation, and a jury would probably say they could not assess the damage done in respect of each representation. The Legislature, in order to get rid of that difficulty, thought it right to fix the *minimum* amount of damages in order to prevent these representations being made without the sanction of the author. As it was competent for the Legislature to pass that Act so they might now amend it, but he thought it desirable that those who insisted on the alteration should show their lordships why the owners of this kind of property should be left without protection. He would suggest that the judge should have a discretion in awarding costs, and that the amount of the penalty should remain as at present. Deep as was his respect for the Commission he must vote for the noble and learned lord if he brought this matter to a division.

Earl Granville remarked that the lawyers did not all give them the same advice, and therefore he should prefer to look at this question from the point of view of a common juryman. If, as the noble and learned lord said, the Judge would be able to assess the amount of costs, he did not see why the jury should not be able to assess the amount of damages.

The Earl of Onslow pointed out that in the evidence given before the Commission it was stated by a music publisher, who was well qualified to judge, that he did not believe any living composer had derived sixpence profit from the performance of his songs. That was the kind of property which the noble lord said would be taken away by this Bill—property which had never been worth sixpence to its owner. The way in which the cumulative penalty worked this great hardship was best illustrated by the evidence of another music publisher. An agent said, "I understand that you have purchased the copyright of a song." It was not a classical production, but the song was popular. It was called "Tommy make room for your uncle." (Laughter.) The agent went on to say, "Do not attempt to recover penalties for one or two performances, but wait till the pantomimes are in full swing, and you will then have an opportunity to recover numerous penalties and to put £200 into your pocket." The object of the Bill was to prevent such an abuse as that.——The clause was then agreed to. The other clauses were also agreed to, and the Bill passed through Committee.

Reviews.

VOCAL MUSIC.

There are some interesting features in five songs by Charles C. Bethune (Reid Bros.), in the case of three of which—"Memory" (words by Christina Rossetti), "I would not know," "O love whose life to me most dear"—the composer appears to have aimed not so much at melodic symmetry, as at an appropriate and declamatory rendering of the always good verses he has chosen. This he has done cleverly, and in several instances with excellent effect; but he must not be disappointed if appreciation of these songs is restricted to singers with a taste for something rather out of the common. Of the remaining two—"Singing in the Hawthorn," and "En passant"—the first is the best. Both are short and strophic in character, but the melodies are of but moderate interest, and the composer is not so successful in his endeavour to write in a sprightly vein. "Proud Maisie" (Stanley Lucas and Co.), is a musicianly and effective setting of Sir Walter Scott's verses by Moir Clark, who shows both in the voice part and in the admirably harmonised accompaniments, that he has managed to extract veritable inspiration from the weird ditty of Madge Wildfire. "The Lark," by Jessie Batterill (same publishers), is more conventional in character, but rather above the ordinary drawing-room song. Of two settings of words by Burns, by J. Jaques Haakman, "Sae far awa'" and "A rosebud by my early walk" (Charles Woolhouse) both are well written, but the first claims preference as regards originality. Here the peculiar close of each verse upon the tonic minor seventh, not resolved in the accompaniment until the voice part has ceased, gives really admirable expression to the words "far awa'." The same publishers send "Twilight visions," a musicianly song by Herbert F. Sharpe, and "The Magyars' Home," a song of some character with a rhythmical swing in it, by G. Saint George. Vocalists in search of a really bright nautical ditty will find it in "The Union Jack," by A. W. Constantine (Wm. Dunkley). "What matters it how we die?" the cheerful title of a song by U. R. Jones (London Music Publishing Company), propounds a question of so entirely personal and delicate a nature, that we are inclined to doubt its convivial effect when warbled in a drawing-room to music of a commonplace, mock-sentimental type. On the whole, however, the character of songs lately sent to us shows, with some exceptions, a distinct advance upon those of former seasons.

Correspondence.

THE THIN END OF THE WEDGE.

To the Editor of The Musical World.

Sir.—As a concert-goer of many years' standing, able and willing to pay for such musical entertainment as suits my taste, but not rich enough to scan with indifference the prices of admission announced in preliminary bills, I have had an opportunity of watching, with mingled feelings, the whole process of getting in a wedge, from the careful insertion of its thin edge to the final blow by which it is driven home. Many besides myself can call to mind the halcyon time when a neatly-printed programme, handed to you civilly and gratis at the door of the concert-room, gave all the information necessary for following the course of a performance. Presently some enemy to amateurs of limited means invented the book of words and analytical programme, and the latter, as a means of extending musical culture and increasing the enjoyment of the high-class chamber-concerts at which, I believe, they were first introduced, was, it must be acknowledged, fairly worth the extra sixpence charged for it in that instance. But little did persons in my position, who hailed its advent with contentment, dream that this was the thin end of the wedge—the first step in an ingenious contrivance for practically raising the price of each seat by sixpence, or, in latter days, more generally a shilling. In many cases, the "analysis" is now conspicuous by its absence, and you are offered for a shilling—that is, for a sum sufficient to pay for a complete novel by Sir Walter Scott, or a railway "dreadful," or a visit to the panorama, or numberless other small luxuries—a trumpery selection of doggrel verses that have served to inspire the genius of various popular song-writers of the day. We are all familiar by this time with the disgusted look of the attendant, generally laden with a pile of green books, when asked for a simple programme. Either they are "all gone" before the room is a quarter filled, or they were never printed; and recent observations confirm me in the impression that there is a deliberate plot among concert-givers to withdraw the programme altogether, and replace it by their precious book, thus compelling us to pay more money merely to be informed what it is we have already paid for. I think the time has come when all musical amateurs, including those to whom the money question is of little or no consequence, should, on public grounds, make a firm stand against this monstrous imposition; and in this they will be heartily joined by, Sir, your most obedient servant,

Annuitant.

ST. ANDREWS UNIVERSITY AND MUSICAL DEGREES.

To the Editor of The Musical World.

Sur,—A fine stoor ye've been alloowin' that callant o' the name o'Greig tae raise anent the degree o' Mus. Doc. whilk we in the plenitude o' wisdum ha'e seen fit tae confer upon divers suitable receepients! He uphauds that we've nae faculty o' music, does he? I mak bauld tae tell 'um that oor musical faculties are maybe as guid's his ain, altho' he craws sae crouse owre some exeminashuns that he's passed. An' tae think that he wants a professor o' music to be foisted on the Senate! Does he mean himsel'? My certie, Na! We'd sing the "Deil amang the tailors" first. He'd be wantin' a professor o' dancin' next tae help 'um oot wi't. *We're a' professors o' music here*, for, when we haud sweet cooncil owre oor wee bit drappie in Luckie Auld's change-hoose (a maist respecktable place—chairges strictly moaderate), no' a man o' us but what's ready wi' his sang. Gi'e us a chiel that 'll sing or play the "Auld Scotch sangs," an' we'll mak' a Mus. Doc. o' 'um, if we conseeder sic dispensation o' oor favour tae be for the guid o' the hoose, for—quietly, in yer lug—we're gey hard up an' far frae hame. Ye'll maybe look in yersel, when ye come north.—I am, sur, youre obeedient servant tae command,

Sanders Sanderson,

Doctor o' Diveenity, Airts, an' Maidcin, St. Andrews,

May 7th, 1888. Fife, N.B.

The Organ World.

ORGAN RECITAL PLAYING.

XIV.

In passing from a very imperfect consideration of Bach's organ music, a strong feeling of reluctance at leaving so large a subject after such insufficient treatment is somewhat moderated by the hope that time and opportunity will presently permit a more lengthy and separate consideration of that great master's work as a writer for the instrument.

Another great figure of the first half of the eighteenth century, Handel, claims attention in connection with organ recital playing. Though one might hesitate about assigning to Handel the honour of the invention of the suite for organ and orchestra, or organ concerto, he undoubtedly first secured lasting popularity for that form. There are distinct differences with regard to the conditions under which the two contrapuntal giants of the epoch now being spoken of, laboured as writers of organ music. These differences were in their nature as men even more than as artists, in the instruments they had to deal with, and in the opportunities for the employment and display of their talents and skill as organists. Bach's thoughtful, studious, and retiring nature led him to devote his energies and life to music from a strictly artistic point of sight. Handel was more business-like in his views of art work; indeed his well-defined shrewdness, self-respect, and commercial views of the possibility of his career were developed with a keenness which, in the case of a man of less-powerful mind and gifted with a smaller sense of personal control, would have taken the form of a pronounced selfishness. He rarely forgot himself or his own interest; and, despite his genius, he had in all his work "a keen eye for the main chance," an anxiety for popularity which almost amounted to an insatiable greed. Thus we find no display music he wrote so cunningly devised for the elevation of personality as the music he wrote for his own performance, and his desire for individual presentation is further evidenced by the selection of occasions for the presentation of his organ concertos. Even in these days of advertising and self-aggrandisement, the figure of a man who, in addition to assuming the direction of one of his works, claims the attention of his audience between parts to a display of his skill as performer of another of his own compositions, would be regarded as "a rather steep" exhibition of personality, to quote a familiar Americanism. But, not to be too severe upon Handel's methods of making himself felt, it must be remembered that he was practising in a then somewhat unsympathetic art atmosphere, that he had enemies to conquer, and even his friends had to be pleased, and he would probably entertain, to some extent, the foreigner's traditional belief, that "England was a happy hunting ground," in which securing a good bag was a matter ranking nearly level in importance with the cultivation of art—a view of life shared by a good many Englishmen, though very different to that entertained by the stay-at-home Bach. And truly we are all thankful that Handel did labour so diligently and did make such use of his opportunities as to leave us such treasures of bright, yet solid, music as the concertos for the organ, in several sets; and it is not to be forgotten that he wrote largely and effectively for the orchestra in various other suite and concerto forms. Handel's organ concertos were, in short, intended not only to be such good music as would be worthy of their illustrious composer, but to be essentially popular music, and as such they will ever remain fresh and attractive. The brightness and vigour, beauty and science to be found in Handel's organ concertos are to be wondered at when we remember the limited orchestra employed, and, above all, the poverty-stricken organs upon which they were originally played. These instruments—such as were found in the theatres sometimes erected temporarily for the oratorio seasons, concert rooms, and public gardens of the day—consisted of two manuals, perhaps sometimes only one manual, a limited great organ, and probably a small fiddle G swell, with toe-pedals merely coupling to the keys. Handel only once writes a separate part for the pedals, a ground bass in the first concerto third set; a part covering the compass of an octave and a fourth, from F to the upper B flat. It should, however, be borne in mind that these concertos were published as for harpsichord and organ, consequently the string keyboard instrument might be kept in view in their construction; and it seems evident that the organ part was regarded as a somewhat free performance, with much left to the judgment of the player.

As regards the opportunities provided for their public performance, there was a wide difference between the select, thoughtful lovers of the organ Bach played before from time to time, assembled in large, lofty churches, and the miscellaneous crowd of concert-goers, enjoying free liberty to applaud or condemn, and doubtless often very indifferent regarding the instrument they had to listen to so long as the music pleased them, forming Handel's audiences. And it may be well to remember that Bach wrote for comparatively large and generally fairly complete organs; whilst Handel had small, incomplete, and it may be often indifferent instruments to deal with, the tones of which had to be strengthened, and the limited effects of which had to be ingeniously eked out by the use of the orchestra. Of course, the best rendering of Handel's concertos is, and always will be, that which employs the orchestra, and a small organ and limited orchestra—the original score depended chiefly upon the strings with oboes and bassoons, parts for other wood wind, trumpets, horns and drums have been added to a few concertos by modern hands, and are still in MS.—will produce excellent effect in these fine and spirited works. They deserve indeed to be heard much more frequently with organ and orchestra. To the general body of organ players, Handel's concertos must be used for recital purposes solo fashion, pure and simple; and in this way they are capable of being the medium of great and varied organic effects, and of still delighting listeners, whether learned or unlearned in the musical art.

E. H. Turpin.

STORY OF THE OLD ORGAN IN THE CATHEDRAL "BEATÆ MARIÆ VIRGINIS," IN WOLFENBUTTEL.

II.

Written from information in existing documents by Selmar Muller, and translated by F. E. T.

Although the memoranda written inside the organ are very brief, they tell us what we principally wish to know, the names of the builders who repaired and enlarged the instrument.

The condition of the organ, which made renovation necessary after a period of only eighteen years, was, probably, in consequence of the dust caused by the completion of the interior of the church. The builder of the organ, according to the notice written inside it, was Gottfried Fritzen, of Dresden. The name is evidently mis-spelt, and should be "Fritsche." There was, at this period, a celebrated organ-builder, named Gottfried Fritsche, living in Dresden, who supplied organs in 1614 for the Castle Church, Dresden, in 1616 for Trinity Church, Sondershausen, and in 1629 for the Maria Magdalena Church, Hamburg. The authorities, wishing to put only the best of work in the new church, would naturally apply to the most celebrated organ-builder of his day. We should have been left in ignorance on two very important points in every organ — the specification and cost—had it not been for the accidental discovery, inside a document treating of the sculpture, gilding and painting in the church, of two papers giving a full explanation of matters connected with the organ. One of these documents is an undated specification drawn up in the form of a contract with the organ-builder, Fritsche, to be completed in 1620. This specification belongs to the same period, or about a year earlier, for as we already know, a large organ was under consideration in 1619. The signature is that of Michael Praetorius, court organist at Wolfenbüttel, one of the most learned and celebrated musicians and composers of his time, who died on February 15th, 1621. In such an important matter as the construction of an organ worthy of the new large church, those in authority did well to take the distinguished church composer and organist into their councils.

Specification of the large organ at Wolfenbüttel.

I. GREAT.

1. Principal
2. Gedackt Subbass
3. Subbass to use with pedal alone
4. Spitzflot or Nighthorn
5. Octave Sharp, 4 feet
6. Little Quintadena of 4 feet tone
7. Quinta, 3 feet
8. Octave, 2 feet
9. Mixture, 5 ranks
10. Loud Trumpet, 8 feet
11. Sesquialtra

II. SWELL.

1. Quintadena of 8 feet tone
2. Blockflute of 4 feet tone
3. Little Blockflute, 2 feet
4. Quinterz, 1½ feet
5. Subflotlein or Schweigell, 1 foot
6. Double Zimbell
7. Single Regal of wood, 4 feet

III. CHOIR.

1. Principal, 8 feet
2. Quintadena, 16 feet
3. Spitz-gedackt, 4 feet
4. Octave sharp, 4 feet
5. Octave, 2 feet
6. Quinta, 1½ feet
7. Zimbel, doubled
8. Dulciana, 16 feet
9. Oblique flute, 4 feet
10. Country Fife of 8 feet tone

PEDAL ORGAN.

1. Principal Bass, 16 feet
2. Contra Posaune of wood, 16 feet
3. Trumpet, 8 feet
4. Singing Cornet
5. Country Fife
6. Lieblich Bass of wood, 8 feet
7. Vogellgesankt

Coupler to the Great and Swell.
Coupler to Pedal and Choir.
Tremulant in Swell.
Tremulant in Choir.
Number of kettledrums to use for drum effects.
Ventils to Choir, Swell, and a signal to the blower.

(To be continued.)

ORGAN-BLOWING BY ELECTRICITY.

A new departure has been made at St. John's Church, Taunton, where the first successful attempt has been made to solve the problem of organ-blowing by electricity. The organ has 36 stops, and the blowing is so quietly effected—without the vibration which even the steadiest manual blowing imparts, and without the tension on the bellows which blowing by gas engine involves—that the pleasure of playing upon so excellent an instrument is greatly enhanced. The organist has at any time simply to take his seat at the manuals, and turning on a switch—as he would turn on a water tap—can commence playing at once. This switch brings the whole arrangement under his complete control; it is affixed to the front of the organ just above the stops on the right hand of the manuals, and communicates through a series of carbons—which bring the current to a very low intensity, and render the appliances perfectly safe to handle—with the motor in the tower, some 45ft. above. This motor is of nominally half-horse power, but will develop about double that power; it weighs 42lb., and occupies about ten square inches of space; the armatures change the polarity of the electro-magnets surrounding them, and thus cause the revolutions of a wheel about 3in. in diameter—about 1,600 revolutions per minute being attainable. The motor was supplied and the electric connections made by the Electric Lighting Company, under the superintendence of the electrician-in-charge, Mr. Hooker, and it is worked by 30 large-sized accumulators at the central depôt, rather more than a quarter of a mile distant. The motor and machinery attached thereto are suspended on beams built into the tower, so as to avoid the possibility of any vibration. The small wheel of the motor is attached by a half-inch rope to a fly-wheel 4ft. in diameter, an ingenious arrangement by a weighted pulley compensating for changes in the temperature. This portion of the work has been carried out by Messrs. Allen, engineers, Taunton, and the remainder by Mr. Minns, organ builder, Taunton, who has taken special care to isolate by felt and other materials all the work. The fly-wheel operates a double feeder, four feet by two feet, which when working at full speed will make 90 strokes and deliver about a million cubic inches of air per minute; close by is a reservoir with powerful concussion bellows, and this communicates by means of a trunk 40 feet long and 22 inches by 5 inches with the large wind chest of the organ; this trunk is carefully insulated, and ends in a small chamber with a roller valve, acting automatically, which prevents too great a pressure of wind being forced into the wind chest. As soon as the wind chest is full, the current is broken by an automatic switch and the motor stops, but when the reservoir has lost about an inch of its distension the switch again completes the current and a few revolutions of the motor restore the equilibrium—a piece of asbestos preserves the woodwork from injury by the flash arising from the breaking of the current. The organist is provided with two switches, one of which is of low intensity and allows a sufficient current for ordinary service playing, while the second supplies the additional power necessary in case of a prolonged loud voluntary. The new application is in every way a most gratifying success.

REVIEWS.

An Explanation of the Organ Stops. Carl Locher, translated by Agnes Schanenberg (Kegan Paul, Trench, and Co., 1, Paternoster-row.) Though set out in dictionary form, this is the most comprehensive and complete book of its kind. The author, who is organist at Berne, tells us in his preface that his work originally formed a course of lectures to organists, and was printed by request of a committee of teachers. During a practice of 25 years he has carefully studied his subject. He had sympathetic help from eminent friends, and the work is dedicated to Professor Helmholtz. The information about the various stops is remarkably complete both as regards acoustical and tone-colour distinctions. Numerous illustrations adorn the work, and aid the lucid explanations of the author. Originally based upon Continental significations, perhaps a little more might be said here and there by way of making these more applicable to English equivalent terms, and a wider justice might have been dealt out to our many distinguished organ-builders in cases in which names and specimen organs are mentioned. The many and varied subjects are, however, admirably treated, and the book well deserves a wide and extensive circulation. It is admirably got up, and most clearly printed.

The Organist's Quarterly Journal, edited by Dr. W. Spark (Novello and Co.). Part 78, for April, contains a "Descriptive Fantasia, In Memoriam" Sir G. A. Macfarren, by the editor; an excellent, though now and again slightly dry "Fantasia" in A, by Otto Thomas, of Dresden, a work organists will enjoy, however; and an "Andante con Moto" in G, by Mr. Blakeley, a simple, taking piece in Rondo form, with the various presentations varied in telling fashion, and in such manner as to well display sundry ear-tickling stops.

Fantasia per Organo, F. Capocci (Weekes and Co., Hanover Square, W.). An important and highly effective work of considerable length, composed for the inauguration of the two new organs at St. John Lateran, Rome. The Fantasia opens with a stately movement, including an episode of interest in the minor mode. A beautiful and expressive Andante in A flat well displays the softer combinations. A return to the original tonic major C, with two well-defined subjects and much interesting detail shaped into a striking movement, closing with the full organ, completes one of the composer's best pieces and a work sure to enjoy an extensive popularity.

ST. PAUL'S.

The fifteenth annual festival of the London Church Choirs Association was held on April 26 in St. Paul's Cathedral, in the presence of a congregation of nearly 10,000 persons. About 800 choristers took part in the affair, including volunteers not only from the various London churches, but also from Friern Barnet, Leyton, Deptford, Highgate, and elsewhere in the outskirts, and a contingent from the Church Choir established at the Royal Small Arms Factory, Enfield. Since last year a notable and much-needed improvement is observable. Trumpets and trombones were used. Mr. Eaton Faning's Evening Service in C, and Dr. Stainer's anthem, "Lord, Thou art God," were the chief musical features of the service. It should be added that the prayers were intoned by the Rev. W. Russell, Succentor of St. Paul's; that the lessons were read by the Rev. E. Collett, of St. Botolph, Bishopsgate, and by the Rev. W. D. Fanshawe, chaplain to the Bishop of London; and that the sermon was preached by the Bishop of Marlborough. Dr. Stainer's gifted pupil Mr. Hodge played the organ, and Dr. G. C. Martin conducted.

TUBULAR PNEUMATIC ACTION.

To the Editor of THE ORGAN WORLD.

SIR,—There is, I believe, a common feeling among those organists who have the pleasure of presiding over such instruments as require the above action, that the advantage of a light touch is almost practically annulled by the unclean effect produced by the same means which, with a tracker action, would be considered perfectly clean; the difficulty arises from the fact that so soon as the key is depressed even to a tenth or a twelfth of an inch in some cases, the motor is at work and the pallet fully opens the pipes, then speaking immediately with their full supply of wind, and continue to do so till the key has fully recovered itself, and is in its original position, so that in playing a series of chordy passages, as in Hesse's Toccata in A flat, where the fingers are nearly all employed at once, or very florid passages, as Bach's Toccata in C, it is extremely difficult to play them without an amount of blurring even by a good player, which ought not to exist. The difficulty has, I consider, been overcome by the new system quite recently invented by Mr. E. H. Luggate, at his factory, Marylebone Road, which, without giving details, which are extremely ingenious, I may strictly state, causes the pipes to speak as usual (a little less readily, perhaps, than under the old system; they can, however, be regulated by the builder), but they cease to do so after the key has returned to more than ¾ or ⅝ of its total depression, by which means it will be seen that a remarkably brilliant effect may be produced with care, and at the same time legato effects, so dear to organists, will not be impaired, so that when the system is completely carried out it should prove a great boon to those organists who are frequently called upon to give recitals and play music of a very florid nature on large organs.

Although this system is in its infancy as regards its practical application, its efficacy can be established by the result on the one experiment at Bishop and Sons' factory, above-mentioned. This has also been applied for the first time to the pedal organ at St. Peter's, Battersea, with remarkable effects. True it is that the acoustical properties of the church are extremely good; but the quick pedal passages and shakes, so perfectly clear and distinct on the organ, prove, in my humble opinion, that a new era in "action" has been opened to us, and that the difficulties of the old (and I may still venture to call it so) pneumatic are dispensed with, and the problem of how to get the tubular pneumatic to cease "speaking even by a glance," as I heard a well-known doctor once say, has been solved, and should this gain general approval (and it bids fair to do so) it will prove to be a boon to organists of all classes, whose thanks will be due to the inventor, Mr. E. H. Luggate.—I am, dear sir, faithfully yours,

C. EDGAR PETTMAN, A.C.O.,
Organist and Director of the Choirs St. Mary's,
Kilburn, and St. Andrew's, Kensington.

SPECIFICATION.

GLASGOW.

On April 26th, Mons. August Wiegand inaugurated the new organ in the Macleod Parish Church.

The following is the specification prepared by the late Nathaniel J. Holmes, Esq. The instrument was constructed by M. Chas. Anneesslus, Grammont.

GREAT ORGAN—Compass CC to C in alt.; 61 notes (5 octaves).

	ft.	pipes.		ft.	pipes
Bourdon (wood and metal)	16	61	Grave Mixture, 12th and 15th (metal) ...	2⅔ & 2	122
Open Diapason (metal) ...	8	61	Trumpet (metal)	8	61
Viola (metal)	8	61	Clarinette, free reeds (metal)	8	61
Hohl Flote (wood and metal)	8	61	Mixture, 3 ranks (metal)...		183
Dulciana (metal)... ...	8	61	Clarion (metal)	4	61
Principal (metal)... ...	4	61			
Harmonic Flute (metal)...	4	61			
					915

SWELL ORGAN—CC to C in alt.

	ft.	pipes.		ft.	pipes
Bourdon (wood and metal)	16	61	Harmonic Piccolo (metal)	2	61
Geigen Diapason (wood and metal)	8	61	Sharp Mixture, 3 ranks, (metal)		183
Rohr Gedackt (wood and metal)	8	61	Horn (metal)	8	61
Viole de Gambe (metal)...	8	61	Oboe (metal)	8	61
Voix Celestes, ten C (metal)	8	49			720
Geigen Principal (metal)	4	61			

PEDAL ORGAN—CCC to F; 30 notes.

	ft.	pipes.		ft.	pipes
Open Diapason (wood) ..	16		Grosse Quint (wood and metal)	10⅔	
Bourdon (wood and metal)	16		Tuba (metal)	8	
Octave Bass (wood and metal)	8		Tubason (metal)	16	
					102

COUPLERS AND ACCESSORIES.

Great to Pedals.	Swell Octave on itself.
Swell to Pedals.	Tremulant to Swell.
Swell to Great.	Swell Pedal.

Three Composition Pedals to Great Manual.
Three Composition Pedals to Swell Manual.
Pneumatic Action to Swell Clavier.

Case: Oak, carved and moulded. Front pipes: Burnished tin. Interior pipes: Spotted metal. Pedals: Concave. Horse Shoe Pedals (on and off) for Couplers as well as Draw Stops. E. J. R. B.

RECITAL NEWS.

GUILDHALL, CAMBRIDGE.—Programme of organ recital, by the borough organist, Mr. F. Dewberry, Mus. B., L.R.A.M., F.C.O., on April 2nd:—

Organ concerto in D..................................	Handel.
(a) Allegro. (b) Andante con moto. (c) Fuga.	
Andante in F	Wély.
Part song, "The Children's Hour"	Gaul.
Song, "Orpheus with his lute"	Sullivan.
Miss Eveleen Carlton.	
Pastorale in G..	Merkel.
Grand Offertoire in C minor	Batiste.
Part song, "Early Spring"	Mendelssohn.
Song (Valse), "Il Bacio"..............................	Arditi.
Miss Eveleen Carlton.	
Fantasia on a theme by Weber	Turpin.
Royal Wedding March	Sullivan.
Part song, "Oh, hush, thee, my baby"	Sullivan.
Song, "Berries or kisses"	Hatton.
Miss Eveleen Carlton.	
Operatic selection, "Martha"	Flotow.

Pianoforte, Mr. Wm. C. Dewberry, Mus. B., A.R.A.M.

WINDERMERE PARISH CHURCH.—The first of a series of organ recitals, to be given during the spring and summer months, was held in this church, on the 4th of April, when a large congregation assembled to hear the following programme, rendered by the organist of the church, Mr. Frank Barton, A.C.O.:—Sonata, No. 6 (Mendelssohn); Andante in G (Smart); Pilgrim's March (Mendelssohn); Offertoire in D major (Batiste); Larghetto (Rea); Fugue on the name of Bach (Schumann).

A Service of Praise took place in Truro Cathedral on Wednesday evening, April 11th, at 8 p.m., including Dr. Stainer's cantata "The Daughter of Jairus." The Cathedral choir was strengthened for the occasion by voices from other choirs. The soloists were Master F. Thomas (soprano), Mr. A. Thomas (tenor), and the Rev. A. V. Thomson (bass); organist, Mr. G. R. Sinclair.

Birmingham.—At Holy Trinity Church, Birchfields, an organ recital was given by Mr. A. T. Robinson, A.C.O., on April 5th. Vocal solos by Master Griffiths:—

Allegretto in B minor	Guilmant.
Organ Concerto in B flat, No. 2	Handel.
Recitative, "He was cut off"	Handel.
Aria, "But thou dids't not leave"	Handel.
Master Griffiths.	
March, "Funebre et chant Seraphique"	Guilmant.
Grand Fugue in G minor	Bach.
"I know that my Redeemer liveth"	Handel.
Master Griffiths.	
Allegretto in B flat	Lemmens.
Overture in E minor and major	Morandi.

The recital was greatly enjoyed by the large assembly present.

Glasgow.—The following is the programme of the organ recital given by Mr. D. R. Moir, in Trinity Church, on April 5th:—

Introduction and Tempo di Minuetto	Arthur Boyse.
Carillons de Dunkerque	Carter-Turpin.
Cuckoo and Nightingale Concerto	Handel.
Romanza	Haydn.
Scherzo	Lemaigre.
Aus flugeln des Gesanges	Mendelssohn.
Marche Cortége	Gounod.

Royal Naval School.—Dr. Bradford's Eighth Terminal Organ Recital took place on April 4th. The programme ran thus:—

Festival March	Dunster.
Recitative, "In Splendour Bright" "Creation,"	Haydn.
Mr. J. Cowen.	
Chorus, "The Heavens are telling," "Creation,"	Haydn.
Melodie Religieuse, violin, piano, and organ	Tours.
Air, "Honour and Arms," Samson	Handel.
Mr. William Nell.	
Fugue "St. Ann's"	Bach.
Instrumental Introduction, "Judith," Scene: "Sunset in the Valley of Bethulia." Arranged for organ, pianoforte, and violin, with choral, "Lead us Heavenly Father,"	Bradford.
By request.	
a. Andante in A	Smart.
b. "Bell Rondo"	Morandi.
Andante and Variations from Sonata (piano and violin), Op. 12, No. 1	Beethoven.
Duet, "The Lord is a man of war." "Israel in Egypt"	Handel.
Mr. E. P. Gaskin, and Mr. William Nell.	
Chorus, "Praise the Lord." Harvest Cantata,	Bradford.
"Ave Maria," violin, piano, and organ	Schubert.
Sacred Song, "Calvary"	Rodney.
Mr. E. P. Gaskin.	
Chorus, "Hallelujah." "Messiah"	Handel.

Violins, Mr. A. N. Pawle (solo), and Mr. James Terry. Pianoforte Miss Pawle. Organ, Dr. Bradford (solo), and Master Percy J. Bradford. Vocalists Mr. E. P. Gaskin, Mr. William Nell, and Mr. J. Cowen. Dr. Bradford's choir.

St. Paul's Institute.—On Thursday evening, April 5th, Mr. A. B. Plant, Mus. Bac., Oxon., F.C.O., gave a recital. The programme is annexed:—

Dead March in "Saul."	Handel.
(In Memoriam—J. H. Fish.)	
Offertoire in D	Batiste.
March Funebre et Chant Seraphique	Guilmant.
Descriptive Fantasia, "The Storm"	Lemmens.
March of Priests	Mendelssohn.

The vocalists were Miss Turner and Mr. T. H. Gorton.

Mr. Bottesini's oratorio, "The Garden of Olivet," was performed the other Sunday evening in the Dome, by the Brighton Sacred Harmonic Society under the direction of Mr. Taylor.

St. Barnabas' (Kentish Town, N).—A recital was given on April 7th:—

Grand Concertante in C Major	Handel.
Allegro—Allegretto—Largo—Finale (Fugue).	
Sonata in D Major (No. 10)	Mozart.
(From the set of fifteen, composed for organ, two violins, and bass.)	
Vocal solo, aria, "Consume them all" (St. Paul)	Mendelssohn.
Rondeau "Sœur Monique"	F. Couperin. (1668-1733).
Pastoral introduction, "Joan d'Arc"	C. Gounod.
(Return of the flocks, stillness of the evening in the Valley of Domremy).	
Grand Fantasia and Fugue in A Minor	J. S. Bach.
Sonata in C Major (No. 13)	Mozart.
(For organ, two violins, and bass).	
Tempo di Minuetto in F Major (M.S.)	H. W. Weston.
Adagio and Rondo	C. M. Weber.

Originally composed for the harmonichord, with orchestral accompaniments, and arranged for the organ, and played for the first time by H. W. Weston.

Vocal solo, "There is a green hill far away"	Gounod.
Sonata in C Major (No. 15)	Mozart.
(For organ, 2 violins, and bass.)	
Grand Solemn March in E Flat	H. Smart.

At the organ, Mr. H. W. Weston, F.C.O. organist and choirmaster of Balham Parish Church, S.W.; vocalist, Mr. Malcolm Harding; violins, Messrs. A. Newton and W. Cuddeford; violoncello, Mr. J. Harrison.

Notes.

Mr. Bruce H. Steane, A.C.O., has been appointed organist to St. Bartholomew's Convalescent Home, Swanley.

In an article on "Niagara Falls," an evening paper observes, anent the mighty roar of its waters:—"One can never forget the effect of listening to this mighty voice for the first time, nor is it an unpleasant sound which assails the ear. The roar is positively musical, they say, and a few years ago a distinguished American organist spent a long time in studying it, and trying to learn the measure and compass of its tones. He finally came to the conclusion that the deepest tone made by the falling cataract was that which would be produced by an organ pipe about 160ft. in length, and of proportionate dimensions as organ pipes are made. Now, 160ft., which is about the height of the falls (this varies from 160ft. to nearly 180ft.), is much longer than any organ pipe is made, and the sound emitted by such a pipe would not be sensible to us as a musical sound. Therefore our ears could not apprehend the music of the deepest tones; and as our ears are at fault, we give this deep-toned music such discordant epithets as noise and roar.' This story, according to one account, seems incorrectly stated. The organist in question suggested a sound not nearly three octaves below 32ft. C, but about F sharp below that note. The present writer tried to define the vast harmonic hum of the great waterfalls, and came to the conclusion that the task was all but hopeless, although a steady kind of tone seems to be maintained; and certainly the imagination might readily seize upon such a note as the authority in question named, but whether the indefinite sound could be described as of a foundation or upper partial tone character, it would be impossible to say. It seems only fair to mention the fact that the difficulties named by my esteemed correspondent have been conquered by recent inventions of other well-known organ-builders. I am unable, however, to say by what means, or how far these inventions differ from the clever contrivances of Mr Luggate.

Dr. Stainer has, with characteristic modesty, quietly retired from the organistship of St. Paul's Cathedral, but he was not allowed to leave without sundry testimonials from those connected with the cathedral, expressing the high esteem in which he was held by all. Dr. Stainer attended the levée on April 30th. His closing service at St. Paul's was morning prayer on May 4th, according to arrangement He will have every good wish in his retirement, and every good wish will also attend his esteemed successor, Dr. Martin, and his assistant organist, Mr. W. Hodge.

Printers now and again make strange mistakes. Some amusing misprints of dates occur in a recent recital programme. Smart's birth and death dates are given as 1776-1867, instead of 1813-1876; Bach's birth 1615 instead of 1685; but the most curious erratum concerns Haydn, who, according to the printer, began life in 1732 and terminated his career in 1109.

There is said to be an old organ in the Garrison Chapel, Salzburgh, which may, from the description given, be a specimen of the positive or ancient chancel organ.

The distinguished American organist, Mr. H. Clarence Eddy, announces that in future he will be known only as Clarence Eddy, "the initial 'H' having been discarded in accordance with the laws of the State of Illinois."

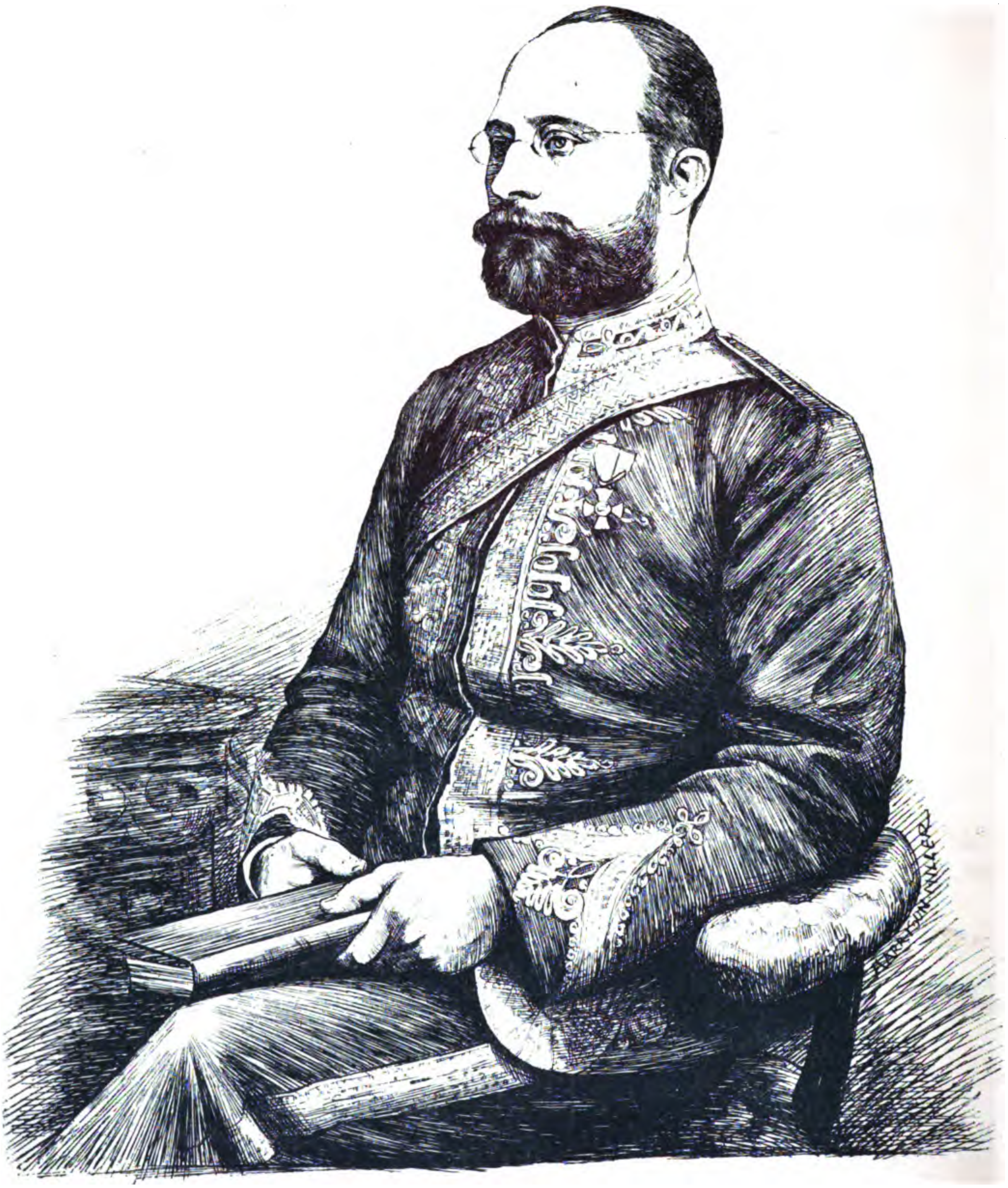
COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday, the library will be opened from 7 to 10. May 22nd, at 8, at the Bloomsbury Hall, Hart Street, Mr. E. H. Turpin will offer some remarks on "Elementary Orchestration." Members, students, and friends are invited to bring with them copies of Beethoven's Pianoforte Sonatas, passages from which will be quoted as furnishing suggestions for typical and varied instrumentation. June 26th, Lecture by Dr. C. W. Pearce; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Sec.

95, Great Russell Street, Bloomsbury, W.C.

Supplement to "THE MUSICAL WORLD," May 12th, 1888.



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MR. ZAVERTAL.

Ladislas Zavertal was born at Milan on September 29th, 1849. His mother was an Italian lady and distinguished musician; his father of Austrian nationality.

Zavertal's mother began early to cultivate the musical talent of her son, who, in his 15th year, published his first artistic attempt at Milan, and in his 19th year produced an opera, "Tita," composed with the assistance of his father. Although this opera had a marked success, it could not hold its place in the répertoires on account of the libretto, which was weak, and written in dialect. We hear that the composer has procured a new libretto, and hopes to place his work of former years before the public revised by his later experiences and studies.

When 20 years of age, Zavertal was conductor of the orchestra of a theatre at Milan. In this position he gained the goodwill of the general public as well as of the critics, among whom must be specially mentioned the late Signor Filippi, who many times in his writings spoke most highly, not only of Zavertal's abilities as conductor, but also of his compositions.

Two years later, Zavertal left Milan and went to Glasgow, where the conductorship of two musical societies had been offered him. Here he remained during 10 years.

While in Glasgow, the first performance of his opera, "A night in Florence" took place at Prague, and gained the favour of the critics and public through its interesting action and charming music. Fired by the success of this work and the approval of the public, he wrote a second opera for the National Theatre at Prague, called "Mirra."

At the special request of Dr. Hans von Bülow, Zavertal conducted the orchestra on several occasions when that artist played at Glasgow, Dundee, and Edinburgh, and gave great satisfaction to the great "Master Conductor."

In 1881 the post of conductor of the Royal Artillery band became vacant. Among 80 candidates Zavertal, on the strength of a musical examination, obtained the post. Under his care, the string and military band has attained a high state of perfection, well known among London audiences; and the concerts given during the winter months in the Garrison Theatre, Woolwich, are invariably crowded by large and fashionable audiences from London. Princess Frederica of Hanover, twice honoured them with her presence, as did also Count Münster and other distinguished people.

Among Zavertal's other compositions there are operettas in one act; a quartet for piano, violin, viola and 'cello; an album of pianoforte pieces, which was graciously accepted by Queen Margherita of Italy.

The King of Italy has bestowed on him, the "Order of the Crown of Italy." He was further honoured by receiving the "Order of the Redeemer" from the King of Greece. The ancient Society of St. Cecilia of Rome has also elected him one of its members—a distinction not easily obtained.

Zavertal has written two symphonies; the first in C minor (dedicated to his father) was highly spoken of by the Dresden Press; and Dr. Richter, to whom it was played, promised to introduce it at Vienna.

The second, in D minor, was performed at Woolwich on April 4th, and quite recently at Princes' Hall, being on both occasions well received by the public and favourably noticed by the Press.

PRESS NOTICES.

There can be no doubt that if musical artists—especially those among them who are ever so ready to criticise the critics—were now and then allowed to contribute notices of their own performances, one result of this expedient would be to add considerable liveliness to the pages of a professional journal. We were induced to try this experiment for once last week, when we gave insertion to a curiously *naive* communication, received from a lady signing herself "M. Carlisle"—the more readily since her letter was headed with the peremptory words, "this is for publication." That a singer against whose artistic abilities we know nothing, and have said nothing, should feel indignant because in the account of a local concert devoted almost exclusively to instrumental chamber music, the introduction of a few songs was dismissed in equally few words, will be regarded by most people as a matter of comparatively small importance. It is only when we are confronted with notions entertained in at least one quarter, as to the duties and functions of musical critics at concerts, that the incident, not unprecedented in itself, arouses sundry reflections of a more or less perturbing, one might almost say harrowing, nature. The conscientious editorial mind, indeed, literally recoils at the thought here suggested, of past obligations unfulfilled, of flagrant injustice to individuals so often unwittingly committed, and, what is perhaps worse than all, of the crushing burden of future work which a suddenly awakened sense of duty now imposes upon it.

For what is the real meaning of the new departure to which we are required by implication to consider ourselves committed? In the first place we shall have to more than double or treble the bulk of our journal, in order to give exhaustive accounts, not only of every provincial concert in the United Kingdom, but also of what occurred at supper afterwards, merely that future historians, when tracing the progress of musical art in the nineteenth century, may be enabled to duly dwell upon details such as those which, owing to the culpable negligence of our representative on the particular occasion under consideration, were for the first time revealed to us in all their momentous significance by our correspondent herself. This aggrieved artist, after letting the world into a delicate secret connected with her engagement, by informing us that she had consented to give her services "merely for expenses," and by whose request she did so, goes on to describe the enthusiastic recall and encore elicited by "one of my songs," her adjournment to the rectory for the night, and finally the evening meal, sweetened by the compliments of the rector upon her success with an Essex audience, whom few vocalists are capable of stirring. Mr. Armfield, sen., we are further informed, in addition to his musical acquirements is well behind the scenes in literary affairs, and thus fully conversant with the meannesses and subterfuges of local reporters. "He dilated largely on the utter worthlessness of press notices, as all that the press wanted was 'copy.'" And here we come to a more serious matter. Already we begin to sniff mischief in the air, and vague suspicions oppress the mind of some dark, unhallowed conspiracy to nip in the bud a growing reputation, and to hide from the knowledge of the world a genius of which it might otherwise have an opportunity of being proud. Emboldened, no doubt, by the assurances of Mr. Armfield, senior, who knows all about the press, the writer does not hesitate to launch an accusation at our heads. "I observe in your paper that you have evidently been supplied with 'copy' from a source which is unfaithful and unfriendly to myself."

Passing by the fact that absence of criticism, favourable or unfavourable, such as forms the basis of the present complaint, seems to be a rather strange way of appeasing that hunger for "copy" attributed to the press generally, and presumably to ourselves in particular, we will venture to say that a day's experience in the editorial departments of this and many another paper, would cause the writer to materially modify her views, not only on this point, but on many others. Among other things she would discover that while the very good or the very bad in art are comparatively easy to deal with, the vast amount of mediocrity always with us, clamouring noisily for notice, constitutes an ever standing difficulty for critics, reporters, editors, and all connected with the production of a professional journal. Some idea of the extent of this difficulty may be formed from the example now afforded of a direct charge of personal malice brought by a dissatisfied artist, whose high reputation we had not sufficiently taken into account. To detect and draw attention to hitherto unrecognised merit no doubt ranks among the pleasantest and proudest privileges of a musical critic, and if, in the present case, our representative has lost an opportunity, retribution is almost sure to dog his footsteps in the future, when the name he has so cursorily mentioned shall have been made famous by other means throughout the length and breadth of the land. As far as this journal, however, is concerned, we may confidently assert that its representatives fulfil the sometimes difficult duties entrusted to them without fear or favour, and certainly without personal hostility. It cannot be too strongly urged upon the attention of those concerned that the duties in question consist, to a great extent, in selecting from an overwhelming mass of weekly material, such part of it as is likely to prove of general interest; and that the critic, when fulfilling his functions, is bound to consider the public, and not individuals. Meanwhile, judging from the specimen now before us, we have decided to return to the good old plan of writing our own notices, instead of expecting from artists that rarest of all virtues, self-knowledge and self-criticism.

Concerts.

PHILHARMONIC SOCIETY.

The fourth concert of the Philharmonic Society redeemed another important promise by bringing forward, in the various capacities of composer, pianist, conductor, and accompanist, Edvard Grieg, "the Chopin of the North," yet even more national than Chopin himself, the northern element being impressed on every bar of his music. In the performance of his magnificent and enormously difficult Pianoforte Concerto in A minor (first introduced with considerable *éclat* by Mr. Dannreuther), Edvard Grieg proved himself a pianist of the first rank, whose performance is alike distinguished by exquisite delicacy and grace and irresistible *élan*, combined with remarkable crispness of touch, producing altogether that electric effect which is the gift of the chosen few. That the composer equally excelled in the accompaniment of three of his imaginative songs delivered by Miss Carlotta Elliot goes without saying; and he likewise shone as conductor of his two lovely "Elegiac Melodies," brought out with striking success at the London Symphony Concerts, and executed with splendid effect by the stringed orchestra, the second number being encored on the present occasion. Indeed, the reception awarded to Edvard Grieg was marked throughout by quite extraordinary enthusiasm—the just deserts of one of the most gifted and "individual" composers of the day. With reference to the Pianoforte Concerto, the instincts of little less than actual genius alone can produce such a score at a first attempt at orchestral writing—a worthy parallel in this respect to Robert Schumann's first Symphony in B flat.

Another genuine treat was afforded by the first performance in England of Georges Bizet's "Petite Suite: Jeux d'Enfans," written originally for the pianoforte alone, and scored by the composer in 1873 for the Paris "Colonne" concerts. That these orchestral "bagatelles," replete with melody, grace, piquancy, and charm, like all the music from the same pen, will, after the great success achieved, be heard again is certain, the wonder being that they have not been heard before. Altogether, this concert, which also included an excellent rendering of Mozart's delightful Symphony in C, No. 6, and Mendelssohn's brilliant "Ruy Blas" overture, under Mr. Frederic H. Cowen's direction, and an air from Massenet's "Hérodiade," adequately interpreted by the above-mentioned vocalist, justly deserves a red letter mark in the annals of this ancient Society.

THE QUEEN AT THE ALBERT HALL.

By command of the Queen, a performance of Sir Arthur Sullivan's "Golden Legend" conducted by the composer, took place at the Albert Hall on Tuesday afternoon. The same distinction, it will be remembered, was conferred last year upon Gounod's "Mors et Vita"—a work as essentially French in character as the "Golden Legend" is representative of our modern English school. It may indeed be said that no work of that school could have been more fitly honoured by the Royal presence. For, the question of abstract merit being left apart, there is no doubt that among contemporary composers there is none so essentially national, so thoroughly imbued with the grace and melodious charm of the earlier English masters as Sir Arthur Sullivan; and it is equally certain that those qualities are nowhere shown to a greater advantage than in the "Golden Legend"—its composer's masterpiece in the cantata form. The Queen arrived at 4 o'clock and was warmly cheered on entering the hall, band and chorus simultaneously performing the National Anthem. Her Majesty graciously bowed in acknowledgment of the applause of the audience, and seemed deeply moved by the cordial reception given to her. The sight was indeed a very impressive one. Whatever may be said against the acoustical qualities of the Albert Hall, it cannot be denied that its imposing dimensions and its fine architecture are eminently adapted to an occasion of this kind. Only a great nation could supply such a hall and fill it with such an audience. This thought gave its special significance to the scene. Of the musical performance it will be possible to speak in brief terms, for the reason, among others, that in all essential points it was not open to adverse criticism. The Albert Hall chorus is quite familiar with this not very difficult music, and such pieces as the beautiful opening, where bells and human voices go in unison, and the pilgrims' chorus in Scene 3, were given with sonorous power. But even more laudable, because infinitely more rare, were the *pianos* and *decrescendos*, which the singers, obeying the conductor's slightest hint, achieved with a delicacy seldom or never witnessed outside the Albert Hall. Of the soloists, Madame Albani, who was in splendid voice, Madame Patey, and Mr. Henschel—a humorous and full-voiced Lucifer—were familiar to the parts they represented. It would be ungracious to Mr. Banks, the new tenor, to compare him with his great prototype in the character of Prince Henry—Mr. Lloyd, who is absent in America, much to the detriment of the musical season. Mr. Banks has an agreeable voice, and sings with intelligence; at the same time he was scarcely equal to his task in the fine melodious phrase, "It is the sea," and still less in the final duet with Madame Albani, in which that artist, according to her wont, used every advantage which the strength and tonal beauty of her organ give her over weaker brethren.

SENOR SARASATE'S CONCERT.

The first of four concerts announced by Senor Sarasate took place on Saturday afternoon, and was attended by a very large audience, the Spanish violinist being among the very few *virtuosi* capable of filling St. James's Hall, or, to put the matter in a purely practical way, of making money in London, which to most foreign artists serves only as a starting-point for provincial success. That this popularity is undeserved even the staunchest admirer of Joachim and the classical style represented by him would scarcely venture to assert, for, although the manner in which Sarasate plays German music, and, for example, played Beethoven's Concerto on Saturday, is the reverse of German, there is not in it anything essentially uncongenial to the spirit of these great works. Only that spirit is reflected in a Southern mind, from which it receives additional sparkle and brilliancy and fire without losing any of its sterling qualities. The best proof of this is the immense popularity which Senor Sarasate enjoys in Germany, where, if anywhere, classical tradition should be a living thing. Again on Saturday the artist's reading of Beethoven's masterpiece, so familiar to every amateur, was duly appreciated by the audience, the beauty of tone with which the slow movement was "sung"—for that is the only adequate expression—standing forth as a perfect thing, while, on the other hand, Senor Sarasate took the final allegro at a break-neck speed, as is his wont. In this we think he is mistaken; not that he fails to play every note with marvellous accuracy, but the rhythmical emphasis of the phrases can scarcely be realised when those phrases are hurried past the mind in this manner. Not forgetting the modern over the classical, the artist added to Beethoven's Concerto Raff's Suite for violin and orchestra, in which again the slow movement entitled "Aria" was a triumph of tone and phrasing, while the finale was given with a lightness and grace of perpetual motion which gave its true meaning to the indication *moto perpetuo* applied to this movement by the composer. With a commonplace, though fairly effective, ballade by Moszkowski we would willingly have dispensed, but in his last contribution, Saint-Saëns's "Rondo capriccioso," the artist showed himself in yet another light, rendering the subtle and piquant effects of the piece as one to the French manner born. Under Mr. Cusins's able conductorship the orchestral accompaniments, as well as Mendelssohn's Italian symphony and Weber's "Oberon" overture, were admirably played.

MDLLE. JULIETTE FOLVILLE'S MATINEE.

A very remarkable performance was given by Mdlle. Julielle Folville, pianist, violinist, composer (from Belgium), at Princes' Hall. The *séance* opened with a pianoforte recital, comprising a varied selection of nine pieces, classical and modern, played without a break, with finished technique, striking fulness of tone, and admirable refinement of expression. Something like a sensation was created when this young lady—only just 17—displayed the same qualities of high excellence in some half-a-dozen soli for the violin (played, like the pianoforte pieces, from memory), including a most attractive rendering of Mendelssohn's Concerto, and concluding with a veritable bravura piece, by O. Musin, executed with faultless precision. Indeed it would be difficult to decide in which of the above-named capacities the youthful musician shone most, not the least graceful feature being her own skilfully and elegantly written compositions for pianoforte and violin respectively. That Mdlle. Folville is an artist *jusqu'au bout des ongles*, is beyond doubt. We hope to hear more of her during the present season. Special recognition is due to Herr Wilhelm Ganz's masterly execution of the difficult pianoforte part in Mendelssohn's concerto and of the rest of the accompaniment s

THE RICHTER CONCERTS.

The first Richter concert of the season, given at St. James's Hall on Monday, besides being successful in itself, augured well for the continued success of these excellent performances, which have become one of the most important features of musical life in London. It is scarcely necessary to state that the hall was crowded and that the great conductor was welcomed by a perfect storm of applause. These things are almost a foregone conclusion at the Richter concerts. Neither is it necessary to dwell upon the excellence of the orchestra, which, under Herr Richter's leadership, rendered Beethoven's C minor symphony and Liszt's Hungarian Rhapsody No. 4 in a manner not likely to be forgotten. What is more specially worthy of mention is the fact that the interest of novelty had been imparted to the programme from a source which, to the casual observer, might seem exhausted. The difficulty of finding appropriate new works in an age when so little music above the level of clever mediocrity is written is even greater at the Richter concerts than elsewhere. For, as the programmes of these concerts are in the main devoted to Beethoven and Wagner, other music included in them must of necessity run the risk of appearing smaller than it is by the side of these giants. Herr Richter, therefore, with all his desire of fostering rising talent, and more especially English talent, is naturally very careful in the selection of his novelties. In the present instance he has fallen back upon one of Wagner's music-dramas which has so far yielded comparatively little for concert use, the "Götterdämmerung." The scene selected is known as "Hagen's

Wacht," which, in a musical sense, is a monologue, or what the earlier writers would have called a *scena*, and for that reason is well adapted for separate performance. Apart from this, it is singularly vocal and full of beautiful melody, although assigned to the villain of the piece. Declaimed by Mr. Henschel with that true emphasis and rare intelligence of diction so indispensable in Wagner's music, the fragment made a profound impression on the audience, and will, no doubt, be heard again. Mr. Henschel also sang the lovely and by this time familiar "Das schōne Fest," from "Die Meistersinger," and the orchestra played, in addition to the pieces already named, Berlioz's overture, "Le Carnaval Romain," and Wagner's "Kaisermarsch," the latter of which received a certain pathetic interest from the fact of this being the first performance at these concerts since the death of the Emperor, in whose honour it was written.

MME. DE LLANA'S RECITAL.

On Wednesday afternoon an appreciative, if somewhat small, audience assembled in the Princes' Hall for Mme. de Llana's pianoforte recital. This talented pianist was assisted by Mr. Ben Davies, the well-known tenor from the "Dorothy," company, and M. Bernhardt, a violinist of some power. The programme was made up of selections from Beethoven, Mendelssohn, Grieg, Dvorak, Chopin, and Liszt. Grieg's interesting sonato in C minor, for pianoforte and violin, op. 45, was well rendered by Madame de Llana and M. Bernhardt, though the pianoforte part somewhat overpowered the violin, which was thin in tone. Mme. de Llana phrases intelligently and correctly. Mr. Ben Davies's songs were given in excellent style.

AGNES MEYER'S ANNUAL CONCERT.

Frl. Agnes Meyer gave her Second Annual Concert at the Steinway Hall, on Tuesday last, when she was assisted by Miss Clara Cornwall, Mr. W. Shakespeare, and Mr. John Cornwall, vocalists, and Mdlle. Marie Ernst, Frl. Anna Biesner, and Messrs. Schuberth and Woledge, instrumentalists. An attractive and, on the whole, a well rendered programme was pleasantly varied by a couple of recitations by Miss Olga Schuberth.

Next Week's Music.

THIS DAY (SATURDAY).		
Afternoon Concert	Royal Albert Hall.	3.30
Senor Sarasate's Concert	St. James's Hall.	3
Royal Amateurs' Smoking Concert	Princes' Hall.	9
Italian Concert	Italian Exhibition.	3
Opening Concert	Alexandra Palace.	4
MONDAY, MAY 14.		
Mr. Aguilar's Recital	St. James's Hall.	3.30
Opening Concert	Anglo-Danish Exhibition.	3.30
Miss Margaret Hoare	Steinway Hall.	8
TUESDAY, 15.		
Oscar Beringer's Recital	St. James's Hall.	3.30
WEDNESDAY, 16.		
Mlle. Clotilde Kleeberg's Recital	St. James's Hall.	3
Herr Edvard Grieg	St. James's Hall.	8.30
Mr. Henry R. Bird	Kensington Town Hall.	3
Mr. Isidore de Lara	Steinway Hall.	3.30
THURSDAY, 17.		
Otto Hegner	St. James's Hall.	3
FRIDAY, 18.		
Mr. Charles Hallé's Chamber Music Concert	St. James's Hall.	3

PROVINCIAL.

BIRMINGHAM, April 30.—The Edgbaston Orchestral Amateur Musical Union and the Moseley Choral Society combined their forces and gave a grand concert in aid of the Deaf and Dumb Institution. It was an ambitious attempt on the part of these bodies to attack no less a work than Rossini's "Stabat Mater." However, they came off with flowing colours, and the performance on the whole may favourably compare with those given by professional societies. A young *débutante*, Miss N. F. Gosnell, a pupil of Mr. J. Pearce, one of our foremost teachers of singing, undertook the soprano part, and created a most favourable impression by her clear and fresh voice. The concerted parts were given by Miss Gosnell and Miss Emilie Harris (the latter a mezzo soprano of no mean order) with excellent effect. Mr. E. Kemp, the tenor from Lichfield Cathedral, sung the "Cujus Animam" with spirit, displaying a light but charming voice. Mr. G. Brewerton (bass), a local amateur, was ill-advised in undertaking the bass part, as his voice lacked the necessary compass. Mr. Brewerton otherwise sings with much art and refinement. The accompaniments were given effectively, and the band is making rapid progress under their conductor, Mr. F. W. Cooke. Miss Fanny Davies gave a Pianoforte Recital at the Masonic Hall on Thursday, choosing the following works by the great masters: Prelude and Fugue in E minor, op. 35 No. 1 (Mendelssohn); Sonata in D major, op. 10 No. 3, (Beethoven); Carnaval (by desire) Schumann; Chaconne (Handel); Rhapsodie in G minor (Brahms); Romance in E flat minor, op. 11 (Clara Schumann); Gnomenreigen (Liszt); Valse in E flat, No. 2 (Chopin). To single out any special number would hardly be fair. Miss Davies interpreted every item with faultless technique and finish. All her effects of light and shade are obtained by legitimate means, and to the very last note of her recital the same masterly correctness and purity was discernible. Miss Davies was most enthusiastically received, and after her magnificent playing of Liszt's Gnomenreigen, she gave Rubinstein's Staccato Study for an encore, at almost electrifying speed.—O.P.

NOTTINGHAM.—The annual meeting of the Nottingham Sacred Harmonic Society was held on April 24th, in the Lecture Hall of the Mechanics' Institute. The chair was taken by Mr. Edwin Mellor, and there was a large attendance amongst those present being—Messrs. W. Allen (treasurer), John Adcock (conductor), F. H. Bedells (secretary), R. Booker, John Wallis, Geo. Pearce, H. W. P. Pine, Arthur Bright, C. L. Rothera, G. Statham, and Wm. Roescher. Mr. Bedells (secretary) read the annual report, which stated that a most attractive series of concerts had been given, but with one exception each resulted in a loss. The performances of the past were: "The Golden Legend" and miscellaneous second part, with Mdme. Albani, Miss D'Alton, Mr. H. Kearton, and Mr. W. Mills; Costa's "Eli," with Mdme. Nordica, Mdme. M'Kenzie, Mr. Piercy, and Mr. Barrington Foote; "The Messiah," with Miss Thudichum, Miss H. Glenn, Mr. Ivor McKay, and Signor Foli; "Creation," parts 1 and 2, and the "Hymn of Praise," with Mdlle. Trebelli, Mr. Edward Lloyd, and Mr. Brereton, and "Elijah," with Miss Pauline Cramer, Miss Hilda Wilson, Master Draycott, Mr. Hagyard, and Mr. Santley. At the end of last season there were 262 members on the books, this year only 255, being a decrease of seven. Mr. Wm. Allen read the annual financial statement. The Chairman, in moving the adoption of the report and accounts, said that as a member of the society he thought they had had a very enjoyable season. The report having been carried, Mr. Allen said the society proposed to commence the coming season with the performance, on October 31st, of Gounod's "Redemption," with Mr. Charles Hallé's band, when Mr. Hallé would conduct. The artists had not been settled. On November 29th there would be performed "The Bride of Dunkerron" and "Loreley," when Madame Nordica, Mr. Lloyd, and Mr, Bridson would sing, and the works had been selected especially to suit Madame Nordica. On December 27th "The Messiah" would be rendered, amongst the artists being Miss Clara Samuel, Miss E. Rees, and Mr. W. Mills. Bennett's "May Queen" would be given on February 14th, together with Beethoven's "Engedi," when Miss Trebelli, Mr. Lloyd, and Mr. Brereton would sing. "Israel in Egypt" was fixed for March 21st, when the artists would be Miss Thudichum, Miss D'Alton, Mr. Piercey, Mr. V. Edwards, and Mr. T. B. Laxton, The following gentlemen were elected members of the committee, &c.: President, Mr. Henry Farmer: conductor, Mr. John Adcock; treasurer, Mr. W. Allen; committee (for two years), Messrs. F. B. Harris, J. Wallis, W. W. Hopewell, A. Oliver, and H. W. Pine. The annual general meeting of the members of the Nottingham Philharmonic Choir was held on the 25th ult., at the Social Guild, Parliament Street. The Mayor presided, and there was a large attendance. The annual report stated that the past season had been the most interesting and arduous since the extension of the choir's operations in 1885. Commencing the financial year with a debt of nearly £60, and a membership of about 170, the committee had now to report a list of 200 members, and the debt reduced to £25. The ability displayed by the chorus had given Mr. John Farmer such great satisfaction, that the committee were authorised to say that he was composing an oratorio, which he wished to bring out in London next season, and that he would invite the members of the Philharmonic Choir to provide the chorus, the performance to take place in St. James's Hall, and the orchestra to be the celebrated Richter Band. Mr. Edward Lloyd and other eminent vocalists had already been engaged. Arrangements were also maturing for a visit to Oxford on Friday, May 25th next, upon the invitation of the Master of Balliol and the Fellows of the College. The members of the choir and the committee would be entertained at luncheon by the Master of Balliol, and subsequently would witness the boat races. In the evening a concert would be given by the choir in Balliol College. The prospects of the choir were encouraging in every respect, but the committee desired an increase of 50 voices, principally altos and tenors, and they would be pleased to receive nominations at once. The financial statement showed a small balance at the bank. There were outstanding liabilities of about £60 at the commencement of the financial year, but these had been reduced to about £25. The report and balance sheet having been adopted, Mr. W. H. Farmer proposed a hearty vote of thanks to the Mayor for the great services he had rendered to the choir as president in the past, and also named him for re-election in the same position for the ensuing year. Mr. Ward was re-elected conductor.

Manchester, May 8.—At the Free Trade Hall, last night, Otto Hegner made his first appearance in Manchester. The audience though not very large was appreciative, and towards the close of the recital a very high pitch of enthusiasm was reached. The performance was indeed a thoroughly remarkable one, and would have done credit to many who pose as matured pianists. His touch has been developed to a remarkable degree, and though, of course, he is compelled to make a freer use of his arms than is usually permissible, still the effects he gains thereby are legitimate; and his phrasing and manipulation of parts were worthy of all praise. Perhaps his most successful efforts were Bach's Prelude in A flat from the second English Suite, the Rondo Capriccioso of Mendelssohn, Liszt's "Flying Dutchman" transcription, Mendelssohn's Rondo especially being given with a delightful crispness. So far as we could see, the only difficulties which he attempted to avoid were the octave passages, which, of course, are at present beyond his grasp. It was impossible while listening to the little lad not to institute comparisons between him and Hofmann, and, in our opinion, Hegner suffers in no way from the contrast. But the danger to both is the same; and it is a matter for regret that so injurious a forcing process should have been applied to a spirit which is full of high promise for the future.

FOREIGN.

New York, April 7.—Another American composer, Mr. Caryl Florio, has risen up and had the courage to give a public performance of his works. The Thomas orchestra was engaged, and the programme opened with a Symphony, No. 1 in G, which was a successful enough composition on classical lines. In such-like important works, Mr. Florio is at his best, and another Symphony in F, written in the same year (1887) shows a distinct advance upon the first. His pianoforte concerto is, if anything, too heavy, and his smaller vocal pieces want variety and lightness. His "St. Agnes' Eve" was sung by Miss Earle to an organ accompaniment, and with 'cello obbligato. Signor Campanini announces "Otello" for the 9th, at the Academy of Music. Mr. Thomas's Eleventh Symphony Concert included Schumann's Overture, Scherzo, and Finale, op. 53; Beethoven's Quartet Fugue, op. 133 played by all the strings of the band; and Saint-Saëns's third Symphony in C minor. At Seidl's third Symphony Concert, Symphonies by Beethoven in F and Haydn (Der Bär) were given, also the first movement of Tschaikowsky's Violin Concerto, Grieg's Pianoforte Concerto, and excerpts from Mozart's "Die Entführung." Last Monday saw the production of Verdi's "Otello," at the Academy of Music, under Signor Campanini's direction. It was fairly well put on the stage, and acted in a satisfactory way by the company, Signor Galassi, as Jago, standing out from the rest as being alone fully competent to play the important part he had in hand. This is a worthy end to a splendid musical season, during which no less than 78 great orchestral concerts were given, to say nothing of the brilliant series of German operatic performances, and a host of smaller affairs.

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JULY 25th, 26th, and 27th, 1888.

IN THE CATHEDRAL.

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"ELIJAH" - - - Mendelssohn

Thursday, July 26th,

PSALM CXXXVII.: "BY THE WATERS OF BABYLON," AND SYMPHONIC CANTATA: "SING UNTO THE LORD," for Soli and Chorus.

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SYMPHONY IN C MINOR - - - Beethoven

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Friday, July 27th,

SYMPHONY IN B MINOR - - - Schubert

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Friday Evening, July 27th, at 7·30.

"THE REDEMPTION" - - - Gounod.

IN THE MUSIC HALL.

Wednesday Evening, July 25th, at 8.

"THE GOLDEN LEGEND" - - Sullivan.

Thursday Evening, July 26th, at 8.

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NOTICE TO ADVERTISERS.—*Advertisements should be sent not later than 5 o'clock on Wednesdays, to the Office, 12, Catherine St., Strand.*

Facts and Comments.

As a report has been going the round of some of the papers that Dr. Hans Von Bülow, wishing to express his satisfaction with the performance at a recent Philharmonic concert in Berlin, established the liberal but somewhat startling precedent of "standing" the orchestra a sum of money all round, it may be as well to state exactly what did occur. The Philharmonic Band in Berlin, like many others, has a pension fund, and to this fund Dr. Bülow presented the sum of £25, the amount of his fee for conducting the last Beethoven Concert. The eminent conductor had already contributed £50 to the Pension and Widows' fund belonging to the orchestra of the Stadt Theatre, Hamburg.

A pianoforte recital will shortly be given by Miss Martha Remmert, who has now returned to England after making a concert tour in Germany. We also hear that this artist has received the honour of an invitation to Marlborough House, to play before the Princess of Wales.

Madame Gerster was in London last week, on her way to Buda Pesth, to fulfil an operatic engagement there.

Besides being a musical prodigy, little Josef Hofmann bids fair to have precocious experience, among other things, of the excitements of litigation. This appears to have arisen out of one of those arrangements which, whatever objections may from time to time be raised against them on artistic grounds, are likely to occur so long as public players and makers of musical instruments remain what they are; and it is stated that Messrs. Weber and Co., the pianoforte manufacturers, are sueing Hofmann's agent, Mr. Abbey, for damages to the tune of 50,000 dollars, for breach of contract in respect of a series of concerts in North America, which were to have been made a medium of advertisement for the firm's pianos.

Mr. Breitner, who has been absent from England for some years, is now again among us, and will shortly be heard in public, in conjunction with his wife, *née* Julia Haft, of whose talent as a violinist report speaks very favourably.

Mr. Arthur Friedheim, a pianist well-known on the Continent, is now in London, and has made his appearance in due course.

Work is still flowing in upon Mr. Hamish McCunn, who, in addition to the commissions already reported, has now undertaken to supply the Glasgow Choral Union with a new composition for their next season; we believe he has chosen for his subject, "The Lay of the Last Minstrel." Native composers, in fact, when once they have shown themselves capable of producing works above the ordinary level, soon find that there is plenty of room and plenty of welcome for them.

Mr. Johan Svendsen, director of the Opera and Philharmonic, at Copenhagen, has been engaged to conduct the last two Philharmonic Concerts here.

Further accounts have reached us of the enthusiastic reception lately accorded to Madame Patti at Buenos Ayres. On the first night of her appearance in "Il Barbiere" the theatre, constructed for 3,000 persons, was somehow made to hold an extra 500, and anyone going out between the acts was eagerly offered five dollars for his pass. The cost of tickets, indeed, appears to have run up to such a figure, that the only way of enabling any but River Plate millionaires to hear the great prima donna would seem to be the formation of some kind of syndicate.

We are glad to learn that Miss Alice Whitacre has recovered from her recent illness, and will soon return to this side of the Atlantic. Miss Whitacre is visiting her old home in Chicago. She will not sing in America, and after some weeks in Switzerland, will return to resume her work here on September 1st. Her great success on the recent tour with Madame Trebelli, broken by the shock of the sudden death of her father, which caused her illness, has excited great sympathy for the gifted young artist, who has so quickly won her way among us, not alone by her vocal gifts, but by a charm of character and manner which has gained for her many friends in the profession.

After conducting the Philharmonic Concert on Thursday, Mr. Cowen left London yesterday (Friday), to join the Austral at Naples, and there to meet the contingent of musicians which accompanies him to the Antipodes. Our best wishes follow him to the other side of the world. He goes there on an important musical mission, which may spread the taste for high-class music in latitudes and amongst social strata where such a thing has scarcely been known hitherto. His duties will be arduous, as he has to conduct two concerts every day for the space of nearly six months.

The programmes of those concerts will include every class of music, excepting only bad music. Mr. Cowen has taken with him a whole library of scores. English art will, of course, be prominently represented. In addition to this, there will be all the symphonies of Beethoven, all the excerpts of the leading operas in existence, besides no end of Mozart, Haydn, Handel's oratorios, Bach, and many of the modern French composers. If, after that, our Australasian brethren fail to perceive the beauties of the divine art, it will be their own fault. At any rate, they will have had plenty for their money, liberally though they have spent that money.

Mr. Cowen is expected back in England about March next year, and even for that somewhat remote period he has already plenty of work mapped out for him. In addition to the opera which he will write with Mr. Joseph Bennett, he has undertaken to compose a cantata sufficiently long for a whole evening's performance. The libretto of this, founded on a subject from Dante, will be supplied by Mr. Hueffer.

The competition for the Sterndale Bennett Prize, at the Royal Academy of Music, took place yesterday. There were 38 candidates. The prize was awarded to Edith L. Young.

The opportunity now afforded to musical students in remote parts of the country, by the decision of the authorities of Trinity College, London, to teach harmony, counterpoint, &c., by correspondence, is one which, we believe, will exercise a widespread influence on musical education.

The re-opening of Alexandra Palace took place on Saturday last, when there was an attendance of some thousands of visitors. The principal feature of the proceedings was a grand inaugural concert in the large central hall in the afternoon—one of six concerts of similar quality to be given during the next few months. There was an orchestra and chorus of 1,100 performers, ably conducted by Mr. F. J. Haydn Millars, the newly-appointed musical director, with Mr. T. W. Henderson at the large organ. The solo vocalists were Madame Antoinette Sterling, Madame Clara Samuell, Miss Alice Suter, Mr. Sims Reeves, and Signor Foli. The concert opened with the National Anthem, with full band and chorus, and closed with a fine rendering of the "Hallelujah Chorus" by the choir.

Miss Vera Beringer, the daughter of the famous pianist, who made such a sensation in the piece written by her mother, favourably noticed at the time in the MUSICAL WORLD, had another opportunity of showing her exceptional talents in Mrs. Hodgson-Burnett's "The Real Little Lord Fauntleroy," at Terry's Theatre. One of the most severe theatrical critics says of her:—"Miss Vera Beringer, who takes the part, is a child-actress of really marvellous talent. Her little speeches, which are more numerous than anybody else's, seem to combine the artlessness of the nursery with the skill of the Conservatoire; she has been given an unexampled opportunity of boring the public, and she has delighted them as few adult actresses, even under the most favourable circumstances, can do."

An exhibition of Mr. Edison's new phonograph, especially in the reproduction of singing and the sounds of musical instruments, was given on Friday afternoon at the inventor's laboratory. The *Daily News'* correspondent says that experiments were made with the piano, violin, cornet, and clarionet, separately and together. For many weeks the inventor has been at work adapting the instrument to music. For recording the music of the piano a funnel of cardboard 5ft. long and 2ft. in diameter at the bell, was placed with the bell above the strings of the piano and the small end at the mouthpiece of the phonograph. The version of some chords and a polka was clear, distinct, and musical. Even the vibration of the strings when the chord was struck was perfectly audible, and the result loud enough and musical enough to give pleasure to a sensitive ear. With the funnel for magnifying the sound placed on the machine, the music sounded as the music of a piano might coming through a thick partition. Every note could be heard, but much of the musical effect was lost. The phonograph's reproduction of music was invariably a trifle sharper in pitch than the original. Of the different instruments tried, the cornet gave back the loudest and clearest tones, easily distinguished twenty or thirty feet from the diaphragm.

In the Exhibition mania which is at present rampant, music is involved more or less. At the opening of the Italian Exhibition Madame Nordica scored a great success in the inaugural hymn written specially for the occasion by Tito Mattei, and dedicated, as we announced last week, to the Prince of Naples. The work is brilliantly scored, and serves its occasional purpose well. At the Danish Exhibition the musical proceedings were of a very mild kind, Madame Albani singing "Home, sweet home," and Madame Otta Brönnum, clad in the Amager costume, a Danish song of the patriotic type.

The late Mr. Julian Adams, the well-known musical composer and conductor, has bequeathed a sum of six hundred pounds to Trinity College, London, for the establishment of a prize for students in musical composition.

A very interesting artistic event will be celebrated on the 26th of this month. On that day it will be exactly 40 years since Julius Stockhausen, the great vocalist, appeared for the first time in public, singing the "Elijah," at Basle. By a curious coincidence, it happens that in the same month, 25 years ago, Stockchausen became a Schubert singer *par excellence*, in which capacity he remains unrivalled to this day. It was in May, 1863, that Stockhausen sang, for the first time, the entire cycles, "Die Schöne Müllerin," and "Die Winterreise," at Vienna, a feat, at that time, unprecedented.

His pupils and innumerable friends and admirers are making great preparations for the occasion. At his house in Frankfort a festival play, specially written by Otto Roquette, will be performed, and there is also a talk of singing one of Brahms's new Quartets, provided the publisher will lend the MS. for the occasion. In addition to this, it is intended to present the great artist with a handsome testimonial, contributions to which should be sent without delay to Messrs. Steyl and Thomas, Music Publishers, Frankfort-on-Maine.

Selection day at the Handel Festival will this time be of more than ordinary interest, a number of works little known and never heard at these festivals being included in the programme. Amongst these we may mention Concerto for Organ (Mr. W. T. Best) and Orchestra, No. 7, in B flat (1733); Invocation, "Jehovah Crowned" (Madame Trebelli) and chorus, "He comes," from "Esther" (1720); overture, chorus, "Oh! first created beam," and air, "Thy glorious deeds" (Mr. Santley), from "Samson" (1742); overture and Saraband, from "Almira" (1705); aria, "Del minacciar del Vento (Mr. Santley) from "Ottone" (1727); and a selection from "The triumph of Time and Truth" (1757).

M. Lalo's opera, "Le Roi d'Ys," was, after many delays, produced at the Opera Comique, Paris, on Monday last week. The libretto, by M. Blau, is founded upon the Breton legend of a city submerged by the sea for the sins of its inhabitants. That legend, of course, has been considerably amplified and developed for dramatic purposes, and the love element has, after the French fashion, been treated with great prominence.

M. Lalo's music was written many years ago, and parts of it, notably the overture, had been frequently heard at concerts. The composer steers a kind of middle way between the Wagnerian system, to which he naturally inclines, and the craving for tunes, duets, trios, and other set pieces which the French taste demands. One of the most charming numbers of the score is the chorus, "Noël! Noël!" at the beginning of the first act. A cantilana, "En silence pourquois souffrir," for mezzo-soprano, charmingly sung by Mdlle. Simmonet, was also amongst the successes of the evening. The principal parts were taken by Mdlle. Deschamps and M. Talazac.

ROYAL ACADEMY OF MUSIC.

(*Mr. Mackenzie's Address, Continued.*)

You have met me during the past week for the first time as the conductor of the music of this school, and it is that particular office to which I look to give me a full knowledge of your individual talents as well as of your collective capabilities. When I have made acquaintance with those among you who are sufficiently advanced to be entrusted with the bâton, and to whom a knowledge of conducting is likely to be of service later, I mean to let them try their "'prentice hand" here as often as possible. Doubtless there are many students who look forward to be placed at the head of choirs or even larger choral bodies. To such, I know, few opportunities are given of acquiring the necessary experience; and I hope in time to be able to make arrangements for that study in some special manner. Some of you may be placed in positions as organists in churches, and many more may, at least, come into close connection with those who exercise an influence over church music. This particular style of composition is, perhaps, the only one which we can, with distinct right and pride, claim as our own, and as emanating directly from our English soil; and I think it our duty to help to provide for its perpetuation, or at least to give the future organist a full and proper knowledge of its great importance. For this purpose I propose systematically and regularly to turn the attention of our choir to the works of the English church writers. I think I may safely expect that we shall overcome the difficulties of one specimen every fortnight, selecting afterwards the most promising performance for our public concert programmes. The organist in England has a great responsibility upon him. It is through him that in smaller towns and villages the taste for music is formed. What sort of taste that may ultimately turn out to be depends very much upon the organist and choirmaster. Surely it is our duty to give him every chance of developing his own taste in a proper direction, and I should like much to organise a class for the study of church music and the training of our choirmasters. All the more do I think this necessary, because, so far as I am aware, the young organist may at present look about him in vain for an institution in which he can prepare himself for his special duties in connection with church services. On this point I hope to be able to speak more definitely on another occasion.

As regards opera, we may be able to help the neglected cause of our English opera by giving some further attention to the already organised operatic class. Whether that class will fulfil its obligations, and answer the purpose for which it was originally started, depends very much upon the vocalists here. There are, no doubt, many of you who would willingly study the more important parts in opera; but can I be quite so sure that as many will be content, at first, to join in the "harmless, necessary" chorus? We must have rank and file as well as officers, and you must not expect to have the chance of ever coming forward if the operatic class be allowed to drift into a sickly condition for want of a little *esprit de corps*. The class enjoyed the special attention of the late Principal, and will, I trust, in the future, fulfil the good intentions for which he formed it. Mozart's "Nozze di Figaro," a few nights ago, proved very clearly the claims of the scheme upon the attention of a national institution like this, by showing the talent of those who took part in the performance. No help of mine shall be spared to assist the class, and I look to you in connection with this matter to think *least* of yourselves, *more* of others, and *most* of the institution.

Those students who have seats in our orchestra have to consider their duties to themselves and us. To the future soloist an orchestral training is of the greatest value—it sharpens the ear, quickens the sense for rhythm, assists the agility of finger and eye. The musician who reads quickly at first sight has many advantages over your slower readers, and the orchestra affords the very best chance of acquiring this gift. While I am not likely to forget to take you through the orchestral works of the great masters in music, I mean to put before you some examples of modern work with which I wish you to become familiar, choosing such pieces as I may consider suited to your comprehensions in your stage of musical advancement, and within your capabilities as executants. There are some works by Raff, Brahms, and Dvorāk, which will answer my purpose at present; and future choice will be governed entirely by the growth of your ability to master the practical difficulties as well as to understand the intellectual qualities of those compositions with which you, sooner or later, must form an intimate acquaintance.

I wish to give all students here an ample opportunity of studying the scores of the masters, ancient and modern. For this purpose a further extension of the R.A.M. library will have to be seriously considered. A library is a thing of never-ending growth, and its formation is a matter of time. Luckily, however, here is a work in which many may join, and I am certainly not ashamed, in this particular case, to ask for outside assistance. Through the kindness and brotherly feeling of some friends, a beginning has been already made. But I do not wish to limit the munificence of intending donors to musical works alone. Biography, historical works, treatises on special branches are at all times necessary to the student of our art. Subject to certain rules, such book should be always accessible to him.

I do not wish to subject myself to the sarcastic reflection "The *gentleman* protests too much, methinks," and further I am very well aware that while the plans which I shall constantly nurse are strictly in accordance with the idea that has always shown itself as dominant in the minds of my predecessors —viz., the progress and usefulness of the Royal Academy of Music—they naturally require time and watchful care before they can attain that maturity by which alone they can be of real service to our cause. After a time I may expect to be asked the question: Have we been able to carry out all these plans, and have they resulted in satisfactory progress towards a comprehensive and perfect education of young professional musicians? With the help of those with whom I have the privilege of sharing this work, and who hold equally responsible positions here with myself, I do hope to be able to answer —Yes. I hope to be able to point to the students here as a body of living examples of our earnest work—and that by unceasing application to your general studies, and the development of your particular gifts, some of you will enable me to single you out as exceptional specimens of that musical talent the possession of which some nations are disposed to deny to us at the present day. In spite of the many disquieting and irritating statements to that effect, I should be sorry indeed to think that we are in the future to take any but a high position among the so-called musical nations. Our early musical history speaks strongly and loudly in our favour, and you must one and all remember that some day it may be within your power to add a resonant note to the full score which is to represent the music of our country. To this end you are here, for this purpose we work together. Apart from the consideration of the fact that you intend adopting music as your honourable profession, believe me, the serious study of the art will repay you in many ways. It is worthy your devotion for itself alone. I presume you have already made up your minds that your life is to be given to music, and that without music you cannot live. Let me quote to you a keen expression of regret from the autobiography of a man whose learning and great powers of research made him famous, I mean Charles Darwin:—

"My mind seems to have become a kind of machine for grinding general laws out of large collections of facts. . . If I had to live my life again, I would have made a rule to read some poetry and listen to some music at least once every week. . . . The loss of these tastes is a loss of happiness, and may possibly be injurious to the intellect, and more probably to the moral character, by enfeebling the emotional part of our nature."

Surely words like these, deliberately written by a man of such great, and at the same time, such thoroughly practical intellect as Darwin, are in themselves a testimony of the lofty and worthy nature of the art to which we devote ourselves, and of the importance of that art in the work of the world. Surely the striving to attain an honourable place in that art is a laudable object of ambition, and a direct and constant stimulus to that persistent and conscientious devotion to his work in which the student will find the best guarantee for solid and honest success.

In conclusion, I would earnestly ask you, one and all, to carry away with you the following precepts, designated as his golden rules, by one who certainly had the best right to be heard on such a subject—one to whose life-work every one of us has been at some time or other indebted alike for instruction and enjoyment—Charles Dickens. He says: "I never could have done what I have done without the habits of punctuality, order, and diligence, without the determination to concentrate myself on one object at a time which I then formed. Heaven knows I write this in no spirit of self-laudation. . . . My meaning simply is that whatever I have tried to do in life, I have tried to do well; that whatever I have devoted myself to, I have devoted myself to completely, and that in great aims and in small I have always been thoroughly in earnest. I have never believed it possible that any natural or improved ability can claim immunity from the companionship of the steady, plain, hardworking qualities, and hope to gain its end. There is no such thing as such fulfilment on this earth. Some happy talent, some fortunate opportunity may form the two sides of the ladder on which some men mount, but the rounds of that ladder must be made of stuff to stand wear and tear; and there is no substitute for thorough-going, ardent, and sincere earnestness." Can there be any stronger incentive to exertion? Here we have the earnest, practical man of science acknowledging the usefulness and even the necessity of the solace that music can give to the spirit; and, on the other hand, the great master of imagination energetically declaring the necessity of bringing to the endeavour for success, in an imaginative art, the practical, persevering qualities of this working-day world!

Miss Hope Glenn will be the contralto for the Festival at Worcester, Mass, to be held September 24th to 28th. On Tuesday last, Mr. Healey, her agent, cabled her acceptance of engagement.

Reviews.

VOCAL.

We receive from Pitt and Hatzfeld "The King of Denmark's Ride," by Mary Carmichael, many of whose charming songs have been heard from time to time in our concert rooms. The words, a translation from the Danish, by the Hon. Mrs. Norton, give ample opportunity for varied treatment in the musical expression, and this the composer has turned to account with genuine artistic feeling, the hurry and movement of the opening affording especially an excellent contrast with the pathos of the last verse. Needless to say that this is altogether superior in tone and workmanship to the conventional society song; and it is sure to find favour with vocalists of cultivated taste.

The Viaduct Publishing Company send various songs, in estimating the merits of which it is necessary to keep in view the popular character manifestly aimed at. Within such limits, praise may be accorded to a song with the not very original title "Sing it again," by Odoardo Barri, and to "Midsummer Eve: a Legend," by Michael Watson, the fanciful subject of which has been treated with fair success. Both these songs are likely to prove a welcome addition to the drawing-room singer's collection. There are good qualities also in "Oh, Love, Come Back," by Henry Parker, the opening melody of which is decidedly taking; in a pretty song, entitled "The Silver Stream," by John Denham; and in an "Ave Maria" and a ballad entitled "Only in dreams," both by Clement Douglas. In the latter case the composer has considerately anticipated the requirements of vocalists of either sex by supplying alternative possessive-pronouns in such lines as "And then his (her) darling face I see"—an attention which will no doubt be appreciated by those concerned. There is an agreeable flow in the melody of "At Dusk," by Edwin H. Prout. "I only tried your heart," by Donald Edmonstone, is a narrative song of more sprightly character. (All the above same publishers.)

Of an altogether different class from the foregoing are "Three songs by Sydney Shaw" (Charles Woolhouse), consisting of settings of poems by Byron ("Farewell, if ever fondest prayer," and "She walks in beauty") and of Pope's ode, "Vital spark of heavenly flame," all written with musicianly aim, and possessing interest in about equal degree. The composer has chosen rather an elaborate treatment of Pope's familiar verses, but several of his effects, to which the pianoforte accompaniment contributes its full share, are well conceived, and both this and the companion songs are admirably written throughout. The force of old associations is strong enough to cause Sir C. Sedley's verses, "Phyllis is my only joy," to sound strange in any new setting, and although Mr. J. Cliffe Forrester has in "Phyllis" written a song of some merit, and has managed to steer clear of reminiscences, it is doubtful whether many who sing or hear it will be equally successful in the latter respect. "Secret Faith," by C. Graves-Irwin, must rely for favour upon the admirers of commonplace, and their name is legion. "Mabelle" is a well-written song of moderate interest, by C. Saint-George. (All the above Charles Woolhouse.)

The London Music Publishing Company send a pleasantly tuneful song, "Bubbles," by Lady Borton. In "Guidance," by Henry T. Tiltman (Patey and Willis), good intention has been attended with only moderate success in the treatment of really poetical words. "'Neath rosy bower" (H. Klein), by Louis Honig, affords opportunities for vocal display in various florid passages not often nowadays introduced in drawing-room songs. "The Toilers," by M. Piccolomini (same publisher) is a song in which strong effects—including the description of a mining explosion and a shipwreck—are aimed at by means of decidedly mild musical material, nor should we wish it to be otherwise. The claims of the tender sentiment have been duly vindicated in a pleasing song by Henry Klein, entitled "Love's rebuke" (same publisher).

A graceful, musicianly setting, in a madrigal for six voices, of Shelley's words, "Music, when soft voices die," has been contributed by Alfred King (Novello, Ewer, and Co.), and by the same composer we have also a Magnificat and Nunc Dimittis in B flat (London Music Publishing Company). Mr. Sinclair Dunn has issued a useful little instruction book for singing classes, entitled "The Music Class; or Sight Singer" (same publishers).

We have also a good vocal duet for contralto and baritone, by Erskine Allon, entitled, "Who is Sylvia?" the words from Shakespeare (London Music Publishing Company); "A fruitless question," part-song, of fair interest, by F. A. Onslow (Novello Ewer, and Co.), and a Magnificat and Nunc Dimittis for even' ing service by Henry Smith (Hart and Co.).

INSTRUMENTAL.

Mr. Charles Woolhouse sends two good pianoforte pieces by Herbert F. Sharpe—"The Mill Wheel" and "L'Absence," the first of which is particularly effective; and "Souvenir" and a "Caprice" in D minor, by Wilfred Davies, both well written, and exhibiting fluency of musical idea. Though it begins characteristically, a "Bolero," by Sydney Shaw, certainly shows a disposition at times to relapse into an English style; but otherwise it makes a pleasing piece. "La Giocaza," by G. Saint-George, is a "danse Italienne" of the tarantella type. (All same publisher.) "Allegrezza," a rondo for the pianoforte, by Cécile Hartog (Robert Cocks and Co.), possesses decided musical interest, and is spirited and clearly constructed. No. 1 of Mr. Oscar Beringer's useful series of "Easy Classics for the Pianoforte" (Stanley Lucas and Co.), contains a transcription for that instrument of the Moderato from Haydn's quartet in G, No. 59. The same publishers send "Solo Bryllup," or "Silver Wedding," a spirited March by Frances Copleston. Another March of more pretension, is "Noon: Grand Parade March" (Viaduct Publishing Company), by Edwin H. Prout, which is musicianly in style, and makes an effective pianoforte piece. We further receive from the Viaduct Publishing Company a selection of pianoforte pieces, well suited for players of moderate skill. They may be classed together as likely to find various degrees of favour in schoolroom and drawing-room, and the question of their relative merits may be fairly left to the decision of particular tastes:—"A Day-Dream," reverie, by Arthur Argo; "Dance of the Goblins," by E. Boggetti; "En Barquette," barcarolle, by Luigi Berrardi; "Enchantment," rondo schottische, by Carl Malemberg; "Victory!" grand march, for piano, by Arthur Argo; "Golden Ray," gavotte, by the same composer; and "Ma Fiancée," by Theo. Bonheur.

Also received from Charles Woolhouse a "Berceuse," for pianoforte, and 'cello, violin, and viola, by Charles Victor. It has for a second title "Fitful Slumbers," which explains the assignment to the solo instrument of two distinct themes, labelled respectively, "The Mother," "The Child." The domestic associations, not always of the most agreeable kind, thus raised are quite pleasantly treated in the music, and the result is a sufficiently effective piece. Amateurs will also find a pleasing solo for violin, with pianoforte accompaniment, in "Chant d'Amour, by G. Saint-George (same publisher).

BOOKS.

Examination of a little "Grammar of Harmony," by J. Hunt Cooke (Alexander and Shepheard) has been attended by disappointment of an agreeable kind. Instead of offering one of those meagre and purposeless *rechauffées* of larger works, to which certain professors are fond of seeing their names attached, the writer has in some respects fairly made good his claim to greater simplicity and a more logical grouping of the laws of musical chords. There can be no doubt that the study of harmony is often made unnecessarily irksome and perplexing to beginners by over-elaborating in its early stage, rules the reasons for which cannot be explained until later on. By familiarising himself at the outset with the structure of the harmonic scale as far as the ninth, the pupil obtains at once a general view of the work that lies before him, and, instead of working in the dark, is thus in a position to attack the smaller combinations, and the treatment of their parts more intelligently and therefore with greater ease. Sterndale Bennett used to say, "All that is essential about harmony may be written upon half a sheet of paper." We are not aware whether he left that half-sheet; but the implied protest against the over-elaboration of what is in reality a simple matter will obtain sympathetic response among many who remember the circuitous path along which they were condemned to toil during their student days, in what might have been made a comparatively short journey. On the other hand, it is doubtful whether the new names suggested for the notes of the scale are not likely to bewilder rather than assist beginners, while there will be no difficulty, for example, in the case of an educated musician, to understand the author's motive in substituting the term "minor subdominant" for the more familiar "supertonic," "minor dominant," for the "mediant," and so on. This change of nomenclature, by which some of the tunes are associated with the major scale, and others with its relative minor, is scarcely to be recommended in the early phase of study to which the little book avowedly addresses itself; especially considering that the more generally used terms will, of necessity, have to be mastered before proceeding to larger works on the subject. "Musical Pictures," by Isabella Fletcher (William Reeves) is another attempt, but of a more elementary kind, to smooth and brighten the path of musical study. It treats of scales, intervals, and the simpler harmonic combinations in a conversational style, suited, in some parts, to a nursery, but with a side glance, perhaps, from time to time, towards older readers. Explanations of scales and intervals are enlivened by pretty little word pictures, and suggested analogies drawn from natural scenery and familiar objects. It may be called, in fact, a sort of musical "Peep of Day," and in these times, when we my expect shortly to see scientific "primers" studied in perambulators, perhaps the experiment is worth a trial. Do such sentences, however, as "You can hear how funny its (the minor scales) last notes sound," &c., really hasten the acquirement of hard, dry facts, which, after all, will scarcely be assimilated by young people without a certain amount of real mental labour?

Messrs. Cassell and Co. are issuing a new edition of Emil Naumann's "History of Music," translated by F. Praeger, to be completed in forty-one monthly parts. The first number contains, in addition to various small engravings, a beautifully-executed page of thirteenth century musical MS. from the library of the medical faculty at Montpellier, and a no less interesting facsimile of Beethoven's writing from the original in the possession of the Society of the Friends of Music at Vienna. To judge from the style in which this first number is executed, the work bids fair, when completed, to make a handsome and attractive volume; and, considering the merits of the illustrations alone, it is a marvel of cheapness.

Next Week's Music.

THIS DAY (SATURDAY).		
"Faust,"	Royal Italian Opera, Covent Garden.	8.30
Senor Sarasate's Concert	St. James's Hall.	3
Afternoon Concert	Royal Albert Hall.	3.30
R.A.M. Students' Concert	St. James's Hall.	8
MONDAY, MAY 21.		
"Don Giovanni"	Royal Italian Opera, Covent Garden.	8.30
Grand Popular Concert	Royal Albert Hall.	7.30
TUESDAY, 22.		
"Rigoletto"	Royal Italian Opera, Covent Garden.	8.30
Messrs. Josef Ludwig and Whitehouse's Chamber Concert,	Princes' Hall	8
Senor Manjon's Guitar Recital	Steinway Hall	3
WEDNESDAY, 23.		
Aptomas's Harp Matinée	Steinway Hall	3
Miss E. Lewis's Concert	Steinway Hall	8
THURSDAY, 24.		
"Lucia di Lammermoor"	Royal Italian Opera, Covent Garden	8.30
Mr. W. Van Noorden's Concert	Steinway Hall	8
"Queen's Birthday" Concert	Royal Albert Hall	7.45
Mr. R. Living's Concert	6, Cromwell Houses	3
Concert in aid of Middlesex Hospital	Princes' Hall	8.30
FRIDAY, 25.		
Harriet Kendall's Dramatic Recitals, &c.	Princes' Hall	8

The Organ World.

ON REGISTERING.

V.

In the last contribution to this subject, the art of stop-changing was formulated as under the heads: organic, antiphonal, and rhythmical; and further as involving duties connected with the illustration of form outlines, making clear contrapuntal activity, and setting forth orchestral or typical, imitative idioms coming under the department spoken of nowadays as tone-colour. These topics were briefly touched upon; still, there is much more to be said respecting some of these departments, but before doing this, it may be well to advance one or two thoughts having a general bearing in connection with the subject at large.

Undoubtedly registering has changed greatly in modern times, very much as orchestration has been quickened and vivified into a new science. There are those who protest against the, at times, feverish pursuit of tone-colour effects; and unquestionably there is in this, as in every art impulse, danger of excess, only to be checked by study and experience, which result in the formation of sound judgment. All the same, artistic life, like every phase of existence, is quickened from time to time in given directions, and in music the application and combination of varied tone qualities is one of the most remarkable characteristics of the art progress of the present century. Despite the calm region of organic thought, this tendency has not unnaturally reached the instrument presumably most free from the hurry and excitement of the more feverish impulses of the art world. The history of music, however, strangely links the progress of organ music with the corresponding advance being made in orchestral art. This dual and attendant method of development goes on, notwithstanding the fact that the orchestra is for the most part employed in the concert-room and dramatic expositions of the art, whilst the organ finds its most constant and permanent use within the solemn, useful regions of sacred art. But in truth, human emotions vary little, and undergo but little change, if any, under the influence of locality, object, or fashion. So it is that in the story of music we find orchestration and registering on the organ following nearly the same lines. In Bach's time whole movements were written for a selected group of instruments, just as we may presume entire movements were often played upon the same stops of the organ. Then we find the tone-colour of organ music clearly affected by the symphonic period of German art. And once more we note variety, breadth, and intensity of tone as heard on the orchestra, followed and imitated—this last word not necessarily indicating a slavish prostration of organic effect—by the king of instruments, which is none the less endowed with an individuality and dignity all its own, and unapproachable even by the orchestra in certain, it may be limited, directions.

E. H. Turpin.

STORY OF THE OLD ORGAN IN THE CATHEDRAL "BEATÆ MARIÆ VIRGINIS," IN WOLFENBUTTEL.

III.

Written from information in existing documents by Selmar Muller, and translated by F. E. T.

It is evident from this specification that pains were taken to secure for the large church an organ, not only of powerful and dignified tone, but also one capable of the utmost variety of effect. But before proceeding, it may be well to offer a correction; in last week's portion of this account the word "Swell" was, by a clerical and inadvertent error, substituted for Oberwerk or Upper Manual. Organ building in the time of Fritsche was to a large extent a matter of individual taste, and had not been placed on a scientific basis as in the present century. It is to this imperfect development of the art to that one must attribute the failure of the good people of Wolfenbüttel in erecting an organ worthy of their cathedral.

An excess of screaming mutation stops and absurd imitative fancy stops acted prejudicially on the whole organ; even the tremulant is represented on two manuals. It seems strange that the third manual, the choir, should have been the most successful in result; a superiority maintained in all subsequent enlargements and repairs of the organ. The only foundation stops in the scheme already given were of 8 and 16 feet tone, and were still to be found in the specification of 1726.

It may be explained that these foundation stops, principal and sub-bass (Rohrflöte) did not extend to the great C, but to the lower F, as in the old English organs, a fact sufficiently shown by the size of the pipes. The kettle-drums mentioned in the former account were, of course, not a part of the organ, but were probably supplied by the organ-builder. It is interesting to note that these kettle-drums are still in existence, and are of very large circumference.

The second document is a contract made with the organ-builder on February 21st, 1620, in which he binds himself "to complete the organ, in accordance with the specification and a model agreed upon, with the utmost artistic, complete, and ornamental perfection by Easter, 1621." For this he was to receive 1,374 thalers, and 10 thalers for a cask of ale, these sums to be paid in two instalments.

(To be continued.)

THE ORGAN AND THE CLASSICS.

A Lecture given by Frank J. Sawyer, D. Mus. Oxon., F.C.O.

Part II.

It is now nearly twelve months ago that I undertook, in blissful ignorance of the task I had given myself, to lay before you some facts on the relations of our great classic composers on the organ. On the former occasion I exhausted the whole of our time in tracing the position of Handel and Bach in their life and writings to our beloved instrument. By the kindness of the Council of our College, I am now invited to carry our researches on towards a termination, by reviewing the lives of Haydn, Mozart, Beethoven, Mendelssohn, and Schumann, and showing in what way these various great classic writers were associated with the organ. Firstly, let us take Haydn. Let me, by way of comment, point that from a chronological view of their chief works, the positions of Haydn and Mozart ought always to be reversed. True, Haydn was born in 1733, and Mozart not till 1756, but if you will examine the dates of Haydn's greatest works you will find the Salomon Symphonies in 1791 (the year of Mozart's death), the "Creation" 1798, and the "Seasons" 1799. In reality, therefore, we should put Mozart first in chronological order, and Haydn second, and should also speak more of Mozart's influence on Haydn, than of Haydn's influence on Mozart.

As regards our work to-night, almost the whole of Haydn's acquaintance with the organ occurred during his youth. It is not necessary for me to sketch his life, his birth at Rohrau, his choristership at the Cathedral of S. Stephen, at Vienna, the loss of his voice, and his expulsion from the choir for cutting off a boy's pigtail, his early struggles, and subsequent success in the service of Prince Esterhazy. We first find the organ making a deep impression on his youthful mind when, as a choir boy, we are told that he "crept into the cathedral as soon as he heard the organ, the management of which for years, and quite unaided, he had taught himself." Reutter, who also knew him at this time, told Fux "he played finely on the organ, and in composition showed promise." How, when, or where he learnt, or taught himself, we find no record, but doubtless, like many a precocious youth, by dint of carefully watching, he soon made himself acquainted with the general ideas of organ management.

By the way, it may interest some of our cathedral organists to know what care was taken of the Vienna choir boys, even to the allowance of 1⅓ siedl of wine (about 1½ pints), but such that the boys —"nit darum Khrankh werden"—(not such as to make the boys ill ! !)

As a choir boy, Haydn's brother Michael seems to have surpassed Joseph in organ playing, for he even deputized for the cathedral organist, and received a groschen (2d.) a time for it, till at last pride in his vocation made him strike for seven kreuzers a service.

After the unhappy period of his voice breaking, and of his expulsion from St. Stephen's choir, poor Hadyn must have suffered greatly from privation. It is not until he was 23 that we again meet with him in connection with the organ; then Mendel tells us that between 1755 and 1758 he was appointed Vorspieler (? deputy) in the Barmherzige Brudern Church in the Leopoldstadt, with a salary of 60 gulden a year (£5).

He played on Sundays and festivals at 10 in the chapel of Count Haugwitz, and sang at 11 in St. Stephen's, at High Mass.

Here we see, then, old Father Hadyn grinding along in the regular routine of a church organist, yet there is no doubt that, considering his nature and the subsequent development of his great talent in so widely different a direction, he was not "to the manner born." To those of us living to-day, these lives of—shall I say—wearying monotony and regularity, it seems hard to picture the writer of the "Creation" and the father of the Symphony, having done the same before us.

From this time on we fail in Haydn's life, to find for many years any trace of connection with the organ until 1773. He was then the chief feature in the musical life of that wonderful place that Prince Esterhazy had erected for himself. On the death of the organist—Franz Nowsky—organist of the Castle Church at Eisenstadt, Haydn took the post, but, I regret to say, made the village schoolmaster his deputy in the summer, and sent someone else to play for him in the winter, agreeing with the schoolmaster that he (Jos. Diezl) might have the salary (probably a very small sum), while he (Haydn) took the perquisites, which consisted of 300 lb. of beef, 50 lb. of salt, 30 lb. of lard, 36 lb. of candles, 4 metzen of wheat, ¾ of griess, 12 of corn, ½ eimer of seeds and roots, 9 eimers of officerwine, and 6 klafters of firewood! There is little doubt who had the best of that bargain.

These are all the references we find in the long and useful life of Haydn connecting him with the organ. As I have before intimated, though a devout Catholic and earnest man, the bent of his genius turned him into the realm of secular music, where he so greatly excelled; and though, of course, he has left many specimens of church music, from Masses downwards, yet one cannot say they represented Haydn at his best.

Amongst his instrumental compositions, on two only does the word organ occur. In 1763 he wrote two concerti, with violin, viola, and bass accompaniment, marked in Haydn's catalogue as "Concerto per l'organo—" "e ancora altri due concerti per l'Organo in C."

Of the first of these, Pohl writes: "This concerto is very long (533 bars). First movement (allegro moderato), largo, allegro moderato. The style of this movement has nothing of a church character. It is just like the others, and could only be used as postlude to a service. Haydn's powers as organist can be as little proved from this work as from the obbligatos so rich in the taste of that period, and in the thoughtfully elaborated organ accompaniments to his E flat Mass, and to the little and much-esteemed Mass in B flat major..

Taking the former of these, the Mass in E flat—the score of which is unfortunately not published—Pohl tells us there is an "antiquated organ part, treated in concert-fashion, which, however, is only written out in the Benedictus."

While to the little B flat Mass called, I believe, the small organ mass, there is again an organ obbligato in the same movement—the Benedictus—described by Pohl as "a devoutly conceived soprano solo, lightly accompanied by strings. The organ is here treated for the first time obbligato, but, excepting in the prelude, it obtains no prominence elsewhere than in the interludes to the voice part. It is again in the same antiquated, florid style which we meet in the E flat Mass, but milder in form."

But, perhaps, better known than either of these is the "Et incarnatus" from the larger B flat Mass (No. 4), where occurs a passage for organ marked "flutino," and consisting of an elegant figure in demisemiquavers.

In summarizing our researches, we find that Haydn taught himself the organ when a boy, and from 23 to 25 occupied an organist's post, but that apparently his sympathies where not greatly with his duties.

I now turn to his contemporary, Mozart. You will remember that on a former occasion I endeavoured to interest you for a whole evening with the consideration of Mozart as an organist and writer for the organ.

On that occasion, as you may recollect, I had the pleasure of performing to you some of the almost unknown organ sonatas, with string accompaniment, by Mozart. After having dealt, therefore, already as exhaustively as was possible on this subject, I shall only, for the sake of consecutiveness, give a brief summary of what our researches then yielded us.

Leopold Mozart, the father of Wolfgang, was an excellent organist, and thus the little prodigy was also a good performer on the instrument, and was, during his early but triumphant Italian journey, admired as much as an organist, as an harpichordist.

(*To be continued.*)

SUNDAY MUSIC.

Speaking of "Sunday Attractions," a writer in the *Echo* observes: "Perhaps I am led to this topic by an incident which I witnessed the other Sunday night at Hammersmith. It so chanced that I was in that district, and that, attracted by the beauty of the edifice, I strolled into the parish church of St. Paul's. Of its marble pillars, of its grand proportions, of its admirable service, I need here say nothing. To me the interesting fact was what occurred after choir and clergymen had left the building, and the congregation should have dispersed, the vast congregation sat still, while the well-known organist, Mr. Theodore Drew, gave a recital of sacred music on what, for quality of tone, is one of the best organs in London. Not merely the rich or 'respectable' people stayed there. Many of the people who sat enthralled by the music belonged to no class except the lower one—the class that is popularly supposed to have no ear for high, grave compositions; and it was not until the last solemn tones of that mellifluous instrument ceased that these 'ignorant persons' got up and reverently left.

"'What a people we Londoners are!' I thought, as I quitted the sacred fane; we have in a thousand churches powerful organs presided over by clever men that are only used to play what is called a 'voluntary,' a hymn tune, an anthem, or a chant. And yet there are hundreds of thousands of human beings in our vast Metropolis in search of something that shall be a substitute for the public-house and the street corner. What are the clergy about? Why should not they, their choirs, and their organists, give a sacred concert every Sunday evening after the services of the day are concluded; and thus offer high entertainment to myriads of people?"

REVIEWS.

Motet for 40 voices. Thomas Tallis. Edited by Dr. H. Mann, Mus. Doc. (Weekes and Co., 14, Hanover Street, W.). Students will be grateful to Dr. Mann and his spirited publishers for placing Tallis's marvellous piece of part-writing before them, even though the work must in future, as in the past, be chiefly one to contemplate. There are those, however, who remember to have taken part in an attempt to perform the Motet under John Hullah's direction, some thirty-five years ago. It is written for eight choirs of five parts each, and set to Latin words. Dr. Mann has judiciously modernised the notation, and given the G cleff for the two upper parts of each choir. His work has been done with musicianly care, and with true antiquarian love of a venerated original.

Original Organ Compositions.—George F. Vincent (W. J. Willcocks and Co., 63, Berners Street). Several books are out of these well written pieces, which display great talent, and the power of utilising organic effects. The different movements consist of the usual organ forms, preludes, interludes, &c. The "Grand Offertoire in F" is the longest, and in some respects the most effective, of the collection. Mr. Vincent, though writing with a decided inclination to the modern school, which treats the instrument in somewhat orchestral fashion, displays solid taste, and a due recognition of the received idioms and technicalities which painstaking writers and good organ-players faithfully respect.

ORGANISTS AND THE CLERGY.

To the Editor of THE ORGAN WORLD.

10, Harvey Road, Cambridge.

SIR,—I sincerely hope that the suggestion of your correspondent, "Phaon," will be taken up by the College of Organists, if not by all the leading music schools which teach organ players and choir trainers. The question is quite as serious with regard to the relations of precentors and cathedral organists, as it is in the case of parish work. Not infrequently, to avoid friction, the organist has to concur in selections of music of which he entirely disapproves. The great works of the English school are being rapidly forgotten, because the precentors, who choose the music or have a veto in the choice, are ignorant of their contents, or incapable of appreciating them. In losing its traditions, the School of English Cathedral music will assuredly decline.

I can speak from personal experience in the matter; for although the University of Cambridge has appointed me its authority on matters musical, I have no voice whatever in the selection of music at Trinity College Chapel, where I am organist. None the less am I held responsible for the music performed, by those who do not know the inscrutable ways of choir foundations. Of the two courses open to me, a nominal supervision without any real control and entire abstention, I, as most others would do, choose the latter, rather than accept the responsibility of a policy fatal to church music in the country.

Yours faithfully,

May 5th, 1888. C. VILLIERS STANFORD.

RECITAL NEWS.

Mr. J. W. Wilson's new Church oratorio, "The Earthly and Heavenly Harvest," was produced for the first time at S. Mary Magdalene's Church, Wandsworth Common, at the eight o'clock special evening service on Tuesday, April 10th, with orchestral accompaniment and augmented choir.

ALBERT HALL.—An organ recital was given by Mr. Reginald Steggall, A.C.O., on April 27th. The following is the programme:—Toccata and Fugue in D minor, J. S. Bach; Communion in F, Grison; Barracole, Mr. S. Bennett; Judex (Mors et Vita), Gounod; Andante in G, Reginald Steggall; Communion in E flat, Batiste; Andante in A flat, W. S. Hoyte; "The King of Love," Gounod; Allegro assai vivace, Sonata 1, Mendelssohn.

BISLEY CHURCH, WOKING.—A recital was recently given on the occasion of opening a two-manual organ, by Mr. D. Bradfield, of New, College, Oxon., F.C.O., organist of St. Mary's, Bryanston Square. The following were the principal items of the programme:—Prelude and Fugue, D minor, Bach; Mendelssohn's 3rd Sonata; Adagio, E major, Guilmant; La Carita, Rossini; Prelude in G, Mendelssohn; Several Lieder Ohne Worte, Mendelssohn. During the interval the Rector, Rev. J. Cater, B. Mus., gave a short history of the organ.

An organ recital was given on April 25th, at Upper Norwood Congregational Church, by Mr. Ferdinand L. Dunkley, F.C.O. (recently appointed organist and choirmaster), assisted by Mr. Arthur Roddis (tenor), and the Choir of the Church. The programme is subjoined:—Overture (occasional oratorio), Handel; Chorale with variations, Smart; Romanza ("La Reine de France" symphony), Hadyn; Pastorale, Kullak; Fugue in G minor, Bach: Autumn song, spring song, C. W. Pearce; Sonata in D, Mendelssohn; Allegretto tranquillo (piano and violin Sonata in G), Greig; Offertoire in D minor, Batiste.

ST. PETER'S CHURCH, BIRKLEY, LOWESTOFT.—An organ recital was given on May 1st, by F. de G. English, Esq., B.A., A.C.O., organist of Parish Church, Godalming. The programme had the following organ pieces:—Allegro mastoso in F minor (Sonata 1), Mendelssohn; Andante in E minor, Smart; Prelude, Fugue in A minor, Bach; Overture, "Last seven words," Haydn; Andante grazioso in G, Smart; Adagio (sonata pathètique), Beethoven; Nazareth, Gounod.

CHRIST CHURCH, HENDON.—Programme of an organ recital given by Mr. H. A. Wheeldon, F.C.O., on April 29th:—Andante, Klein; Offertoire in F (on a French carol), J. Grison; Meditation, E. Lemaigre; March in D, Deshayes.

LEAMINGTON.—At St. John's Church, the sixteenth organ recital was given on May 5th, by Mr. Yates Mander, Fellow of the College of Organists and Licentiate of the Royal Academy of Music. Violins, Messrs. H. A. Heden and W. Warren; viola, Mr. Yates Mander; 'cello, Mr. H. Mander. The programme included:—Larghetto from Symphony, No. 2, Beethoven; Scherzo in A minor, Best; String quartet (Andante and Minuet), Haydn; Overture to "Athalie," Mendelssohn; Pastorale, Kullak; String quartet ("God preserve the Emperor," Haydn; Andante and Scherzo, Guilmant; Allegretto from Trio, No. 5, Beethoven.

CONGREGATIONAL CHAPEL, MALDON.—An organ recital was given on May 2nd, 1888, by Mr. W. C. Everett (of Colchester), also solos by Miss A. Bass, and anthems by the choir, were sung, Mr. O. D. Belshaw playing the accompaniments. The programme included: Overture, "Occasional." (Handel); Larghetto, from clarionet quintet (Mozart); Symphony, No. 5, "Allegro Vivace" (Widor); grand solemn march (Smart); Allegro moderato, in A (Hopkins); and Symphony No. 5, "Toccata" (Widor).

ASHBY-DE-LA-ZOUCH.—An organ recital was given in Holy Trinity Church, on April 18th, by M. Eugène Gigout, organist of S. Augustine's, Paris. The programme was as follows: Sonata in F (Mendelssohn); Andante and Allegretto, con. moto (Gigout); Piece in B Minor (Schumann); Toccata (Dubois); March Funèbre, grand chorus dialogue (Gigout); improvisation on a given theme, fugue in G Minor (J. S. Bach). M. Gigout's very fine playing was greatly appreciated by the large congregation present.

SANDWICH ISLANDS.—The large new organ built by Messrs. Bevington and Sons, for the Kaumakapili Church, Honolulu, Hawaiian Islands, and played on in London before the Queen of the Sandwich Islands by Dr. H. Walmsley Little, F.C.O., was opened on April 7th, with a recital by Mr. Wray Taylor, organist of St. Andrew's Cathedral, who presented the following programme:—"Hawaii Ponoi." Kaumakapili March in F, Wray Taylor; Berceuse in A, Delbruck; Evening Prayer, Smart; Fantasia in C major, Tours; Carillons de Dunkerque (1780), Carter-Turpin; Prelude and Fugue in C, Bach; Fantasia Pastorale, Wély; Andante in C, Silas; Flute Concerto, Rink; War March from "Athalie," Mendelssohn. "God Save the Queen." "Star-Spangled Banner." "Hawaii Ponoi." The English and American National Anthems were played at the conclusion of the recital in honour of the war vessels in port. The *Honolulu Pacific Commercial Advertiser* of April 9th gives a most favourable account of the instrument and performance.

WARE PARISH CHURCH.—An organ recital, with vocal solos, was given on May 8th, by Mr. G. H. Gregory, Mus. Bac. Oxon., F.C.O., and Mr. J. L. Gregory, F.C.O. Programme:—Occasional overture (Handel), Mr. G. H. Gregory; Andante con moto in E, Fugue in A minor (posthumous works), (Chipp), Mr. J. L. Gregory; Allegro finale "Jubilee" (Hopkins), Mr. G. H. Gregory; Andante in G (Smart), Mr. J. L. Gregory; Prelude in D and Fugue on "Angels' Hymn" (G. H. Gregory), Mr. G. H. Gregory; Finale, Op. 52 (Schumann), Mr. J. L. Gregory.

MANCHESTER.—At St. Philip's Church, Bradford-road, a musical service was held on April 8th. Mr. T. Hall, A.C.O. (organist Albert Memorial Church, Manchester), presided at the organ:—Offertoire No. 4, Lefebure-Wély; Adoremus (melodie religieuse), Henri Ravina; Toccata, Theoel Dubois; Nazareth, Charles Gounod; Fantasia and Fugue in G minor, J. S. Bach; Andante con moto, Alex Guilmant; Grand chœur (alla Handel), Alex Guilmant.

S. PETER'S COLLEGIATE CHURCH, WOLVERHAMPTON.—Programme of organ recital, given on May 7th, by Dr. Taylor, F.C.O., of Stafford. Grand Offertoire in F (Batiste); Andante (Mailly); Marche, "Pontificale," Lemmens; Barcarolle (Benneú); Toccata and Fugue, D Minor (Bach); Pastorale in G (Merkel); Postlude (Wely).

CLAPTON PRESBYTERIAN CHURCH OF ENGLAND, DOWNS PARK ROAD, HACKNEY DOWNS.—A recital was given on the new three manual organ (built by Mr. Henry Speechly) on May 8th, by Mr. H. W. Weston, F.C.O., organist and choirmaster of the Parish Church, Balham, S.W. Vocalist Mr. Malcolm Harding. The programme included: Concerto in D minor (No. 10), Handel; Adagio from the 3rd Symphony, Mendelssohn; Overture for Organ in D major, Morandi; Intermezzo and Fugue upon a church theme (from Pastoral Sonata, op. 88), Rheinberger; Andante and Variations, Lemmens; Tempo di Minuetto (MSS.), H. W. Weston; Canon in B minor (op. 56, No. 5), Schumann; Grand Solemn March in E flat, H Smart.

LOUDWATER.—On May 1st a recital was given in the Parish Church by Mr. J. G. Wrigley, F.C.O., Mus. Bac., Oxon. The following selection formed the programme:—Prelude and Fugue in B flat, Bach; Adagio in D, Hopkins; Andante, Haydn, Toccata, Dubois; Largo, Handel; Gavotte, Boyce; Berceuse, Gounod; March (Athalie), Mendelssohn.

CHURCH OF ST. NICHOLAS COLE-ABBEY.—On May 1st, a recital was given by Mr. H. W. Weston, F.C.O., organist and choirmaster, Balham Parish Church, S.W:—Fantasia with Chorale in G major, Smart; Nocturne in A flat, Pearce; Overture for organ in C major, Adams; Capriccio alla Sonata, Fumagalli (Op. 230); Adagio and Rondo in F major, Weber; Andante in G minor, Boely; Finale, Grand Chœur in E flat, Guilmant.

Notes.

A request from the Oratorio Festival Committee of Peterborough having been received by the Dean and Chapter of Lincoln Cathedral to the effect that Lincoln should co-operate with Peterborough in the performance of triennial festivals, a meeting was recently held at the Deanery, Lincoln, to consider the question. The Dean explained that a proposal had been made to the authorities of the Cathedral by the Dean of Peterborough and others to the effect that some kind of united choir festival should be attempted on the same principles, though not on the same scale, as those which succeeded so well at Worcester, Hereford, and Gloucester. He said that two oratorios had been given in Peterborough, both well attended, and the first a financial success, and he pointed out that Lincoln Cathedral is admirably adapted for the purpose of an oratorio, adding that with proper arrangement adapted to produce order and reverence, grand religious music is best heard in religious buildings. The Dean and Chapter, he said, were willing that the Cathedral choir should take part in the Festival Services. The Sub-Dean said that when at Gloucester he was much averse to services of such a description being held in the Cathedral, but experience had shown that great good was done, and the study of music encouraged by the rendering of sacred oratorios in our cathedrals. He moved that a committee be formed to co-operate with the Peterborough Committee in carrying out the arrangements for their third triennial festival, in 1888. The resolution having been seconded by the Mayor, was carried unanimously. The Rev. G. T. Harvey proposed, and the Rev. Canon Hutton seconded, a motion that the committee consider the possibility of carrying out a similar festival in Lincoln Cathedral, in 1889, in conjunction with the Peterborough Committee. This was also carried. It was further decided to request the Peterborough Committee to state in what way the Lincoln Committee could help forward by their assistance the oratorios to be held in the current year, and also to state as soon as possible the day appointed.

Recently, in the course of a lecture on Church Music, given at the Hall of the International College in the Finchley Road, by Mr. Hemming, whose name will be remembered by the members of Mr. Henry Leslie's choir, attention was called to the comparative rarity of genuine congregational singing in our English churches. Mr. Hemming cited a single church where the Psalms are to be heard literally chanted by the people; but it is, as he said, a rare exception to hear them thus rendered, and the fact goes far to explain the charges of deadness which are so frequently brought against our Anglican worship. "All that is required," says *Church Bells*, "to remedy the evil is a little energy and tact, combined with average musical capacity on the part of one of the clergy connected with every church, and in a day like this, when musical education is so general, it ought not to be difficult to meet this requirement." But, as has been shown in these columns, people have just realised a sufficient sense of the beauty and delicacy of music to know that in sacred art, as in other things, it is possible for ignorant and indiscreet persons to "rush in where angels fear to tread." In truth, our national musical education has sapped and probably destroyed congregational singing as formerly known, without so far gaining strength enough to give us a higher, more correct, and efficient form of congregational music.

In "Our Work," devoted to the doings of charitable organisations, there is a touching account of the "Cooper's Court Night Refuge," the Secretary's address of which is 27, Kilburn Park Road, N.W. One of the unfortunate inmates is described as "an organist who had held a post in one of our cathedrals." It would be satisfactory to know where this unhappy wanderer and occupant of a bed in a Night Refuge, for probably only a night or two, has drifted in that world of London in which "wrecked lives are much more plentiful than happy fortunes." Surely such a case ought to stir up the energies of all organists and lovers of organ music in the interests of the "Organists' Benevolent Society."

Following the reading of a paper before the Birmingham and Midland Musical Guild, Mr. Casson, of Denbigh, and Mr. John Heywood, organist of St. Paul's Church, Balsall Heath, have requested the attendance of friends and experts on the 21st inst., at three o'clock, at St. Paul's Church, Balsall Heath, on which occasion Mr. Casson will give a practical illustration of his New Organ Building Reform, on the newly-constructed organ after his system.

At a recent monthly meeting of the Musical Association, a paper entitled "Points of interest connected with the English school of the sixteenth century" was read by Mr. J. H. Mee. The lecturer claimed for our music of this period a higher position than is commonly assigned to it. He endeavoured to show that up to that time we even possessed theorists and composers of sacred and secular music in advance of those to be found on the Continent. He also supplied evidence as to the opinion foreigners entertained of our early English music. Mr. Mee advanced an ingenious theory in explanation of the vocal excellence of early English writing, basing his views upon the more perfect consonance of chords in one position than in another, as demonstrated by Helmholtz. Mr. C. E. Stephen, T. L. Southgate, and S. F. Maitland took part in the discussion.

The death of M. Jean Romary Grosjean, a French cathedral organist, composer, and writer on the instrument of high reputation, is announced from Saint-Dié.

An organ with four manuals and pedal will be placed in the Irish Exhibition, Olympia, Kensington. The instrument, built by Mr. H. Wedlake, 8 Berkeley Road, Regent's Park, according to report, will be an interesting specimen of tubular pneumatic action, and will display sundry improvements.

Mr. Edgar Pettman, F.C.O., has been appointed organist of St. Mary's, Kilburn, holding the new position in conjunction with his present appointment.

Though it seemed to be agreed that the glory of the once famous Sistine Chapel Choir in Rome is one of the things of the past, church musicians will be interested in the approaching tour to Paris, and it is warmly hoped, London also, for the purpose of lending their aid to a work of charity. They are to sing in one of the fashionable Parisian churches, and will perform works by Palestrina, Marcello, Leo, and Durante, besides the celebrated "Miserere" of Allegri.

Now people are interested in revivals of old organ music, it might be well to unearth "6 Sonate per Organo e Cembalo" (1741), composed by Martini and published in Bologna, and not without esteem in their day. Such music would have a special interest, now the pianoforte is employed occasionally with organ.

The regretted death, after a brief illness, of Mr. H. Littleton (Novello and Co.) removes a familiar figure of the musical world. Organists and church musicians will not forget the distinguished services the late eminent publisher rendered to their, as well as to other, departments of the art, by his excellent, and withal very cheap, issue of musical classics.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next, the library will be opened from 7 to 8. At 8, at the Bloomsbury Hall, Hart Street, Mr. E. H. Turpin will offer some remarks on "Elementary Orchestration." Members, students, and friends are invited to bring with them copies of Beethoven's Pianoforte Sonatas, passages from which will be quoted as furnishing suggestions for typical and varied instrumentation. June 26th, Lecture by Dr. C. W. Pearce; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

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I. B. Thornton,
Organist, Birstall, Leeds.

Cologne, July 16th, 1886.

My Dear Sir,—I have much pleasure in informing you that your Pedals have given the fullest satisfaction. I have them combined with my practice Piano. Many of my musical friends who have seen them, as well as my organ pupils, are quite delighted with them; and I must acknowledge that I have never met with any Pedals so *noiseless* and *pleasant* to play upon as yours. The Action I consider durable, and of very good workmanship. Every organist who desires to perfect his playing will welcome your invention. I can recommend your goods in every respect.—Yours truly,

Herr J. RODENKIRCHEN.

To John Ainsworth, Esq. Organist, The Cathedral, Cologne, Germany.

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The Musical World.

LONDON: SATURDAY, MAY 19, 1888.

MR. HENRY LITTLETON.

Universal regret will be felt throughout the musical profession, and among many outside it, at the news of the sudden death of Mr. Henry Littleton—for so many years the leading spirit of the publishing firm of Novello, Ewer, and Co.—which took place on Friday morning last week, at his residence, Westwood House, Sydenham, after a short illness, the serious nature of which was not at first realised. The record of Mr. Littleton's life is one of conspicuous service in the branch of business to which he devoted his energies, and which he may be said in certain respects to have revolutionised, not the least important of these being the issue of vocal scores of classical masterpieces, at prices transcending in point of cheapness the most sanguine dreams of musical amateurs who lived in the days of guinea oratorios—the lowest price at which works of the kind were then obtainable. The entry of Mr. Henry Littleton into the service of Mr. Alfred Novello in 1841, when the latter gentleman took over the music publishing business of his father, Vincent Novello, was an event fraught with important results for the firm in which he was destined to rise from a subordinate post to that of partner, and subsequently, sole representative. It was at about that time that Vincent Novello's arrangement of the vocal score of the "Messiah" was issued in a dozen monthly numbers at sixpence each, bringing the complete work down to the then surprising price of six shillings. But Mr. Henry Littleton was not content to stop there; he saw, and was quick to seize, an opportunity for working still further wonders in the trade that presently offered itself in the economical system of music printing known as typography—a means of replacing the more costly process of plate engraving, which still further extended the business and increased the fortunes of the firm, while exercising a beneficial influence over musical art in England, the importance of which it would be difficult to over-estimate. It may be said, without exaggeration, that but for this, oratorios, anthems, operas, cantatas, glees, and part songs, thus speedily multiplied and placed within the reach of the slenderest purses, none but a very small percentage of the innumerable choral societies, and other similar bodies, whose doings in all parts of the country are recorded from time to time in these columns, would have ever seen the light. When in 1866 Mr. Alfred Novello seceded from the business, to pass the remainder of his days in well-earned retirement at Nice, Mr. Henry Littleton became sole proprietor of the now colossal firm, and a year after, by the purchase of copyrights from Ewer and Co., he secured "Elijah" and other music of Mendelssohn, in addition to the copyright of "St. Paul," which had long since been in his hands. Amateurs will not need to be reminded of the "Oratorio Concerts" established some years ago at Exeter and St. James's Halls, in which Mr. Littleton was largely interested, and which were latterly revived under Dr. Mackenzie's direction at St. James's Hall, or of the series of daily concerts started by the same energetic spirit in the early days of the Albert Hall. Last year Mr. Henry Littleton resigned in favour of his son, Mr. Alfred Littleton, the active management of the firm; a firm which has extended it ramifications to New York, and has now in London two publishing houses besides other establishments devoted to printing and bookbinding. It will be remembered that Mr. Littleton's retirement after fifty years of honourable and useful work in the music trade, was made the occasion of a "Jubilee" and of a testimonial, presented by his numerous *employés*. It remains only to be said that, though not himself a musician, Mr. Henry Littleton was ever ready to prove, in his acts, his sense of indebtedness to the musical art through which he had gained so much, and for that art's sake he has in many cases been known to purchase and publish scores of Oratorios, Cantatas, and other works by modern composers of merit, though well aware, while doing so, of the slight probability of their proving immediately profitable.

The funeral of Mr. Littleton took place on Wednesday. The procession left Westwood House, Sydenham, the residence of the deceased, shortly before half-past two, and proceeded to St. Bartholomew's Church, where the first part of the service was celebrated. The officiating clergy, the Rev. Henry White, Rev. Dr. Troutbeck, and the Rev. Canon Yeatman, the vicar, and the choir (comprising members of Westminster Abbey, St. Paul's Cathedral, and the Chapel Royal, who had volunteered their services) with the boys of Westminster Abbey Choir, met the coffin at the porch and proceeded up the church, singing the Sentences to the music of Croft and Purcell. The anthem was "If we believe that Jesus died," by Sir John Goss. The service in the church concluded with the hymn "Jesus lives, no longer now," set to special music. Dr. G. C. Martin and Dr. W. J. Westbrook, organist of the church, presided at the organ, and Dr. J. F. Bridge also took part in the service. On leaving the church, the cortège, which was joined by a number of private carriages, proceeded to the cemetery at Lee, where the interment took place. The sentences were sung by a portion of the choir, and the Rev. Dr. Troutbeck officiated at the grave. Amongst those present were representatives of the Royal Academy of Music, College of Organists, Trinity College, Choir Benevolent Fund, Messrs. Joseph Barnby, Dr. A. C. Mackenzie, H. C. Lunn, Henry Gadsby, H. Lahee, Joseph Bennett, Berthold Tours, Lewis Thomas, W. H. Thomas, J. Peck, Sir Geo. Grove, W. H. Cummings, Ambrose Austin, Miss Macirone, and a large gathering of the staff employed at the various branches of the firm.

Correspondence.

ANALYTICAL PROGRAMMES.

To the Editor of The Musical World.

Sir,—I am glad to see that attention is being drawn in your columns to the "Book Nuisance"—one is almost justified in calling it the "Book Swindle"—in concert rooms, and cordially agree with your correspondent "Annuitant," that the time has come when a determined stand should be made against it. But my experience of grievances of this kind not long since proved to me that all the letter-writing and all the protests in the world will be unavailing to bring offenders to their senses, unless some united action be taken by the victims themselves. Let a goodly number of habitual concert-goers, then, enter into a solemn league and covenant to resolutely refrain from buying the proffered book (whether they want it or not) at all entertainments where small programmes are not also distributed. The pile of "returns" that would be left on hand in such a case may be trusted to speedily deal a death-blow to this system. An opera season, too, has just commenced. Of course it would be unreasonable to expect librettos for nothing (although eighteenpence has always seemed to me an unconscionable price for one), but here also let the rule with frequenters be never to encourage the sale of these whenever a smaller list of singers is not forthcoming.—I am, Sir, your obedient servant,

E. N.

To the Editor of The Musical World.

Sir,—The subject to which your correspondent, "Annuitant," refers in your last issue is, I think, one upon which the thoughts of those who frequent classical concerts might do good, if put on paper and brought before the readers of The Musical World, and thence to the powers that be who are responsible for the state of affairs in question.

No one can gainsay the interest and utility of a well-written analytical programme. Alike helpful to possessors and non-possessors of the musical scores, they are also of lasting value to students of form, orchestration, &c. But when one shilling is charged for such a poverty-stricken analysis as that offered at the Bach Choir's concert on Saturday last, and when nothing in the way of a programme can be obtained under the cost of many of the masterpiece vocal scores, it is high time that something should be urged on behalf of those whose pockets are not lined with golden guineas.

In conclusion, may I ask if the surplus analytical programmes of the Crystal Palace, Philharmonic, Richter, London Symphony, &c., concerts can be procured afterwards at reduced cost?—I am, Sir, yours obediently,

Country Organist.

ST. ANDREWS UNIVERSITY AND MUSICAL DEGREES.

To the Editor of the Musical World.

Edinburgh, May 14th, 1888.

Sir,—The ponderous playfulness of "Sanders Sanderson, Doctor o' Diveenity, Airts, an' Maidcin, St. Andrews, Fife, N.B.," is quite in keeping with the colossal designation of its author, or, to be a trifle personal, just what might have been expected from one so "broad in the beam" as is that reverend gentleman. Nobody knows him better than I do; but he should really "behave himsel' before folk." He twits me with "crawing crouse" over some examinations. Allow me to tell him that it would be much to the credit of those whom his Senate has laureated, were they in the position to do likewise. "High life below stairs" is, however, far more congenial to these gentry; they have found the level of their musicianship in a degree granted by a university which is destitute both of a faculty and a Professor of Music. The pitiable meanness which accepts such counterfeit distinction is exactly balanced by the preposterous presumption which confers it. Honour there is none on either side. Would that the spirit of "the true, the beautiful, and the good," might attune the music of the spheres to "*Veni, vidi, vici*"!—I am, Sir, your greatly obliged correspondent,

John Greig,

Queen's College, Oxford.

Concerts.

ROYAL ITALIAN OPERA.

The Italian operatic season at Covent Garden opened on Monday in auspicious circumstances, and if the state of the house on the first night may be accepted as a criterion, Mr. Harris's enterprise promises to be more successful than the most sanguine admirers of a somewhat antiquated form of art could reasonably have expected. For not only were most of the stalls and boxes—many of them, it is understood, engaged for the whole season—filled by a fashionable audience, including the Prince and Princess of Wales, which recalled to the mind the "palmy days" of Italian opera, but the cheaper seats were well patronised, and the occupants of the gallery were not chary of their applause. There is upon the whole much to be pleased with in these facts. While London is apparently unable to support English opera in anything like a permanent form, and while any thought of the Wagnerian music drama is precluded by the disaster of former years, it is at least satisfactory to note that some taste for serious dramatic music still exists among us, although that music may not be of the very highest class. Whether it will be possible to keep alive this interest even for a short season by the performance of familiar, not to say hackneyed, operas, to the exclusion of any kind of novelty, remains to be seen. Instead of Donizetti's "Lucia di Lammermoor," previously announced, the same master's "Lucrezia Borgia" had been selected for the opening performance. This would have been a distinction with very little difference, but for the fact that the first night of the season did, in consequence of the change, not coincide with the *début* of Madame Melba, the Australian *prima donna*, whose appearance had been looked forward to with considerable interest. The cast of "Lucrezia" included only well known artists, although Madame Fürsch-Madi, the representative of the heroine, had not been heard for some time on the London stage. That lady forcibly illustrates the type of the dramatic soprano properly so-called. According to Gregorovius and other modern historians, Lucrezia Borgia was a soft-spoken, most insinuating lady, very proud of her beautiful fair hair, which she used to bleach in the sun for hours together. She was by no means cruel by nature, and became quite respectable at Ferrara, when once removed from the evil influences of her father's Court. But of this historic type Madame Fürsch-Madi has retained little or nothing beyond the fair hair, and, indeed, she could not be expected to have done so. The Lucrezia she had to embody has passed through the alembic of the playwright and the librettist's mind, and has come forth a monster in human form. Having to realise such a type, the artist had scarcely any choice but to do it in Victor Hugo's vein, and for that purpose she is eminently fitted by nature. Her voice is strong rather than sympathetic, and her action extremely powerful. Both her wrath and her maternal affection were depicted with a profusion of gesture, and even the air "Com' é bello" received a heroic tinge from her treatment of the graceful embellishments with which it is studded. It is sufficient to add that in its own way Madame Fürsch-Madi's performance was an artistic one, and well worthy of the applause awarded to it. Signor Ravelli, a sweet-voiced Gennaro, and Signor Navarrini, as the Duke, also were satisfactory, but the chief vocal effect of the evening was made by Madame Trebelli (Maffio Orsini) in the famous "Il segreto," which was given with all the spirit and brilliancy of the artist's earlier days. Of the chorus it would be premature to judge from this sample music, but the voices seemed fresher than usual, and some attempts at acting were occasionally noticeable, owing, no doubt, to the arduous efforts at imparting life to the performance which Mr. Harris had evidently made. The excellent orchestra, under its excellent conductor, Signor Mancinelli, was more than equal to its task.—*Times.*

On Tuesday night, a very fine performance of "Carmen" was given, the *mis-en-scène* and stage management being as excellent as the musical *ensemble*, a fact on which Mr. Harris and Signor Mancinelli must be congratulated conjointly and severally. Madame Nordica, who essayed the part of Bizet's gipsy for the first time, won the favour of the audience by her charming stage presence, and by a musical execution which left nothing to be desired as regards beauty of voice and correctness of intonation. Her acting wanted a little of that devilry which has made the part of Carmen what it is; but this also was a fault on the right side, there being no suspicion of that exaggeration and excessive dash which some artists have imparted to the character. Signor de Reims, the new tenor, evidently suffered from nervousness, and, in consequence, forced his voice; but Miss MacIntyre, another *débutante*, scored a great success as Michaela. Her voice is fresh and beautiful, and her acting showed considerable intelligence and dramatic power. Of this young *prima donna* we shall have to say more anon. We may add that Signor Del Puente, as the Torreador, was as excellent as ever.

For Thursday, "La Traviata," with Mdlle. Ella Russell in the title part, was announced.

RICHTER CONCERTS.

A novelty of great interest was presented at these concerts on Monday last in the closing scene from the "Götterdämmerung." This scene, as those who have witnessed the opera will remember, is immediately preceded by the death of the hero Siegfried, and presents the spectacle of the burning of his body on a funeral pyre upon which Brünnhilde, leaping wildly on to her horse Grane, springs with a single bound. Although much of the effect was unadvoidably lost by the absence of the scenic accessories, which, as always with Wagner, and especially in this scene, play so important a part, the music is so intensely dramatic and descriptive, that the excerpt produced a great impression, to which the fine declamatory singing of Miss Pauline Cramer largely contributed. The remainder of the first part of the programme consisted of Beethoven's "Egmont" overture, the "Prelude and Liebestod" from "Tristan und Isolde," and the "Walkürewith," all magnificently played under Herr Richter's masterly direction. The concert concluded with a fine performance of Stanford's "Irish" symphony, a work now familiar to Continental and American as well as English audiences. The symphony will always be heard with pleasure; for the composer is here represented in his most felicitous vein, and the masterly instrumentation and technical skill displayed throughout, as well as the ingenious use of the two Irish folk-songs worked in by Mr. Stanford produced their full effect on Monday. Mr. Stanford was warmly applauded on making his appearance at the close of his work.

PIANOFORTE RECITAL BY MR. RIDLEY PRENTICE.

Foremost among the praiseworthy features of the Guildhall School of Music is the institution of weekly recitals given by Professors to the students. Last Monday week Mr. Ridley Prentice was the performer, and he showed at once his own progressive tendencies, and his trust in the earnest purpose of the students, by including in his programme the great Sonata in F minor, op. 5, by Brahms. The result proved that this trust was in nowise misplaced. The room was crowded, and each of the five movements of this lengthy and beautiful sonata was listened to with deep attention, and evidently thoroughly appreciated; specially the long-drawn sweetness of the slow movement, and the fiery dash of the scherzo. Even in this early work the breadth and vigour of the various themes are strongly suggestive of the orchestra; and we cannot wonder that Brahms's compositions for pianoforte alone have since then been comparatively infrequent. The rest of Mr. Ridley Prentice's programme was wisely made up of lighter works, comprising his own "Elegy" and "Gavotte Fantastique"; Schubert's "Momens Musicals," and pieces by Chopin. A specially fine pianoforte by Messrs. Broadwood proved itself fully equal to the exacting demands made upon it in the Brahms Sonata.

MR. CHAS. HALLE'S CONCERTS.

Mr. Hallé gave the first of his series of chamber music concerts on Friday week, before a large and appreciative audience, assisted by Madame Norman Neruda and Herren Ries, Straus, and Franz Neruda. Mr. Hallé intends playing successively the eight last sonatos of Beethoven, and, on Friday, commenced with that gem in F sharp, op. 78. It is surprising that this sonato is not more widely known amongst amateurs, for it is full of charm of sentiment and expression, and its technical difficulties are not insurmountable to a fairly accomplished pianist. Mr. Hallé's execution of it displayed his refined method and delicate *technique* to peculiar advantage. The programme included Dvoràk's quintet in A, for piano and strings (first time); Bach's E major sonata, for piano and violin; and Brahms's fine quintet, in F minor. Mr. Hallé has provided a very attractive bill of fare for his forthcoming concerts.

THE BACH CHOIR.

An excellent and numerously-attended performance of Bach's great Mass in B minor was given by the Bach Choir on Saturday afternoon, this being the ninth rendering of the monumental work by the choral society, which, it will be remembered, was originally started for the purpose of interpreting Bach's works, and this Mass in particular. Mr. C. V. Stanford conducted, and the choral singing under his able leadership was all that could be desired. The *soli* were fairly well represented by Miss Anna Williams, Miss Damian, Mr. Watkin Mills, and Mr. Ben Davies. The three artists first-named are well versed in sacred music, but Mr. Ben Davies, whose name has of recent years been principally connected with comic opera, surprised the audience by the artistic earnestness with which he entered into Bach's spirit.

MR. BERINGER'S RECITAL.

The pressure on our space compels us to treat with great brevity the very interesting recital given by Mr. Oscar Beringer, on Tuesday afternoon. Mr. Beringer played with technical perfection and high musical intelligence Liszt's "Rhapsodie Elegique," and Schumann's sonata in G minor, and selections from Schubert, Mackenzie, and other composers; and, in conjunction with his gifted pupil, Luigi Arditi, the arrangement for two pianos of Liszt's symphonic poem, "Tasso." As a *bonne bouche* for musicians with an antiquarian turn of mind, he provided a "posthumous" trio for pianoforte and strings, by Beethoven, not in itself a very important work, but none the less interesting as an historic curiosity. It was admirably played by Mr. Beringer, Mr. Ludwig, and Mr. Howell. Mdlle. Trebelli contributed some vocal pieces.

THE CONSTANTINE CONCERT.

The concert given in aid of the fund now being raised for the benefit of this veteran teacher took place on May 11 at Princes' Hall. The audience was not as large as might have been hoped for, considering the object and the strong force of artists generously assisting. These included Madame Rose Hersee, Madame Patey, Miss Kate Fuselle, Messrs. Reginald Groome, Lucas Williams, Grossmith, Beerbohm-Tree, &c. All exerted themselves with admirable effect. It may be well to add, contributions to the fund may still be forwarded to the Hon. Sec., E. Rogers, Esq., Crichton Club, Savoy.

MISCELLANEOUS.

Mdlle. Ida Henry attracted a representative audience to the Princes' Hall on the occasion of her annual evening concert on Wednesday, May 9th. The vocalist was Miss Carlotta Elliott, and there was a strong string quartette, made up by Herren Ludwig Straus and Karl Henkel, Messrs. J. Channell and I. E. Hambleton, these gentlemen performing Bach's Concerto in D major for pianoforte and quartette accompaniment; Mdlle. Ida Henry exhibiting considerable technical ability in the pianoforte part. The solos selected by the pianiste included Mendelssohn's Fantasia, op. 28, Liszt's "Chant Polonais," No. 1, Impromptu No. 2, in F sharp, two Studies and a Tarantelle by Schubert.

Although a little disappointed by the non-appearance of Mr. Santley, who, as our readers will know, is still suffering from the effects of his recent severe illness, the large and fashionable audience which assembled in the Steinway Hall, on Friday of last week were most enthusiastic throughout Miss Cowen's Dramatic Recital. The greatest success was secured in the clever recitation of a new sketch by Mr. Re Henry, entitled, "Little Mrs. Somebody, the Tenor's Wife." A new comedietta by Mr. Eric Lewis, entitled, "Next Door," given also for the first time, in which Miss Cowen and the author took part, was very favourably received. Miss Cowen is fast rising into the front rank of her profession, and if we are to take Friday's performance as an earnest, her popularity is already well assured. Miss Damian, who took the place of Mr. Santley, was deservedly encored for her singing of "The Angel Came," by Cowen.

On the 9th May, Miss Kate Flinn and Mdlle. Agnes Janson gave an evening concert of more than usual attractiveness, at the Steinway Hall. These young vocalists were assisted by Mr. William Shakespeare and Herr Waldemar Meyer. The programme ranged over compositions by Rossini, Gluck, Dvorák, Schubert, Massenet, Schumann, Cowen, Caracciolo, Maude White, and Franz Ries. The feature of the performance was, naturally, duets, which were given with considerable artistic effect.

Musical amateurs owe Mr. Edwin Bending their best thanks for the attempt which he is making to break through the tradition of unpopularity which surrounds the Albert Hall. There is a large class of the public who love the commonplace in musical art. It is with a thoughtful remembrance of these that the promoter of this present series of admirable Saturday afternoon musical diversions frames his programmes. If the locale could be changed for a more accessible quarter, there is little doubt that Mr. Bending's praiseworthy enterprise would be crowned with success. As it was, the numerous other attractions on Saturday last had its natural effect on the attendance at the Albert Hall. The American duo, Mr. and Mdme. Lawton, were again in request, but the chief honours of the performance were shared by Miss Hope Glenn, whose reception was most enthusiastic, and by Herr Poznanski, a violinist of considerable brilliancy.

On the 3rd instant the members of the Wandsworth Common Choral Society gave a performance of Cowen's "Rose Maiden," in St. Andrew's Hall, Balham. The soli were sung by Madame Florence Ashworth, Miss Jessie King, Mr. Ager Grover, and Mr. G. W. Kenway. The instrumental accompaniments were arranged for two pianos and a powerful harmonium by Mr. John H. E. Ashworth, who took the first piano, with Miss M. Smith at the second, and Mr. B. Vine Westbrook at the harmonium. Mr. T. Magee conducted. It should be mentioned that Mr. B. Vine Westbrook, who is a Fellow of the College of Organists, took his difficult and elaborate part at sight (having been called upon in an emergency caused by illness) with ease and brilliancy.

Miss Margaret Hoare gave a most attractive concert at the Steinway Hall, on Monday evening. This lady's sympathetic voice and artistic method fully deserved the applause she obtained. A word of praise is due to Miss Kate and Miss Nellie Chaplin for their excellent rendering of two movements from Grieg's C minor Sonata. Miss Kate Chaplin plays with a fire and breadth of style rather unusual in a violinist of her sex. Her assistance was valuable in supplying the violin obbligato to several of the songs; while her sister joined with Mr. E. J. Margetson in duets for two pianofortes with brilliancy and spirit. When we mention the names of such artists as Miss Hilda Wilson, Mr. William Shakespeare, Mr. Bridson, and Mr. Ivor McKay, as assisting Miss Hoare in carrying out her programme, it is not surprising that the concert proved such a complete success.

Mrs. M. A. Carlisle gave a grand afternoon concert at the Princes' Hall, on Thursday, May 10th, with the assistance of Miss Bertha Moore, Miss Sybil Carlisle (her first appearance), Mr. Luther Munday, Mr. Alfred Jordan, Mr. Herbert Thorndyke, Mr. Richard Green, Mr. Perry, Mr. Alfred H. West (pianist), and Mr. Guillaume Frank (violinist). Mrs. Carlisle was heard to great advantage in Blumenthal's "Sunshine and Rain," and Mr. A. H. West's "Cabala," and in the duets with Miss Sybil Carlisle, "It was a Lover and his Lass," by Mary Carmichael, and "My boat is waiting here for thee," by Smart. Mr. George Giddens gave a most humorous rendering of Mark Twain's "Nightmare" between the parts. The conductors were Mr. Wilhelm Ganz, Signor Carlo Ducci, and Mr. Wilfred Bendall.

Miss Holland's choir gave a performance in aid of charity at the Portman Rooms, on Monday, May 10th. The programme consisted of Mr. Gant's Cantata, "Joan of Arc," preceded by Jensen's graceful "Feast of Adonis." The principal solos in the cantata were divided between Miss Emily Lawson and Mr. Luther Munday. Miss Lawson, who is still advancing in public appreciation, sang the part of Joan with her usual charm of voice and refinement of manner, joined to considerable dramatic emphasis. The choir acquitted themselves very creditably under the leadership of Miss Holland.

A concert was given at Steinway Hall, on Tuesday evening last, by Miss Lilian Greville, in the presence of a numerous audience. The concert-giver possesses a contralto voice of considerable range, and was much applauded in a varied selection of songs. She was assisted by Miss Constance Lardelli, Miss Nellie Levey, Mr. Henry Phillips, Mr. Templer Saxe, who possesses a fine baritone voice, and MM. Henri Logé and Kevé Ortmans. During the interval between the parts Mr. Arthur Wellesley contributed an effective recitation from the pen of Mr. G. R. Sims, entitled, "The Man Hunt." The accompaniments were well played by M. Logé and Signor Carlo Ducci, and Miss Greville may be congratulated upon a very successful concert.

[We are compelled to hold over notices of Mr. Theo. Werner's concert on Tuesday, Grieg's Recital, on Wednesday; the Philharmonic, on Thursday; and several minor concerts.]

Music Publishers' Weekly List.

INSTRUMENTAL.

British Army Polka (Piano) ...	H. Klussman	J. Williams.
Serenade (Violin, 'Cello, and Piano)	Pierne ...	"
March from Costa's "Eli" (brass band)...		"
Gipsy Gabriel (comic opera, by F. Pascal) arr. for viol. and piano ...	H. Farmer. ...	"
Child's Play (six easy piano pieces)	J. P. Attwater	Wilcox & Co.
Shakespearian Sketch, No. 3 (piano)	F. Adlam ...	Macklin & Co. 134, Southgate Rd.
Rose Softly Blooming and The Shepherd Boy (organ)	Jos. Trousselle	"
Organ Library, No. 2	Tench Jas. White ...	Tench White, Canterbury.

VOCAL.

Five Songs—Voices of the Night 1. Hymn to the Night, C to F. 2. The Light of Stars, C to F. 3. Footsteps of Angels, D to F sharp. 4. The Reaper and the Flowers, D to F. 5. A Psalm of Life, C sharp to F sharp	F. S. Dugmore	Stanley, Lucas, Weber & Co.
Little People	L. Barone ...	J. Williams.
Clear and Cool (Duet)	A. Richards ...	„
In the Garden (Cantata)	G. Fox ...	„
Gipsy Gabriel (Comic Opera) ...	Florian Pascal	„
Crowning the May Queen (trio for ladies' voices)	E. C. Winchester	Hart & Co.

PROVINCIAL.

BIRMINGHAM, May 14.—Our Musical Festival is approaching, and in the interest of our readers, I am now able to give a full outline of the festival programme. Dr. Hans Richter has been with us last week, and the sub-committee have concluded their musical arrangements, of which the following is an outline. Tuesday morning, "Elijah" (Mendelssohn). Tuesday evening, "Stabat Mater" (Dvořák); Symphony in D, No. 6 of the Solomon set (Haydn); Rhapsodie for orchestra (Liszt); Overture to "Oberon" (Weber); Vocal solo (Madame Albani); Vocal solo (Mr. Brereton). Wednesday morning, "Judith and Holofernes" (Dr. Hubert Parry); "Golden Legend" (Sir A. Sullivan). Wednesday evening, "Cottar's Saturday Night" (Mackenzie). Vorspiel (Meistersinger)—Wagner; Pianoforte concerto, in A minor (Schumann), to be played by Miss Fanny Davies, vocal solo, Mr. Charles Banks; Autumn song (Grieg); Psalm (Franz); "Jupiter" Symphony (Mozart). Thursday morning, "Messiah" (Handel); Thursday evening, "Callirhoe" (Dr. Bridge); Fantasie (Grieg); Hymn (Weber); Academische overture (Brahms); Vocal solo Mdme. Trebelli; The prize song (Meistersinger), Mr. Lloyd. Friday morning, Magnificat (Bach); Fifth Symphony (Beethoven); "Messe des Morts" (De Berlioz). Friday evening, "Saul" (Handel). The choral rehearsals under the careful and energetic chorus master (Mr. Hockley), are being carried on with plenty of zeal and vigour, and the choruses promise to be the finest yet heard in the Town Hall. The Committee had to fight against disappointments, and their task this time has been difficult beyond measure. In the first instance, Dvořák, the Bohemian composer, resigned his commission, then Mr. Goring Thomas withdrew from the list, and finally Dr. Mackenzie, owing to ill health, had to substitute a short choral work for the oratorio originally proposed by him. Under these circumstances the Festival Committee were compelled to do what they could for the best, and the excellent programme now submitted will be approved by all musicians and lovers of the divine art.—O.P.

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ROYAL ALBERT HALL, THURSDAY AFTERNOON NEXT, May 31, and WEDNESDAY EVENING, June 20.

MADAME CHRISTINE NILSSON'S TWO FAREWELL APPEARANCES.

MADAME CHRISTINE NILSSON.—Mr. Kuhe begs to announce two GRAND CONCERTS, on THURSDAY AFTERNOON, May 31, at Three, and WEDNESDAY EVENING, June 20, at Eight, when Madame Christine Nilsson will make her last appearance in public before retiring into private life.

MADAME CHRISTINE NILSSON will sing aria, "Elsa's Dream" ("Lohengrin") (Wagner); sacred song, "I know that my Redeemer liveth" ("Messiah") (Handel), aria, "Jewel Song" ("Faust") (Gounod); and duet, "La Luna Immobile" ("Mefistofele") (Boito), with Madame TREBELLI at the FIRST CONCERT, THURSDAY AFTERNOON NEXT, at Three.

MADAME CHRISTINE NILSSON, MAY 31, at Three. Madame TREBELLI, Mr. SIMS REEVES, Mr. BARRINGTON FOOTE, Mr. HENSCHEL, Miss KUHE (Solo Pianoforte), Mr. W. G. CUSINS Conductor.

ROYAL ALBERT HALL.—Madame CHRISTINE NILSSON, THURSDAY AFTERNOON NEXT, May 31, at Three, and WEDNESDAY EVENING, June 20, at Eight. Accompanist, Signor Bisaccia.—Tickets: Boxes, from £2 2s. to £5 5s.; amphitheatre stalls, 12s. 6d.; area, 10s. 6d.; balcony, 7s. and 5s.; orchestra, 3s.; gallery, 2s., to be obtained at the Hall; of the usual Agents; and at Austin's Ticket Office, St. James's Hall.—N. Vert, 6, Cork-street, W.

MR. W. G. CUSINS has the honour to announce that he will give his ANNUAL MORNING CONCERT at ST. JAMES'S HALL, on THURSDAY, June 7, at 3. Vocalists, Madame Nordica and Mr. Santley. Instrumentalists: Violin, Senor Sarasate; violoncello, Signor Piatti; pianoforte, Mr. W. G. Cusins. Mr. W. G. Cusins has great pleasure in announcing that Mrs. Kendal has kindly consented to recite. Tickets, One Guinea, 10s. 6d., 5s., 3s., and 1s., to be had at Austin's Office, St. James's Hall, the usual Agents; and of Mr. W. G. Cusins, 40, Montagu-square, W.

DR. HANS VON BULOW'S BEETHOVEN CYCLUS, at St. James's Hall, consisting of four recitals, on Monday afternoon, June 4, and Tuesday afternoons, June 12, 19, and 26, at 3 o'clock precisely. Sonatas, variations, &c., for pianoforte alone.

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Facts and Comments.

Now that the arrangements for the Handel Festival are so far advanced, it might be worth while to inquire whether the management have taken into consideration the bottle nuisance, which has been so marked and unpleasant a feature on former occasions. It is not pleasant for those outside the select circle of reserved seats, to have their enjoyment of "Let the bright seraphim" interrupted by the popping of ginger beer corks and incessant clatter of dinner plates and tea cups. If the present enterprising management of the Crystal Palace wish to make this year's Festival a complete success, it is towards minor and unpleasant details, such as this, as well as to greater affairs, that they should turn their attention. We feel sure, moreover, that they only require to have their notice drawn to this matter for it to be remedied.

The next monthly meeting of the Cremona Society will be held at the rooms of the Royal Society of Musicians, in Lisle Street, Leicester Square, on the evening of Wednesday, May 30th, at 8 o'clock, when a paper on "How to judge a violin," will be read, by Horace W. Petherick, Esq. A number of instruments to illustrate the paper will be exhibited. The chair will be taken by G. Curtis Price, Esq.

Dr. Mackenzie has evidently determined to give early sign that his fertility as a musical composer will not be allowed to suffer detriment by reason of the arduous duties connected with his post at the Royal Academy; for in addition to an opera, an oratorio, and other impending works, we now hear of a cantata he has promised to write for the Jubilee of the Liverpool Philharmonic Society.

At the concert to be given at Princes' Hall on June 9, by Mdme. de Pachmann, that lady, as on a former occasion, will appear in the capacity of composer as well as pianist, the new work promised being a sonata for violin and piano from her pen.

Mr. Ovide Musin, who during his four years' residence in America has well established himself in popular favour there as a violinist, will give an orchestral concert at Princes' Hall, on June 19th.

M. de Pachmann's recital at St. James's Hall will take place on June 23rd.

Among the many impending private concerts, one to be given next Tuesday, at Mr. Reuben Sassoon's residence, will possess an interesting feature in the *début* that will then be made by Miss Elsa, a young soprano concerning whom report speaks very favourably.

There are others besides lovers of art and of artistic experiments who will have reason to rejoice at the pecuniary success of Professor Herkomer's romantic musical pantomime at Bushey; for the poor of that neighbourhood will be benefited to the extent of £136 by the last representation, and the proceeds of the former, amounting to £200, have been devoted to the sufferers by the German inundation. These interesting entertainments, it is satisfactory to learn, are to be resumed next year, and as the professor is distinctly "a man of ideas," he is not likely to remain content without some further development of his experiment, in what direction it remains to be seen.

Madame Marie Roze's final performance of "Carmen" at Liverpool, last week, brought the total number of her appearances in that character to 360. Had these performances therefore taken place on successive nights, she would have been thus occupied (Sundays excluded) for nearly a year and two months.

Mr. C. Hayden Coffin will give an "At Home," on Sunday afternoon next, at the Galleries of British Artists, Suffolk Street.

The summer club house of the new Lyric Club, St. Ann's, Barnes, will be opened on Monday next, the 28th inst., where the Sunday Smoking Concerts will be held, until their new town club house is finished.

Mr. Lawrence Kellie, the popular young tenor, is bringing out an album of ten of his songs, Messrs. Metzler & Co., being the publishers.

Miss Hope Temple announces her first morning concert at the Prince's, on Tuesday, June 5th, when she will be assisted by Miss Marie Tempest, Miss Agnes Janson, Miss Ehrenberg, Mrs. Mary Davies, Mr. Ben Davies, Mr. Hayden Coffin, Mr. Lawrence Kellie, and Mr. George Giddens.

A new musical comedy, in two acts, entitled "Prisoners at the Bar," written by Edward Oxenford, and composed by W. W. Meadows, will be produced at Newport (Mon.), on the 28th inst.

The *Echo* states that Miss MacIntyre, the successful *débutante* at Covent Garden, has received her artistic education at Dr. Wylde's London Academy of Music, having studied under Manuel Garcia for several years.

The death is announced of Mr. Oluf Svendsen, the distinguished flute player, and for a number of years one of the leading representatives of his art in London. Mr. Svendsen was born in Christiana on April 9th, 1832, and received his first instruction from his father. He was engaged as first flautist of the Christiana Theatre at the early age of 14. In 1853 he entered the Conservatoire of Brussels, and two years later came to London at the invitation of Jullien, the famous conductor. Here he soon made a position for himself, playing in the orchestras of the Crystal Palace, Her Majesty's Theatre, the Philharmonic and Richter Concerts, and being in 1861 appointed first flute in the Queen's private band. He also acted as professor of his instrument at the Royal Academy of Music, and was much appreciated as a solo player.

A correspondent draws our attention to a curiously worded advertisement which appears in the columns of the *Morning Post*, and is to the following effect:—A lady desires to meet with another woman who will play to her two evenings a week, accompanied by 'cello and violin." One would like to know whether the "lady" is going to play upon the violin or 'cello while the other "woman" performs on the piano, or whether she is only going to listen while yet another "man" or another "woman" draws sweet music from the stringed instrument. We trust that the latter arrangement will be adopted. The "lady" ought to have the "woman" she requires on more moderate terms at that rate.

We hear that Mr. Hayden Coffin has been prohibited by his manager from taking part in any morning concerts. Some such self-protective measure will have to be adopted by other people besides Mr. Leslie, if the flood of semi-private concerts, which sets in at the commencement of every season, continues at its present height.

A monument has been erected at Woodlawn Cemetery, New York, to the memory of Dr. Leopold Damrosch, founder and conductor of the New York Symphony Society, the New York Oratorio Society, the German Opera, at the Metropolitan Opera House, and conductor of the Arion Society. According to the "American Art Journal," the monument was designed by the late Herr F. Helbig, of Berlin, and was executed in pure Carrara marble, by Signor F. Cellai, in Rome. The figure is that of a Sibyl, life size, reclining in a Greek chair. On her left arm rests a branch of laurel, which she is about to fashion into a wreath. Her right hand is stretched over the grave of Damrosch, indicating that death had claimed the victor before the wreath was ready. At the base, on a bronze scroll, entwined with laurel, is the legend: Erected by the Oratorio, Arion, and Symphony Societies, A.D., 1888. The line Damrosch, cut in the granite, appears directly over this.

At the opening ceremony, Mr. Andrew Carnegie, made an oration and a chorus of mixed voices, under the direction of Mr. Walter Damrosch, sang a chorale from Bach's Passion Music, according to St. Matthew.

Failing little Hofmann, Mr. Abbey has been in London for the purpose of engaging little Hegner for an American tour, but, so far, nothing has been settled. Needless to add that Mr. Abbey had other things besides boy pianists to look after, for if ever a man had many irons in the fire, it is the great American impresario.

Talking of impresarios, we call the attention of our readers to the account of Mr. Mapleson's bankruptcy case, printed in another column. That enterprising gentleman triumphantly passed his examination, the liabilities being £40,100, and the available assets *nil*. Having settled an old debt in this agreeable manner, and looking forward to the testimonial which is being organised for him, Mr. Mapleson will, no doubt, forthwith embark upon a new career of adventure, and already an advertisement appears in the daily papers, speaking in mysterious terms of a forthcoming season of Italian opera and ballet at Her Majesty's Theatre. Is it possible that the Ulysses and Proteus of impresarios should have a finger in this pie also? In the meantime, Mr. Mapleson looks as ruddy and flourishing as ever, and we will warrant ate a better dinner than either his counsel or judge on the eve of his trial.

Mons. Gailhard, one of the directors of the Grand Opera of Paris, not having been able to find a sufficiently attractive Juliet for his revival of Gounod's opera on the Continent, has made overtures to the graceful Madame Nordica. Whether the lady has yielded to his tempting offer we must not for the present say.

The two great Italian publishing firms of Ricordi and Mdme. Lucca have been amalgamated, and will, no doubt, carry on their business in a prosperous and grandiose way, for, with the exception of Sonzogno, also of Milan, they have no rival in Italy, and the theatres of the peninsula will be practically at their disposal.

Messrs. Ricordi, as is generally known, are the publishers of Verdi, and represent Italian operatic music generally, while Mdme. Lucca many years ago purchased the Italian copyrights of all Wagner's operas. It will be interesting to observe the position which the new firm and its official organ in the press, the famous *Gazzetta Musicale*, will take towards the German reformer.

In view of the curious tendency noticeable in crimes and eccentric actions generally to repeat themselves, it is possible some uneasiness may prevail among chorus-masters, lest their vocation, in addition to its many existing worries, should be exposed in the future to perils similar to that lately reported to have been encountered by a superintendent of the ballet at the Paris Grand Opera. The insertion of a pair of scissors several times into the body of a ballet master by an exasperated coryphée does certainly seem to be a highly objectionable mode of expressing annoyance at his exercise of authority, however severe this may have been. It may be hoped, however, that the humanising influence of the divine art will be sufficient to prevent this custom from spreading among the sister profession, and that chorus masters here may continue to fulfil their arduous duties untroubled by the thought that some day they may have to meet their doom at the point of the scissors.

We have to cry *pater peccavi* for speaking lightly last week of the musical proceedings at the Danish Exhibition, and especially of Mdme. Albani singing "Home, sweet home." "Atlas," in the *World*, informs the world that a lady present on the occasion was so moved by the concord of these sweet sounds, that she forthwith called for pen and ink, and wrote a cheque for £1,000 for the Incurables. If "Home, sweet home" has such power to move the mind and the purse, Sir Henry Bishop's silly old tune, which was not even his tune, should form an integral part of every charitable concert. But then, music after all is not merely a vehicle for the conveyance of charity; it ought to think a little of itself, or else it may become incurable by helping the Incurables. By the way, is the story in the *World* true?

Bach's Passion Music, according to St. Matthew, was recently performed by the Concordia Society, under its conductor, Mons. Widor, this being the first complete rendering of the great work in Paris, with the exception only of a performance which took place under Lamoureux, fourteen years ago. The impression upon the public was a profound one, as well it might be, and the soloists, Mdme. Fuchs, Mdme. Boidin-Puisais, M. Lafarge and M. Auguez, are highly spoken of.

The Russian Opera Company, which is going to make a round of Europe, has commenced proceedings, at Berlin, with Glinka's "Life for the Czar." The singers, unfortunately, are not of the first order, but they have the enormous advantage of being thoroughly imbued with the national spirit of the music.

Hans Richter has gone to conduct the Lower Rhenish Festival at Aix-la-Chapelle. The programme is not very remarkable, but it comprises several selections from Wagner's music dramas and Liszt's symphonic poem, "Les Prèludes"—all of them novelties at these highly conservative gatherings.

An absurd rumour is going the round of the foreign press, according to which Wagner's Tristan and Isolde, and the Meistersinger are to be produced in Rome, with the active co-operation of—Adelina Patti.

Mr. Charles Thomas Edward Miller, professionally known as "Herbert Cole," a writer and composer of songs, has been adjudged bankrupt. He attributes his insolvency entirely to costs of numerous actions brought by him for infringement of his performing rights, his liabilities consisting wholly of such costs. He is described as of Clapton, and returns his liabilities at £1,075 and assets £30.

BEETHOVENIANA.

One would be apt to imagine that, considering the enormous quantity of books written in reference to Beethoven as a composer and a man, including A. W. Thayer's comprehensive and apparently exhaustive biographical work, every scrap of intelligence bearing on this subject had by this time been brought to light. That this is not the case is, indeed, as surprising, as the collection of no less than forty-six hitherto unpublished compositions, some of them of real artistic worth, which Messrs. Breitkopf and Härtel, of Leipzig, have recently succeeded in discovering, and forming into a supplementary volume of their complete edition of the master's works.

In the same way, although of far smaller general interest and importance, and containing, moreover, much that is already sufficiently familiar, Dr. Theoder Frimmel's "Neue Beethoveniana" (published by Carl Gerold's Sohn, Vienna) deserves to be accepted as a welcome addition to the already existing Beethoven literature. This very carefully-compiled work is divided into five chapters—"Beethoven as a Pianist," "Letters," "The Years 1816 and 1817," "Beethoven at Mödling" (near Vienna), and "Beethoven's Personal Appearance; his Likeness." In the last-named and most exhaustive section of the book, the author attempts, with the most minute criticism, to ascertain from all existing sources, portraits, busts, and plaster casts, the precise likeness of the man at his different ages. Amongst the casts he considers the one taken in 1812 as the most important. This, as well as the almost identical bust, were executed by the sculptor Klein, by order of Andreas Streicher, the celebrated pianoforte maker, and noble-hearted friend of Friedrich von Schiller, the bust being placed in the "Salle Streicher" at Vienna. On the other hand, Dr. Frimmel is unable to select a single portrait as of superior excellence, or as like the original, for Beethoven, unfortunately, was never painted by a great master, and photography was not invented in his time. There are still some persons living (among whom Capellmeister B. Randhartinger) who saw and knew Beethoven more or less intimately, and who remember how people stood in wonder, and even touched their hats at the approach of the strange figure in the streets of Vienna, completely absorbed by the working of his inner self, and unmindful of the things around him. According to Dr. Frimmel, Beethoven was of middle height, of almost massive build, his head was of unusual size, and seemed still larger by reason of the thick mass of black hair (this description refers to the composer's forty-second year) which surrounded it in the greatest disorder. His forehead was very broad, prominent, and not smooth, but "bumpy," and his eyes—small, brown short-sighted, and sunk under a pair of moderately arched eyebrows—were as active as the man himself. He had a broad nose, mouth, and head, a symmetrically-shaped chin, marked by a curious deep transverse indenture, reaching from the point of the chin to the under lip. He had a dark complexion, with a deep reddish tinge in the face, which was fleshy, strongly pitted with the smallpox (like Joseph Haydn's), and lined with a pair of very short whiskers. A powerful, almost clumsy, reddish pair of hands, provided with short, thick fingers, seemed to correspond with the rest of a somewhat uncouth physique. His dress, alternately new and much neglected, was generally chosen according to the fashion of the day. Judging from a drawing by Lyser, he walked somewhat bent forward, with his hands crossed behind his back, and with his head turned upwards, and covered with a cylinder hat pressed deeply into the neck.

But whether even Dr. Frimmel's very precise and elaborate descriptions will succeed in bringing the master's counterfeit with sufficient accuracy and lifelike evidence before the reader's imagination must be open to doubt, if we remember the words penned by Goethe on the occasion of a visit from Wilhelm Grimm:—"A person we may have seen frequently in various likenesses will not appear strange, and yet surprise us; such is the power of reality, of which art knows nothing"; and, indeed, so seldom is the personal character of our 'heroes of the brain' on a par with their ideal creations, that, as a rule, a closer acquaintance with the man is apt to lead to a sense of disappointment, not excepting the case of lofty-minded and large-hearted Beethoven. In reference to this matter, the famous musical critic and *littérateur*, Eduard Hanslick, at a lecture recently given at Vienna, demonstrated from documentary evidence the injustice inflicted on the composer's brother Johann, apothecary at Linz, by the biographers of the former with regard to the notorious quarrels which had existed between the two brothers, and the lecturer also showed the encouragement and assistance given to the master by the Austrian aristocracy and the Viennese musicians in general to have been considerably underrated. Dr. Hanslick likewise dwelt in his critical remarks on the master's relations to the Countess Julia Guicciardi, to Therese v. Bruns and Theresa Malfatti, and declared the well-known three letters of Bettina v. Armin, referring to the famous Goethe-Beethoven scene at Karlsbad, to be apocryphal, just as Beethoven's refusal to receive Rossini is (as Hanslick had from Rossini's own lips) absolutely without foundation.

The attention of our readers may here be directed to three letters by Beethoven, dating from March, 1820, and bearing exclusively on his troubles in connection with his scapegrace nephew, which were communicated to the Vienna *Neue Freie Presse*, by Dr. Gerhard v. Breuning, son of Beethoven's most intimate and faithful friend, for first publication in that paper, and reprinted in the Berlin *Allgemeine Musikzeitung* of February 10 last.

J. B. K.

PAGANINI AND LISZT.

By G. Mazzucato.

> Hermione: "Pray you, set by us and tell's a tale."
> Mammillius: "Merry or sad shall it be?"
> Herm.: "As merry as you will."
> Mam.: "A sad tale's best for winter; I have one of spirits and goblins."—Winter's Tale.

This is what I heard at an old-fashioned, dingy, battered, tumble-down looking inn, on the Splügen-route, one of the few desolate relics of the stage coach era, where, however, even in these days of double-distilled civilisation, and hotels "especially built to meet all the requirements of visitors, carpets all over the house, electric bells, coffee rooms for ladies, reading rooms, billiard rooms, lawn tennis grounds, cold and hot baths, post and telegraph office, and English chapel on the premises'—holiday-makers of the male sex not helplessly spoilt by ultra-genteel notions, may, to their advantage, condescend to stop and sit down at a not *recherché* but healthy and copious meal, accompanied by an unlimited supply of unpretending, but unadulterated wine from the wood, and by an honest, though unadorned and unscientific chat with the wits of the place.

The company I met there assembled, reposing in a pleasant variety of lazy attitudes, according to their several tastes, on a wooden bench, a rough stone table and the cracked steps leading to the door that gave admittance to the huge, black banqueting hall of the establishment, was, though small, not very select; but as it was perhaps the best produce in the line of society to be had in that particular quarter of the world at ever so many feet above the sea level, it was no use being very squeamish. There were more instincts than refinement, more heads than hats, more men than clothes, more toes than shoes, and more pockets than coin: an innkeeper, an old boor, a young boor, two herdboys, and holiday makers from across the channel made up the total; and the rustic assembly were lazily enjoying their smoke and their wine in the twilight, under the rich primeval canopy of the sky, fanned by the primeval mountain-breeze, loaded with the primeval perfume of the pine and fir trees, from the surrounding dark, endless forest.

The talk was of ghosts, a topic by no means uncommon, especially at night, amongst Italian mountaineers; and the old boor, after a puff at his pipe, a pull at his glass, and another puff at his pipe, by way of strengthening up his oratorical powers, turned round to the holiday maker, who had made a silly attempt or two to poke fun at this grave subject, and spoke as follows:—

"I see what you mean, sir, and though we are not as learned as you, because the sun has eaten up our books, yet we can perceive that you are chaffing us. You who live in big towns, where there are so many houses, and people, and things to talk about, don't believe in ghosts; but if you had been living from boyhood in these lonely places, and had seen what we see here sometimes, perhaps, sir, you might have quite another way of thinking. Well, sir, speaking for myself, I am a religious man, and don't believe what the chaps that come home from the army say about God, and heaven, and hell, and that there is no such thing, and that when we die body and soul are all over. I think that, by the grace of God, when my turn comes, I shall go to a better world, and meet there all the souls of those who have tried to do the best they could, according to their lights while down here; and I think that the wicked souls who lived without fear of God and returned evil for good will part company with us on the other side of the grave, and go for ever to another place where it is too late for repentance. Now, sir, have we not all heard, and you that can read books have certainly found it written in them, that even in old times the souls of the dead came back and wandered over the face of the earth? And what happened in the olden times why could it not happen again nowadays?

"Of course, sir, there are ghosts and ghosts, and a man in his right senses must not believe all the stories that fools have invented about them. Ghosts that as soon as the sun sets, stalk about the graveyard, or pluck the bedclothes off your back, or tweak the noses of the people huddling together round the kitchen fire, or frighten the naughty girls out of their wits from behind the hedges when they pass through dark lanes at night, are stupid stuff, only just good enough for old women to keep the noisy brats from mischief. There's not an inch of these mountains where I have not been, by day or night, in fair or foul weather; and many a time, coming up all by myself of a pitch dark night, so dark that you could not have seen your hand, had you held it before your eyes, I heard the church clock strike twelve just as I was going along the walls of the cemetery; well, sir, I crossed myself, and said a *requiem* for the poor dead, and they left me in peace.

"But when we come to speak of St. John's night, that's quite another thing, sir, quite another thing; and if you, or even the king himself were to come here and deny that the spirits are abroad on that night, they would be abroad quite the same whether you believed it or not. If you have not seen them, it does not matter; so much the better for you, and I wish you may never be in their way as long as you live; but plenty of people have not been as lucky as you have, and I myself had such an experience of it that I shall not forget it to my dying day; no, sir, not even if I were to live my life twice over again.

"I am a very old man, and for all I can do in this world, I might just as well have been in my grave these ever so many years, and made room for others. I carry seventy-five years on my back, and as I always kept my eyes wide open, I have seen lots of things in these seventy-five years, and, mind, sir, I don't remember one, only one single St. John's night having passed, without my hearing of some devilry having happened. If I were to tell you all the stories I heard about it, we might sit here until to-morrow morning and not have done with it; but I will only tell you what happened to myself, here, in this place, one night many years ago; these very walls, this table here, if they could speak, might say something, I tell you.

"It is, I should say, some fifty years ago, a little more or less—the years in these mountains are very much like one another, and we don't take much trouble in reckoning them up—but I remember it was on the 23rd of June, St. John's Eve. In that year it fell on a Saturday, and my father and I had come up here with a basket of bread for Georgy, the innkeeper, this Georgy's grandfather, who, bless his soul, used to give us much better and much cheaper wine than this rascal does nowadays. On that Saturday afternoon there had been a terrific storm, such as seldom is witnessed now in these parts, where it seems always blowing. It caught us just half way from Chaivenna, and we had to stop for a couple of hours under the second gallery. That was a storm! Lightning, thunder, water, hail, snow, wind—it seemed the end of the world had come, and had it begun half-an-hour later, when we were farther up, it would have pitched both of us with cart, ass, and all into the river at the bottom of the ravine. Toward sunset, however, it cleared up beautifully, and as we were here chatting with Georgy and giving a hand at changing the horses of the mail-coach from Coira which was nearly four hours late, except for the wind that was still pretty strong, it was altogether a glorious morning. The conductor was telling us that at the summit the storm had been something awful, and that in several places the road was almost impracticable.

"Well, the mail-coach had not been gone more than half-an-hour, and we were talking here just as we are now, Georgy and five or six other chaps, when, all of a sudden, we noticed amongst us a queer, dark-looking personage, with a black box in his hands, leaning against that side of the table, and saying in a gruff and dusky voice: 'The axle, the springs, the wheels, the pole, the shafts, and I don't know what the deuce else of my carriage are broken; run up somebody and assist my men; and give me a drop of something strong, and a dry corner in the kitchen, in the stables, in the pigstye, anywhere to lie down, for I am half dead.' While unburthening himself of this short speech, he dived into his pocket, took out a handful of money, and flung it to the stable boys. They picked it up before it could touch the ground, and away they went like a shot, and Georgy respectfully signifying to the stranger that he would find at the inn everything he would be pleased to order, led the way into the house, offering, at the same time, to take the box from the traveller's hand, but he gave a kind of grunt, lifted up the box high over his head, out of any possible reach, and disappeared with the landlord in the dark passage.

(*To be continued.*)

Reviews.

VOCAL.

Decidedly worthy of a foremost place among the vocal music recently to hand, is a collection of "Eight German Songs," by Liza Lehmann (Chappell and Co.), in which cultivated amateurs will readily recognise evidence of a refined imagination and high musical aim. It may be unhesitatingly recommended to the attention of vocalists who sympathise with such qualities, and are able to appreciate the artistic use of musical means for conveying the sense and varied expression of the words which have here been employed by the composer. Very admirable in this respect are the setting of Heine's lyric, "Lieb Liechen, Leg's Händchen," and of Uhland's dramatic and pathetic ballade, "Der Wirthin Töchterlein." Among the smaller songs, "Wiegenlied," with the plaintive character given to the melody by the use of an augmented second, strikes us as particularly charming, but where all are so good, the question of preference may safely be left to individual tastes. The English version of the words that has been added should have the effect of gaining still wider acceptance for this little collection. Merit of a similar kind is discernible in two other songs, by the same composer, issued in separate sheet form, "Lullaby of an Infant Chieftain" (Sir Walter Scott's words), and "If thou wilt be the falling dew" (Folk Song of Provence), the last of which ought to become very popular (both Chappell and Co.)

Messrs. Stanley Lucas & Co. send five settings from Longfellow's "Voices of the Night," by F. S. Dugmore, all written in educated style, and possessing fair interest. The accompaniments are intended for organ or pianoforte, and would probably prove most effective when played on the former instrument. In "Hymn to the Night," there is an added part for violoncello, ***ad libitum***, and the violin is similarly introduced in "The Light of Stars," and "The Psalm of Life," in each case with excellent effect; while the opportunities for expressive treatment offered by the well known "Footsteps of Angels," and "The Reaper and the Flowers," have been duly recognised by the composer. "Fate," by Mary H. Synge (W. H. Ross), is a well written song, exhibiting considerable musical feeling. There is merit also in "Give us Peace," by G. Monteith (Swan & Co.). "The Lovers' Walk," by Henry Tolhurst (same publishers) has good chance of favour with drawing-room singers. Mention should not be omitted of a very pleasing trio for female voices, entitled "Spring," by M. H. Synge (Cramer & Co.)

BOOKS.

That Mr. Charles Lunn's treatise upon "The Philosophy of the Voice" (Ballière, Tindale, & Co.) should have now reached its sixth edition, may, taken by itself, be regarded as presumptive evidence that its contents are of a nature to claim more than ordinary attention from the various classes of readers directly or indirectly concerned in the subject of which it treats. And, as a matter of fact, this little work, by reason of the evident industry with which the author has conducted his researches, his elaborate collection of facts, his strongly marked opinions, and the argumentative and, at times, trenchant style in which he maintains them, has aroused considerable interest and the usual amount of discussion that statements, put forward with any degree of authority, relating to the vexed question of voice-production, scarcely ever fail to elicit. Addressed to singers and speakers alike, Mr. Lunn's book confines reference to musical matters strictly within the limits prescribed by his subject, and what, in his opinions, those limits are may be inferred from the following and other similar sentences:—"A voice trainer should not be too musical —indeed, he need but know his notes, but he must know many things rarely or never included in a musician's education." With the remembrance still fresh in our minds of a rather prolonged discussion upon this very subject, which broke out in our columns sometime ago, reaching eventually a point of liveliness that nearly bordered upon acrimony, we are naturally nervous of doing more than briefly touch upon some of the main tendencies of the arguments presented in the present instance. Still more unwilling should we be to hazard remarks likely, by any latitude of interpretation, to be construed into a disposition to enter a fray in which, in our opinion, there has already been much needless waste of force, without adequate benefit to the cause of art by way of compensation. Mr. Lunn is a staunch advocate of the principles which formed the basis of the old Italian method, and upholds, in most of its essential particulars, the teaching of Garcia. Whatever divergence of opinion may exist on other points, few, we imagine, would be disposed to deny that hard facts are in his favour when he claims for voices trained in the old school, superiority of volume and durability. The unabated power and richness of Alboni's voice—to cite a single instance—remains to this day a matter of astonishment among those of her private friends who are fortunate enough to hear her sing at the periodical receptions she is in the habit of giving at Paris. The appearance of this artist at Rossini's funeral called forth at the time the following remarks from one who was present: "The splendour of her massive voice was a revelation to many. The greatest voice that has been heard in our generation has lost nothing of its pristine luscious sweetness. The style, moreover, of a vocalist belongs to a former school, the secret of which seems to have been lost." And we may, at any rate, venture the assertion, that any vocalist, whatever his method, or whatever his special predilections, neglecting to acquaint himself with the leading features of a school which has produced such great results, and with whose traditions are associated the names of so many artists destined to hold a permanent place in the history of the lyric stage, can in nowise be deemed to have covered the whole field of his legitimate and necessary studies. Of the physiological details here somewhat elaborately discussed, some will prove interesting to the general reader, while the others he will probably be disposed to leave to those qualified by special training to understand them. In addition, the author has given practical effect to his theories, in a series of "laws," in which his side of the case obtains lucid statement, and these are likely to have interest and suggestiveness, even for those who disagree with him.

The Organ World.

A LITTLE ORGAN GOSSIP.

Some one has told us that "the world changes but little;" and an examination of old books and papers is generally a good corrective for our self-sufficient modern ideas.

It is a common notion in the musical world that music has only just been revived in this country, after a long sleep of greater duration than the lengthy repose of Washington Irving's mythical hero "Rip Van Winkle." But this is, in a great measure, erroneous, it having been shown that the cultivation of orchestral music was more common, though brass bands were yet in their infancy, sixty years ago than now, nearly every town having its little or fairly large string band; and, to come to the organist's world, despite the absence of our fine modern instrument and our ignorance of the labours of J. S. Bach, there was a good deal of interest taken in organists and organ playing even in the last century. Some few years ago, Mr. W. H. Cummings, whose antiquarian researches are worthy of his high reputation as an accomplished musician and well-read artist, gave a lecture before the College of Organists, in which he made known many interesting particulars anent the English musicians of the period immediately following Handel.

Mr. Cummings gave an account of a society in London giving some twenty concerts annually and supported by a body of 400 subscribers. This association, extending its labours from 1710 to nearly the close of the century, was under the direction of leading organists of the time, including Greene, Bates, Pepusch, Cooke, Nares, &c. The music performed under such direction was, as might be expected, not only the best of the age, but was often of marked historical interest.

It is pleasant to note, again, the help given by organists to Sir John Hawkins in the compilation of his "History of Music;" assistance of a kind showing that then, as now, our organists were justly accounted to be men well read in the art they followed, for Dr. Boyce corrected plates, and Dr. Cooke aided in reducing ancient music to modern notation.

The battle of pitch was being fought a hundred years ago, much as the struggle goes on fitfully in our days from time to time. We read that the organ at St. James's Chapel Royal was, at the request of Dr. Dupuis, lowered half a tone at the cost of £100, and the organ at St. Paul's Cathedral appears to have been lowered in pitch in a similar manner. A curious note concerning the Southwell Minster organ tells us that it was originally built by Father Smith, and repaired by Snetzler, whereas the evidence in existence goes to prove that the instrument was entirely built by the last-named maker. Among the interesting notes brought to light by Mr. Cummings was the statement by Dr. Dupuis, that Handel, in playing the organ or harpsichord, passed his thumb under his fingers, a statement showing that the great composer was, technically, a player somewhat in advance of most performers of his day. Concerning cathedral usages, we learn that at Gloucester choral service was given up during a portion of the last century, and afterwards revived, and that at Lincoln there seems to have been a practice of using double chants in the morning, and single in the afternoon. There prevailed at St. Botolph's, Bishopsgate, and no doubt elsewhere, a practice of playing voluntaries at the "Gloria Patri," of the psalms; a curious habit one would be glad to know more about. The practice of playing long middle voluntaries at the lessons, either before or after, prevailed extensively, and continued to be the rule right into the early part of the present century.

Organists were, like clergymen, pluralists, in the good old days. Travers, whose church music is well known, held, for instance, three appointments at the Chapel Royal, St. Paul's, Covent Garden, and Fulham Parish Church. This method of professional life was followed by many leading organists, indeed it seems to have been the rule; and we find Thomas Adams and the Wesleys illustrating the possession of such professional power and popularity in days much nearer our own.

Voluntaries appear to have had very attentive listeners in the eighteenth century, and organ lovers travelled from church to church to listen, now to blind Stanley at the Temple, and again to some other celebrity elsewhere. The voluntary after service was often a veritable recital indeed; and it may be questioned whether, in our boasted advance in all things musical, we pay much more attention to our organists than our forefathers did. However, this gossip must cease for the present.

E. H. Turpin.

STORY OF THE OLD ORGAN IN THE CATHEDRAL "BEATÆ MARIÆ VIRGINIS," IN WOLFENBUTTEL.

IV.

Written from information in existing documents by Selmar Muller, and translated by F. E. T.

The richly carved organ case is in keeping with the Renaissance style of the church. Its present form is most likely the original one in all main points; it has only experienced some changes. In 1766 the choir was removed and taken into the general case.

The case as it now stands consists of round towers and panels in three storeys, and is of considerable height. The lower storey contains in the middle the keyboards and stops, and on either side two large round towers, to which are affixed wide panel shutters. The towers and panels are ornamented with pillars, and over them are wide projecting cornices.

In the lower towers and panels stand the large pipes of the principal bass, 16 feet, of English tin. The second storey is of similar form, with towers and side panels. Under this, and over the key board, is the present front case, appearing like a small organ. The wind chests for the great are in the second storey, and the 16 feet diapason is in front. The third storey contains the wind chests belonging to the upper manual, with the eight feet diapason in front. The middle tower is ornamented with the figure of an angel, holding a palm branch in one hand and a laurel wreath in the other. The whole is completed with pointed arches. The case is ornamented with many figures, holding various musical instruments in their hands, and with their faces turned to the organ. The instruments held by these angels include a zither, lute, cornet, flute, violin, trumpet, and harp. A colossal figure is holding a trombone, and another smaller angel is playing the kettle-drums. Large royal escutcheons are attached to the front of the case. The carving is throughout of a highly-finished order. The ground colour is black, which throws into prominence the brightly-polished front pipes, the rich mass of gilding, and the flesh tints of the figures. All alterations and enlargements in the organ have been effected with due care to leave the beautiful painting and gilding uninjured. The bare organ case was made by George Hubscher, a cabinet maker, of Salzburg, for which he received 414 thalers. The wood carver, by name Frederich Pruss, was paid 1,049 thalers for carving pillars, pedestals, capitols, etc. The painter, Heinrich Dedecken, received 428 thalers for his work, and the gilding alone cost over 1,065 thalers. The decorative process must have been spread over several years, ending in about 1623. Various necessary repairs are mentioned as taking place in 1638 and 1695, as also the addition of five new stops to replace others which had become unusable and out of date.

(*To be continued.*)

THE ORGAN AND THE CLASSICS.

A Lecture given by FRANK J. SAWYER, D. Mus. Oxon., F.C.O.

PART II.—CONTINUED.

In fact, when Mozart visited London and played to George III. and Queen Elizabeth, we find "he surpassed his clevier playing when he sat down to the King's organ." In 1775 he commenced writing the series of fifteen organ sonatas, the last of which was probably written in 1778. Most of these are written for strings and organ; in some, the organ part is written out more or less fully. Especially is this the case in the last, which Otto Jahn thinks Mozart wrote for his own special use. In two of them (No. 12 and 14) oboes, trumpets, horns, and drums are added to the orchestral accompaniment.

They were intended for use at High Mass, between the Gloria and Credo; and it is worthy of note that all Mozart's works with organ were written during those three years, 1775, 76, and 77, years which we may call the only quiet ones in his eventful life. At the close of this year he was appointed, through his father's instrumentality, organist and deputy-capellmeister of Salzburg Cathedral, with a salary of 500 gulden.

During his sixth professional tour we found him playing the organ at the Thomas Church, at Leipsic, in such a wonderful way that Doles, the cantor, a pupil of Bach, declared that his old master, Sebastian Bach, had risen again.

We find, then, that Mozart was a brilliant organist, a great extemporiser, and, during a portion of his life, a composer for our instrument, while in his choral writings the organ is frequently made use of with the most charming effect.

Still, as we have seen in the case of Haydn, Mozart's bent was not "organic," if I may use the word in that sense; and at this, if we consider the nature, as regards religion, of the time he lived in and the taste of that age, we cannot be surprised. Church music was then regarded not as a development of the sense of the words, but as an attraction to a pageant; it is natural, therefore, that church musicians should take but a somewhat superficial view of duties which being almost secular in their style, yet afforded them far less opportunities than did secular music proper.

Thus, with Mozart's departure to Vienna, we lose trace of the organ in his life. In fact, Hadyn and Mozart were merely organists in name, not in nature.

I turn now to the mighty Beethoven, the Colossus of the classics, and will endeavour to show in what way he was associated with the organ.

Firstly, I might mention that there would seem to have been some peculiar view taken as regards musical boys learning the organ, for in the lives of Haydn, Mozart, and Beethoven, we find no definite trace of when they began to play the instrument, or who taught them.

We found Haydn taught himself, Mozart surprised his father by playing pedals and manual, being so small, by the way, that he had to stand up on the pedals to do it. Beethoven, we read, played as a very small boy in the Minorites Church, at six every morning.

His first regular lessons seem to have been given by the old organist, Van der Eeden, who had been over 50 years in his post at Bonn, he having entered the service of the Duke, before the advent of the first Beethoven.

Perhaps, says Thayer, he had the wish to do a dead friend thereby a service, that he trained his grandson to be his successor and companion. Beethoven often conversed, in his later years, with Schindler over the old organist, when conversation led them to speak of the strange positions and movements of the body and hands by organ and piano playing. He was taught, he said, to keep both quiet and even. When his studies under Van der Eeden began and ended, if they confined themselves to the organ alone, are questions to which Thayer in his great biography of Beethoven can give no answer.

In 1781, when Beethoven was 11, his father definitely settled that he should become an organist, as by this means he could most easily make use of his talent.

The appointment of Neefe would of course, as Thayer says, dispel the idea that Ludwig could be Van der Eeden's successor, but it soon became equally apparent that with all the duties that Neefe had to perform, an assistant was absolutely necessary, and to this of course the lad could aspire, and as matter of fact did attain.

Schlosser tells us that on Neefe's appointment to the post of organist, the Prince especially desired him to make the training of Beethoven his special care.

Of the great friendship that existed on Neefe's part towards Beethoven there is no doubt; it was therefore most natural that, needing a deputy to assist at the chapel organ, he should take up the talented pupil of Van der Eeden, without offering him any further remuneration than his personal assistance in his studies.

Beethoven was then 11. Thayer gives us such an interesting glance at the boy organist and his duties that I shall translate the whole passage:—"The position of Neefe's assistant was no sinecure; although bringing not so much direct duty, yet it had its attendant worries. The old organ was destroyed by fire in 1777, and a little chamber instrument had taken its place. Through the ever-recurring necessity of attendance, the position became irksome. On all Sundays and festivals there was High Mass at 11, and Vespers at 3, and sometimes at 4, Vespers being always sung by the Prince's Court Choir. On all Wednesdays in Lent the Miserere was sung at 5, and on Fridays the "Stabat Mater," while every Saturday at 3 Litany was sung at the altar of Our Lady of Loretto. Daily throughout the year there was Mass at 9 and 11, and Sundays at 9, 10, 11, the latter being High Mass. This programme, at all events, gave the organist something to do, and as Neefe left Bonn for Münster on 20th June, 1782, he certainly did not leave his little twelve-year-old pupil a sinecure."

Having deputised gratuitously for three years, we find Beethoven, in 1784, petitioning the Court for a salary; his petition was graciously heard, but ere the sum could be fixed that he was to have, the Prince died, and the whole Court was disbanded.

In a note-book, we find in the inside of the cover the measure of the pedals of the Minorite Church, from which note Wegeler supposes him to have been acquainted with the larger organ.

Notwithstanding the failure of his petition, he still continued to play for Neefe; and Wegeler, on the authority of Franz Ries, tells the following amusing story of Beethoven as an organist:—

On Tuesdays, Fridays, and Saturdays in Holy Week, parts of the "Lamentations of Jeremiah" were sung by a single voice to a simple musical phrase, with pianoforte accompaniment—the use of the organ being forbidden during Holy Week.

The chant seems to be a version of the "First Gregorian Tone" with a strange ending.

In the week ending March 27, 1785, Ferdinand Hiller was the reciting singer, an excellent vocalist, and good musician, although insufferably conceited. In conversation with Beethoven, he said that nothing could throw him out of his key while he was singing; whereupon Beethoven wagered to do it. The following day, while the singer sang the recitation of the long Latin text on the reciting notes, the player let loose his fancy in harmonisation, and while holding the singer's reciting note with the little finger of his right hand, he so arranged the harmony that when the cadence came the poor singer was absolutely at a loss to find his key to finish in.

Hiller was in a fury, and went at once to the Prince and complained of Beethoven, who was at once summoned to the

Prince's presence. He, however, appreciating the joke, pardoned the culprit, only adding that he was not to commit such "strokes of genius" again.

From the time that Beethoven left Bonn till the close of his life we find no record that he again touched the organ.

Turning now to his compositions, we find the organ only mentioned three times. Only once in instrumental composition, and even that in a very dubious case. Op. 39, composed in 1789 and published in 1803, is engraved as two preludes through all major keys for piano or organ, but on the original manuscript no name of instrument is mentioned.

In choral works we find the organ used with the orchestra in both the great masses—that in C and in the Missa Solennis.

In the former the treatment of the instrument is not very important, the part assigned to it being sustaining harmonies or marking with all its power a modulation. The part consists but of a figured bass with the usual marks of tasto solo, and full organ and p. and f. marks. No suggestions are made as to registering, and the instrument is treated as a "filling up" instrument, sometimes with loud effects as in the "Cum Sancto Spiritu," sometimes with soft passages as in the "Agnus Dei" and the "Dona nobis."

The organ part of the Missa Solennis is far more interesting, although perhaps written much on the same lines as the former, with this great exception—the part is written out in full, and not left with a figured bass line only. In this I believe I am right in saying it is one of the earliest works thus written.

(To be continued.)

A NEW METHOD OF OPENING SWELL SHUTTERS.

A new and recently patented invention, the patentee being Mr. Henry Fordham, of 43, Argyle-square, W.C., is an ingenious mechanism whereby the swell venetians may be gradually opened at the will of the player from any point—from the upper, centre, or low shutters. This is effected by a gradation rod turning on a spindle. The slots of the gradation rod take the short arms attached to the shutters and open them in differently-arranged orders at the will of the performer, who can bring the various mechanisms into operation or detach them by a simple draw-stop movement. The invention may be applied to any existing swell, and it requires but little space, no more, in fact, than is always secured by the position of the swell-box and its venetians. The mechanism includes the power of hermetically closing the shutters. Not only is increased effect given to the swell *crescendo*, but varied effects are secured by the power the player has at his command to make slight openings, and to let the sound out from various points. It is hoped that an opportunity will be afforded to Mr. Fordham to display and explain his well-thought-out and effective contrivance to organists and others interested in the development of the valuable and striking tone variations supplied by the swell organ.

ENGLISH CHURCH MUSIC.

To the Editor of THE ORGAN WORLD.

Sir,—The contents of the letter in last week's *Organ World*, bearing the signature of the distinguished Professor of Music to the University of Cambridge, Dr. C. Villiers Stanford, will have been read with great satisfaction by all who have the future welfare of English Church Music really and seriously at heart. Moreover, one or two of the subjects therein referred to are brought to the front most opportunely.

For the past twenty years the College of Organists has been engaged in the important and *good* work of inciting the young Church Organists to enlarge the bounds of their professional knowledge and education, with the result that at no previous period was the United Kingdom so amply provided with accomplished and trustworthy professional musicians as at the present time.

A few months before the death of the late Archbishop of Canterbury (Dr. Tait), that Prelate announced—I think it was in a visitation charge—that steps were about to be taken to improve the condition and efficiency of the music in our cathedral and other churches. (I do not vouch for the exact words, as I am writing from memory.)

A Bill is, unless I am mistaken, before the House of Lords at the present time, the object of which is to carry into effect this supremely important object.

The details of that Bill have not, I think, been made public, but one may venture to point out what should be among its most prominent provisions. It is well known that not many centuries ago the religious houses were the chief seats of learning, and that, by placing the management of the music in cathedral and other churches under ecclesiastical guidance, and not lay, it was being put into the best-informed and most competent hands. But the condition of things is not the same now as then. Lay education in sacred musical matters has progressed enormously within the last twenty years. Not so the clerical, and the "friction" to which Dr. Stanford delicately refers, is frequently to be attributed to the fact that in cathedrals, in the great majority of cases, "the chief musician," as the late Dr. Wesley used to designate the precentor, would perhaps not be able to describe the harmonic construction of the first twenty bars of a new anthem, if asked for such information by his choir. In parish churches, similarly, the clergyman—and the same with his curate—will rarely be able to explain the harmonies and form of even the simplest hymn-tune to any inquirer.

In the absence of all knowledge of what the Bill before the House of Lords may contain, the hope may be entertained that what the College of Organists has done for the organists, the bench of Bishops proposes doing to improve the musical efficiency of the clergy, and so remove from that respected body the reproach which, at present, is not without some show of foundation, that they grasp at the shadow and nip the substance.

I have done little more than touch the fringe of the matter, as I am fearful of making too great a demand on your valuable space.—Faithfully yours, J. K.

May 22nd, 1888.

SPECIFICATION.

ST. MICHAEL'S CHURCH, BISHOP'S STORTFORD.—The following is the scheme of the new organ built by Mr. A. Kirkland, of 655, Holloway-road, N.:—

GREAT ORGAN, CC TO G, 56 NOTES.

	ft.		ft.
Double Diapason	16	Principal	4
Open Diapason (Large)	8	Twelfth	3
Open Diapason (Small)	8	Fifteenth	2
Claribel Flute	8	Trumpet	8
Harmonic Flute	4	Clarion	4

SWELL ORGAN, CC to G, 56 NOTES.

	ft.		ft.
Lieblich Bourdon	16	Gemshorn	4
Open Diapason	8	Flageolet	2
Lieblich Gedact	8	Mixture, III Ranks	—
Salicional	8	Cornopean	8
Vox Angelica	8	Oboe	8

CHOIR ORGAN, CC TO G, 56 NOTES.

	ft.		ft.
Dulciana	8	Lieblich Flute	4
Gamba	8	Piccolo	2
Gedact	8	Clarinet and Bassoon Bass	8
Principal	4		

PEDAL ORGAN—CCC to F; 30 notes.

	ft.		ft.
Open Diapason	16	Violoncello	8
Bourdon	16	Ophicleide	16

COUPLERS.

Swell to Great.
Swell to Choir.
Great to Pedal.
Swell to Pedal.
Choir to Pedal.

Four Composition Pedals to Great.
Three Composition Pedals to Swell.
Great to Pedal, by Pedal double acting.
Pneumatic action applied.
The bellows blown by wheel and three-throw crank.

RECITAL NEWS.

ST. MARK'S CHURCH, TOLLINGTON PARK.—An Organ Recital was given by Mr. J. Hurst, A.C.O., Organist of the Church, on May 18th, 1888. The programme included the following:—

"Prelude and Fugue in E Minor"	J. S. Bach.
Mr. J. Hurst.	
Anthem, "O how amiable are Thy dwellings"	J. Barnby.
Air, "I know that my Redeemer liveth"	Handel.
Master H. Humm.	
Variations on the Choral "Nun danket alle Gott"	J. T. Pye.
Mr. J. Hurst.	
Duet, "They shall hunger no more." (The Holy City)	A. R. Gaul.
Masters H. Humm and C. Steward.	
Anthem, "O taste and see"	J. Hurst.
Air, "It is enough" (Elijah)	Mendelssohn.
Mr. R. Finlayson.	
"Pastorale"	Wely.
Mr. J. Hurst.	
Air, "I will love Thee, O Lord." (The Woman of Samaria)	W. Sterndale Bennett.
Master C. Steward.	
Duet, "I waited for the Lord." (Hymn of Praise)	Mendelssohn.
Cantiléne A Minor	Salome.
Grand Chœur A Major	,,
Mr. J. Hurst.	
Recessional March in B Flat Major	J. Hurst.

SHERBORNE ABBEY CHURCH.—As usual on the evening of Ascension Day, a special musical service was held. "St. Philip," a short oratorio by Mr. G. E. Lyle, the talented organist, was given for the first time, and there was a large congregation present. The oratorio is a composition of considerable merit, containing 28 numbers, all of which went steadily and well, with the exception of the last chorus, in which the choir were a little unsteady at the beginning, but afterwards improved. The soloists were Miss Hardy (soprano), Mrs. Roxby (contralto), and Mr. J. Witherington (tenor), who satisfactorily performed their parts.

ST. JOHN'S CHURCH, SPITTLEGATE, GRANTHAM.—An organ recital was given on May 18th by Mr. G. Porter, F.C.O. Programme:—

Overture	Handel.
Adagio Cantabile	A. Page.
Prelude and Fugue	J. S. Bach.
Adagio Cantabile in D	E. J. Hopkins.
Con Moto Moderato	H. Smart.
Adagio in E	Merkel.
Concert Stück	C. H. Rink.
Andante Espressivo	Kalkbrenner.
Offertoire in A flat	Salome.
March (arr: Stainer)	Zimmermann.

Geo. H. Porter, F.C.O., Organist South Parish Church.

ST. NICHOLAS, DEPTFORD.—The organ in this church, which was built by Father Smith in 1697, has been cleaned and repaired by Messrs. Bishop and Son, and was re-opened on Thursday, the 17th instant, by Dr. Jacob Bradford. The following is the programme of the recital, which was interspersed with anthems and vocal solos:—

Organ Sonata, No. 2	Mendelssohn.
Minuet and Trio	Sterndale Bennett.
March of Israelitish Warriors	Bradford.
Christmas Pastorale	Corelli.
Fanfare	Lemmens.
Cujus Animam	Rossini.
Hallelujah Chorus	Handel.
Occasional Overture	Handel.

On Sunday evening a short recital was given after the service by the organist, Miss A. M. Herroun, F.C.O., which included the following items:—

Organ Sonata, No. 4	Mendelssohn.
Vocal solo, "There is a green hill"	Gounod.
Gran Coro Trionfale	Capocci.
Anthem, "Worship and Praise"	Iliffe.
Allegretto Pastorale	Warwick Jordan.
Vocal solo, "The King of Love"	Gounod.
Barcarolle	Sterndale Bennett.
Triumphal March	Costa.

Programme of recital given by Mr. H. W. Weston, F.C.O., at Balham Parish Church, on Whit Sunday after Evensong:—

Marche du Sacre (Le Prophite)	Meyerbeer.
Andante (Holsworthy Church Bells)	S. S. Wesley.
Barcarolle in F	W. Sterndale Bennett.
(From 4th Pianoforte Concerto.)	
Introduction and Allegro in D	Handel.
(Organ Concerto in D minor.)	
Meditation in E flat (MSS.)	H. W. Weston.
Intermezzo and Fugue upon a Church theme (Pastorale Sonata, op. 88.)	J. Rheinberger.

On May 17th, Mendelssohn's "Hymn of Praise," and Sullivan's "In Memoriam" overture were given at St. Gabriel's, Pimlico, in a manner reflecting very high credit upon the organist, Mr. H. W. Wetton, A.C.O., the occasion being the annual Dedication Festival of the church. There was a large and efficient choir, and an excellent and complete orchestra. In the unavoidable absence of Dr. J. F. Bridge, Mr. E. H. Turpin acted as conductor.

GODALMING PARISH CHURCH.—An Organ Recital was given on May 25th, by Mr. F. de G. English, B.A., A.C.O.

Overture to "Samson"	Handel.
Adagio in D	Mozart.
Sonata in C minor, No. 2	Mendelssohn.
Andante with variations from Septett	Beethoven.
Prelude and Fugue in B minor	Bach.
Marche Nuptiale	Guilmant.
Concerto in A, No. 9	Corelli.
Fantasia in E minor	Merkel.
Duet (songs without words)	Mendelssohn.
Hallelujah, "Mount of Olives"	Beethoven.

Notes.

The remains of Dr. Creene, having been rescued from a city church doomed to demolition through the exertions of Mr. W. H. Cummings and Dr. Stainer, &c., were re-interred in St. Paul's Cathedral recently, and on May 18th Sir G. Grove, Drs. Martin, Bridge, Messrs. Cummings, Gadsley, and a large company of other musical celebrities met at the grave-side, when Mr. W. A. Barrett gave a very interesting account of the composer and organist of St. Paul's of the earlier half of last century.

Two French cathedral organists, M. Grison (Rheims) and M. Emile Lachmann, and two leading Australian organists, Messrs. G. F. Tendall and Hawtrie West, have been made honorary members of the College of Organists at a recent Council meeting.

Among recent gifts to the library of the College of Organists, one, of exceptional value, is a fine folio copy of Dr. S. S. Wesley's Anthems, kindly presented by the composer's son, the Rev. F. G. Wesley, M.A., of Durham.

The Council of the College of Organists sent a wreath and a letter of condolence, upon the occasion of the funeral of the late Mr. Henry Littleton. Among other gentlemen present connected with or representing the college, were Dr. Bridge (who, with Dr. Westbrook, the church organist, played the organ at the service, at St. Bartholomew's, Sydenham), Dr. Martin (a composition of whose was sung at the service), Dr. C. J. Frost, Mr. W. A. Barrett, Mus. Doc., Dr. H. Walmsley Little, etc.

A contemporary notes that:—"The position of St. Mary's Church at the principal entrance to Greenwich Park, the thronged resort of holiday makers, has induced the Church Council to commence a series of Sunday afternoon popular services in that church. The ordinary sermon will be replaced by a lecture by some well-known preacher, a selection from an oratorio, or an organ or string band recital. All seats will be free, and there will be no collection. The first service will be held to-morrow at 4 p.m. The Rev. G. M. Youngman, the curate in charge, or Mr. W. J. Annan Sharp, hon. sec. of St. Mary's Church Council, will be happy to receive any contributions towards the expenses of these services."

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next, the library will be opened from 7 to 10. Tuesday, June 12th, at 8, Mr. E. H. Turpin will complete his "Remarks on Elementary Orchestration." Students are again requested to bring copies of Beethoven's Sonatas for reference. June 26th, Lecture by Dr. C. W. Pearce; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

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LICENSE.

Few among the stumbling-blocks that beset the path of young musical students are more discouraging than those arising out of the use, in numerous theoretical works, of this altogether vague and unsatisfactory word. If, by any stretch of the meaning of terms, faith can be placed in the saying, "exceptions prove the rule," on the other hand, where we are confronted with a formidable array of exceptions instead of one or very few, these go very far towards proving either the uselessness of the rule itself, or the imperfect way in which it has been enunciated. In these days, when the process of emancipation from old restrictions goes on apace in musical matters, it is worth consideration whether we shall not do well to banish the word "license" from our vocabulary altogether, and be content with the thought that a thing is either quite right or quite wrong. That the same thing can be both at different times and under different conditions, is, of course, another matter, and equally beyond dispute; but as circumstances thus alter cases, it is certainly rather absurd to harass and balk a young musician in his use of a given progression or movement of parts, or modification of form, with the insinuation that, though he may do it this time, it is only half right, and he had better not do it again. On what, after all, has the code of laws by which composers are supposed to be governed in the practice of their art for the most part been formulated? It may be safely answered—on the precedents supplied in the standard works of the great classical masters; precedents, it is true, which, when viewed collectively, show that those masters, too, in many cases all unconsciously, have worked in harmony with certain immutable laws, of which the science of acoustics steps in to give an account. Beyond, however, tracing the existence in classical masterpieces of this intuitive perception of natural facts, the much-vaunted science has done, and seems likely to do, little for the practical musician; his principal indebtedness to it consisting in the confirmatory evidence it affords of key relationship, in its explanations of the phenomena of concordant and discordant combinations and like matters; a kind of knowledge manifestly insufficient by itself to make a musical composer.

Not that music, any more than other arts, is without its fixed laws derived from fundamental principles, the knowledge of which is as indispensable to the would-be composer, as that of perspective and anatomy to the painter, or as grammatical construction to the writer; and until the observance of these has come to be a second nature with him, he will be incompetent to make free use of the resources of his art, and, indeed, without claim to be ranked among educated musicians. But unfortunately, in too many theoretical works, it has been the custom to mix indiscriminately laws which are immutable with others of a purely arbitrary kind, such as have to be relaxed from time to time, when taste changes, and artistic ideals become modified under the influences of new imaginative stimulus, and fresh influx of musical thought. Treated as a dead letter, for all the purposes of modern composition, such practically obsolete restrictions nevertheless demand attention from the learner in a certain stage of his studies, for two good reasons. In the first place, constant exercise, within the limits prescribed by them, afford the best preparatory discipline for enabling him hereafter to move and work easily under the conditions of greater freedom permitted in modern styles of composition. The other educational advantage to be derived from this sort of study is obvious enough. Without a thorough knowledge of the distinctive features of the old and modern schools, the learner is liable to confuse different styles, and thus to commit solecisms of a kind similar to those which disfigured the bastard architecture of the Renaissance. But it is one thing, whenever classical forms have been adopted, to enact rigid conformity to the restrictions imposed by those forms; another to ignore or prohibit the greater latitude afforded by modern development. Any infringements of rule in the first case will not be a "license," in the half extenuating sense the word has come to suggest, but should be described by the more uncompromising term, "barbarism." Innovations, in the latter case, will not be "licenses" in any sense, but simply admissible or inadmissible, according as they do, or do not, conform to those fundamental principles which form the basis of musical art in all ages.

The length of time it is desirable to confine the exercises of a student within the artificial limitations of strict counterpoint is a question worthy of consideration on the part of teachers. There is some danger that, by too long a subjection to arbitrary laws, he may presently come to regard as intrinsically wrong matters that are only incidentally wrong; that the shackles, in short, may be removed too late—with a permanent stiffness and awkwardness in the use of his powers for the result. It is quite possible to imagine, for instance, that long after undergoing exclusive training in strict counterpoint, some learners would be haunted by a vague sense of impropriety when exercising their newly-acquired freedom in the use of the interval of the fourth, of unprepared discords, and even of such chromatic harmonies as are no longer considered extreme in modern music. Certainly one comes across compositions, from time to time, showing considerable faculty in many respects, but suggestive also of restraint, and of partially developed imagination, such as may very often be attributable to this or similar causes. Not until the young musician shall have succeeded in disabusing his mind of some of the misleading notions frequently associated with the word "license," can his emancipation be considered complete.

IN RE MAPLESON.

The debtor, Mr. James Henry Mapleson, described as an operatic manager, formerly of the Royal Italian Opera House, Covent Garden, and Her Majesty's Theatre, Haymarket, applied to pass his examination. The receiving order was made on January 27 last, the liabilities being returned at £40,100, and there were no available assets. It appeared that Mr. Mapleson had been *impresario* of an opera company for the past 30 years. About the year 1875, having then an estimated capital of £9,000, he formed an enterprise for the erection of the National Opera House, to be situated on the Victoria Embankment, but, in consequence of difficulties in obtaining a proper foundation, which largely increased the building estimates, the scheme had to be abandoned. He attributed his failure mainly to the non-completion of the National Opera House, whereby he lost £30,000, and he explained the remainder of the deficiency by depreciation in the value of his theatrical properties, and by loss on his last London operatic season.

Mr. Howell appeared for the Official Receiver; Mr. M. S. Rubinstein, Mr. W. A. Colyer, and Mr. Osbaldeston for creditors; and Mr. Cole for the debtor.

Mr. Mapleson, in the course of his evidence, stated that in addition to the money, which he invested in the scheme for the erection of the National Opera House, his friends subscribed £60,000. The scheme was his, and he conducted all the negotiations with reference to the site. A large amount of promised support was withdrawn in consequence of a letter from Mr. Gye to the *Times* pointing out the impracticability of the scheme. The original estimate came to £250,000, of which £102,000 was expended on the building, and it was completed with the exception of the roof. Difficulties arose which increased the estimated expenditure, and, as he approached the roof, he found that the necessary capital was not forthcoming. The works were commenced about the year 1880, and he became personally liable for the ground-rent of £3,000 per year. There was an advising committee, which included the Duke of Sutherland and Lord Alfred Paget, and ultimately the property was sold with their approval in 1881 for £29,000, which the debenture-holders divided among themselves. For some of the liabilities appearing in his statement of affairs he received no consideration.

Mr. Howell asked the debtor whether he had not been insolvent since 1881?

The debtor did not admit that such was the fact; on the contrary, he did not become aware of his insolvent position until the receiving order was made. He went on to explain that there was a compromise between the debenture-holders, but he was not a party to it. In 1881, after the sale of the property, he had some liabilities outstanding which he hoped to pay out of his profits as operatic manager. Since then, in some years he had lost £10,000 or £15,000, and in other years he made £30,000 profits, and he had reduced his liabilities by £100,000. His income fluctuated according to the success which attended his operatic engagements. Last year's season was not satisfactory, and probably entailed a loss of £1,500 or £1,800. This result was due to Madame Patti having refused to sing because the house was not full. His theatrical properties, which had cost some thousands of pounds, were included in a bill of sale. He believed that his payments to Madame Patti had amounted to £300,000. Since 1882 he had not possessed any interest in Her Majesty's Theatre.

Replying to Mr. Rubinstein, the debtor said that nearly all his creditors were withdrawing their claims, and a testimonial was now being organised for his benefit.

The debtor was also briefly examined by Mr. Colyer and Mr. Cole, and passed his examination.

A scheme of arrangement of Mr. Mapleson's affairs has already been agreed to.

ROYAL ITALIAN OPERA.

On Thursday, May 17, Mdlle. Ella Russell, as Traviata, did remarkably well, and showed considerable improvement upon her last year's achievements, both as a singer and an actress. "Ah, fors è lui," and "Parigi o cara," were both much applauded, and in the dying scene, the lady looked extremely handsome, albeit a little too robust, according to the tenets of modern realism.

On Saturday, the interest of the performance of "Faust," centred in Madame Albani, and on Monday, Mdlle. Sigrid Arnoldson made her *entrée* as Zerlina, singing and acting the Spanish village coquette as daintily as could well be desired. Madame Fürsch-Madi, as Donna Anna, and Signor D'Andrade as the wicked Don, did fairly well, while Signor Ravelli's high chest notes showed to remarkable advantage in "Il mio tesoro." Don Ottavio, moreover, being what in familiar language is called a stick, Signor Ravelli realised the part to perfection.

Great credit is due to Madame Rolla, who took the part of Elvira at a moment's notice, the ill wind which prevented Miss MacIntyre from singing blowing much credit and renown to this enterprising lady.

On Tuesday "Rigoletto," with Mdme. Albani as Gilda, drew a full house; and on Thursday Mdme. Melba, the Australian prima donna, made her *début* as Lucia. Of this performance we must reserve notice until next week. We should add that the *mis-en-scene* was throughout excellent, and in "Faust" absolutely magnificent. In the same opera the additional chorus gathered together by Mr. Harris did good service. Signor Mancinelli has acted as conductor at all the performances, with the exception of that of "La Traviata," when Mr. Randegger wielded the bâton in a masterly manner.

Concerts.

EDVARD GRIEG'S CONCERT.

To the intrinsic interest of the programme presented at Herr Edvard Grieg's concert, given last Wednesday evening at St. James's Hall, a pleasant feature was added in the manifestly sympathetic attitude of an audience fully prepared to place themselves in cordial *rapport* with the Norwegian composer, whose claims to public favour, already made good by many charming songs and instrumental pieces, heard from time to time in our concert-rooms, were still further strengthened by his appearance at a recent Philharmonic concert in the threefold capacity of composer, pianist, and conductor. The pleasurable anticipations were fully realised; a fact that may be attributed not only to the part borne by Herr Grieg himself, but also to the admirable support of those who co-operated with him. Madame Norman-Neruda introduced no novelty to English musicians in the F major Sonata, op. 8, for pianoforte and violin, but the freshness and unflagging melody of this work, a veritable whiff of mountain air, instinct with the peculiar charm of northern folksong to which the composer never fails to add the stamp of his own original individuality, was still further revealed by a performance which, in some respects, may be fairly called unique. There is not a dull bar in the sonata from commencement to close, and, as the violinist was in her happiest vein, and played throughout *con amore*, and the composer was his own interpreter at the piano, the result was such as can be imagined. No less fortunate were the audience in the opportunity afforded them of hearing several of Grieg's songs rendered by Madame Nita Grieg, in a manner which may be deemed to have approached as nearly as possible a direct expression of the composer's intentions. Eminently characteristic, at times even a little peculiar in style, Madame Grieg's singing was so spontaneous and sincere, that she at once established friendly relations with her hearers, the beautiful lyric known in the English version as "I love thee," the veritable song-picture, "In the summer evening," and the short, rapturous "Good morning" being received with special favour. It was a style of singing that distinctly belonged to the music, and, needless to say, the composer's performances of the accompaniments still further enhanced the effect. Madame Neruda was again heard in "Romance and finale" from Sonata, op. 45, for piano and violin, a work full of beauty. An important feature was also, as a matter of course, Herr Grieg's performance of some pieces of his own composition for pianoforte alone. These included two attractive sketches, "On the mountains" and "Norwegian bridal procession" (the latter of which was given with special effect), some charming excerpts from his "humoresken," and various Norwegian folk-songs and dances. Altogether it was a concert likely to dwell pleasantly in the memories of those who attended it.

PHILHARMONIC SOCIETY.

The fifth concert of the Philharmonic Society, given at St. James's Hall, on the evening of the 17th inst., was the occasion of the first performance of three "Mythological" pieces for orchestra, by Mr. E. Silas. These pieces, as the description applied to them by the composer indicates, are intended as musical illustrations of three heathen deities—Aphrodite, Vulcan, and Pan. The goddess is represented by a smoothly flowing melody in A major in 6-8 *tempo*, which, although it can hardly be said to possess any distinctive characteristics, is pleasing and gracefully orchestrated, an undulating accompaniment suggesting, without undue exaggeration, the waves to which Aphrodite owed her designation of Anadyomene. The gods have not inspired Mr. Silas to the same extent as the goddess, although the two movements representing them are replete with appropriate colour, a little of which might have been dispensed with in the case of Vulcan. Mr. Silas conducted the pieces himself, and met with a flattering reception at their conclusion. Madame Fürsch-Madi, who made her first appearance at these concerts in Beethoven's *scena et aria*, "Ah! perfido," displayed a fine voice and good command of dramatic effect, being heard to equal advantage in "O nea lyre immortelle," from Gounod's "Sapho." It was a matter for some regret that Beethoven's Symphony in C minor should have been substituted, "by desire," for Berlioz's "Symphonie Fantastique," which would probably have received a very fine interpretation from the Philharmonic orchestra; but the excellent rendering of the substituted work almost atoned for the disappointment. The feature of the concert, however, was undoubtedly the magnificent performance, by Madame Sophie Menter, of Liszt's stupendous Concerto in A major. Madame Menter infused such breadth and brilliancy into her reading of this exacting work, that the performance was nothing short of phenomenal, and she obtained such a recognition of the fact as is seldom heard in a concert-room, substituting Liszt's transcription of the march from Schubert's "Fantasie à l'Hongroise" for four hands as an *encore*. The remainder of the programme was made up of Wagner's "Siegfried Idyll" and Weber's "Oberon" overture. Mr. Cowen, whose last appearance it was prior to his departure for Australia, was loudly cheered at the conclusion of the concert.

SENOR SARASATE'S SECOND CONCERT.

The near approach of the holidays in nowise affected the attendance in St, James's Hall on Saturday afternoon last, when Senor Sarasate gave his second orchestral concert. The appearance of Mr. W. G. Cusins as conductor of the exceedingly fine orchestra called forth enthusiastic applause, which was repeated to the echo at the close of the really fine performance of Liszt's Poéme Symphonique, "Les Préludes." Round after round of applause greeted the appearance of the Spanish virtuoso when he ascended the platform to play the musicianly concerto for violin and orchestra, by Mr. Mackenzie, which was produced for the first time at the last Birmingham Festival. The marvellous technique of Senor Sarasate was well evidenced in the "Symphonic Espagnole," by Lalo, but the violinist's own fantasia on airs from "Faust," was evidently most to the taste of the enormous audience, and secured for Senor Sarasate a most enthusiastic recall. A very fine performance was brought to a close by Weber's overture to "Preciosa."

MR. THEO. WERNER'S CONCERT.

The second of Mr. Theodore Werner's series of orchestral concerts, given at St. James's Hall, on Tuesday evening, May 15th, was attended by a fairly numerous and thoroughly appreciative audience. Mr. Werner, who is rapidly rising to a high place among violinists, was heard to great advantage in Spohr's Concerto in G minor, in Wieniawski's Concerto in D minor, and in a Fantasia on Hungarian airs for violin, by Ernst. The orchestra, conducted by Mr. August Manns, was an excellent one, and, besides supporting Mr. Werner, played with great sympathy, Beethoven's "Leonore" overture; Saint Saën's weird symphonic poem, "Le Rouet D'Omphale," with its droning spinning-wheel accompaniment; Schubert's unfinished symphony, and "The Marche Hongroise," from Berlioz's "Faust."

MISCELLANEOUS.

Mrs. and Miss M. Welman's First Musical and Dramatic Recital, given under the patronage of H.R.H. the Princess Mary, Duchess of Teck, at the Westminster Town Hall, on Tuesday evening, May 15, was an interesting performance. Mrs. Welman has a soprano voice, which was shown to possess much sweetness and flexibility in her rendering of Mendelssohn's famous duet, "Gruss," which she sung in company with Miss Hope Glenn, in "Voi che sapete," by Mozart; in Schubert's always welcome "Who is Sylvia?" and in Signor Randegger's "Peacefully Slumber." Miss Welman's contributions to the programme consisted entirely of recitations, her *répertoire* including two anonymous pieces, "The Eagle's Rock" and "The Lap Dog and his Doctor," and Mr. Anstey's delightful parody, "The Wreck of the s.s. Puffin."

The Penzance Choral Society gave a performance in St. John's Hall on Friday evening, May 11th, of Macfarren's "Lady of the Lake." The work was rendered with much ability, the chorus being admirably sung. The orchestral portion of the performance was a marked success. The soloists were Miss Violet Nunn, Mrs. Winiberg, Miss Millett, Mr. M. Sampson, Mr. Trebilcock, Mr. Lovell, and Mr. S. White. Miss Violet Nunn made her *debut* in the character of Ellen, and showed unmistakably that she fully possesses the musical ability of the family. Her singing was remarkably good, alike for distinctness of enunciation and sympathetic rendering. She thoroughly deserved the hearty applause which was accorded her. Mr. Harry Pearce was the leader of the band, and played the obbligati in Malcolm's song, "My hawk is tired." Mr. R. White, jun., presided at the organ, and Mr. J. H. Nunn conducted.

The North-East London Choral Society gave the second concert of the season at the Morley Hall, May 16th, when an admirable rendering of Gade's cantata, "The Crusaders," and a miscellaneous selection were listened to with evident appreciation by a fairly large and select audience. The solo vocali were Miss Kate Fusselle, Miss Rose Dafforne, Mr. T. W. Hanson, and Mr. Herbert Budge, who all acquitted themselves well; while Mr. Fountain Meen, and Mr. Louis B. Prout, as accompanists (pianoforte and harmonium), did much to enhance the effect of the excellent singing of the choir. In the miscellaneous part, Miss Mabel G. Watson received quite an ovation for her rendering of Vieuxtemp's "Air Varié," for violin. The conductor of the Society, Mr. John E. West, F.C.O., is to be congratulated on such successful results.

At Wood Green, on May 15th, a concert was given in aid of the Morley Seaside Home, St. Margaret's, near Dover. There was a good attendance, and the audience were not slow in recognising the ability of the principal artistes. Especially was their enthusiasm aroused by the brilliant performances, on the violin, of Miss Adela Duckham, 13 years of age, who gave Sarasate's "Ziguenerwasen," and "Andante and finale" from Mendelssohn's Concerto, and although there was a hard and fast rule that there should be no *encores* during the first part of the programme, the audience so persisted in their demands for one after her first solo, that the conductor complied with their wishes, and Miss Duckham gave Moskowski's "Gipsy Dances." In her second solo she was equally fortunate in pleasing her hearers. The pianoforte accompaniments to the violin solos were played by Miss Lilly von Kornatzki, who has made this art her special study. Another favourite artiste was Miss Clara Dowle, whose songs, "Poor wandering one" (Sullivan) and "She wandered down" (Clay), were the vocal successes of the evening. She was accompanied on the piano by Miss Adela Duckham.

At the first of Mr. Lawrence Kellie's vocal recitals at the Steinway Hall, a fair proportion of the programme was made up by compositions from his own pen. The most entirely successful of these perhaps were the three songs which he himself sung from an album of ten, which is now being published by Messrs. Metzler. If these are a fair example of the contents of the rest of the book, we can cordially recommend them to the notice of amateurs Two other songs, "She dwelt among the untrodden ways," and "The day has a thousand joys," by the same composer, were very pleasingly sung by Miss Liza Lehmann. Mr. Kellie himself sang "Les Vœux des Amant," by Bendall, "Across the far blue hills, Marie," by Blumenthal, and Pinsuti's duet, "Venezia," with Miss Helen D'Alton. M. Theo. Werner was the solo violinist, and Signor Albanesi was at the pianoforte. Upon the whole the programme was most creditably executed.

Mr. Arthur Friedheim, a pianist of some Continental fame, made his first appearance in England at the Steinway Hall, on the afternoon of Friday, May 18. The programme included Beethoven's sonata in C sharp minor, op. 27, No. 2, Liszt's sonata in B minor, "Au lac de Wallenstadt," and Rhapsodie No. 2, and some morceaux by Chopin.

Music Publishers' Weekly List.

VOCAL.

Love's Serenade, with 'cello and piano accompaniment (D to E)...	Arthur Smith...	London Music Pub. Co.
Crowning the May Queen (trio for ladies' voices)	E. C. Winchester	Hart & Co.

INSTRUMENTAL.

Six short and easy pieces (piano) ...	E. A. Sydenham	Novello Ewer and Co.

Next Week's Music.

THIS DAY (SATURDAY).

"Le Nozze di Figaro"	Royal Italian Opera, Covent Garden	8.30
Senor Sarasate's Third Concert	St. James's Hall	3
Afternoon Concert	Royal Albert Hall	3.30
Miss K. Cheyne's Concert.....................	54, Wimpole Street, W.	3.15
Signor Denza's Concert	Princes' Hall	8.0
'Children's Orchestra" Concert	Westminster Town Hall	8.30

MONDAY, MAY 28.

"Carmen"	Royal Italian Opera, Covent Garden	8
Madame Sophie Menter's Piano Recital	St. James's Hall	3
Herr and Madame F. Berger's Concert...............	Willis's Rooms	3
Herr Schwarz's Zither Recital	Steinway Hall	3
Mr. Harvey Löhr's Concert	Willis's Rooms	3.30
Richter Concert..	St. James's Hall	8.30
"Children's Orchestra" Concert...........	Westminster Town Hall	8.30
"Glow Worms Glee Society" Ladies' Concert	Duval Restaurant, Strand	8

TUESDAY, 29.

"Don Giovanni"...............	Royal Italian Opera, Covent Garden	8.30
Miss H. Townshend's Concert..........................	Steinway Hall	8
Miss Elsa's Concert..................................	1, Belgrave Square	3

WEDNESDAY, 30.

Aptommas's Harp Recital..............................	Steinway Hall	3
Miss S. Linden's Concert	Steinway Hall	8

THURSDAY, 31.

Royal Italian Opera, Covent Garden..		8.30
Madame Christine Nilsson..........................	Royal Albert Hall	3
Mr. Lawrence Kellie's Vocal Recital	Steinway Hall	3
Mr. H. Phillip's Concert	16, Grosvenor Street	3.30
Miss F. Clark's Concert...	May Street Schoolroom, W. Kensington	8

FRIDAY, June 1.

Mr. and Mrs. Henschell's Recital	Princes' Hall	3
Mr. Goldbeck's Concert	Steinway Hall	3
Madlle. Anna Lang's Violin Recital	Steinway Hall	8

PROVINCIAL.

BIRMINGHAM.—Mr. D'Oyley Carte again granted special permission to the Amateur Opera Society to produce "Iolanthe," in aid of the Queen's Hospital Improvement Fund. This is the third of Gilbert and Sullivan's charming operas, which has been given within a short period by this competent body of amateurs. The performance on the whole was so excellent, that it is a difficult matter where to draw a line between amateurs and professionals. The honorary conductor and Musical Director, Mr. Cortes Perera, a good musician and violin player of considerable ability, has devoted time and energy, and has done everything in his power in promoting this Amateur Opera Society. With one exception, that of the Queen of the Fairies, which was taken by Miss Madge Stavart, a professional artiste, the entire cast consisted of amateurs. The orchestra, however, included some of the best professional orchestral players we have, and the accompaniments were given with due regard to light and shade, with perfect *ensemble* and finish. The choruses deserve more than a word of praise They were simply admirable. The part of Phylis (an Arcadian shepherdess) was taken by Mrs. Cortes Perera, who looked and played the part with commendable skill and stage experience. The Lord Chancellor found in the person of Mr. S. Royle Shore, jun., an excellent exponent; his acting, his by-play, and make-up were highly characteristic and effective. The other parts were all well-sustained, and the society merit the sincerest congratulations, and fully deserve the great success they have achieved by a really admirable performance of "Iolanthe." At the Theatre Royal, the burlesque, "Miss Esmeralda," produced by Charles Harris, drew capital houses. Herr Meyer-Lutz conducted, and the cast, including that excellent comic actor, Mr. E. J. Lonnen (Claude Follo), Miss Florence Dysart (Esmeralda), Miss Lillian Price (Fleur de Lis), Mr. George Stone (Corporal Gringoire), was in every way excellent. The dresses, appointments, and scenery, not omitting the charming ladies who formed the "corps de ballet," were all in all admirable. The *mis-en-scène*, under Mr. Mecer H. Simpson, the manager, left nothing to be desired.

MANCHESTER, May 21.—A most interesting concert took place at the Gentlemen's Concert Hall, on Thursday evening last The artists were almost exclusively ladies, and one would have been inclined to resent the appearance of the male element, had it been of a less admirable quality than Signor Piatti. Miss Fanny Davies and Miss Mathilde Wurm, appeared as pianists, and Miss Geraldine Morgan, as violinist, while the vocalist of the evening was Miss Liza Lehmann. It is now two or three years since Miss Davies appeared here as a soloist, and on that occasion the accuracy and delicacy of her playing created a most favourable impression. This was both justified and deepened by her performance on Thursday evening. Not only is Miss Davies possessed of a technique that is almost entirely admirable, but, what is of at least equal importance, her interpretations are dictated by a spirit at once refined and musicianly. As might have been expected, Schumann was not unrepresented in the programme, and Miss Davies gave extremely good renderings of his Romanza in D minor, and Canon in A flat. But her greatest success was secured by her performance of Liszt's "Gnomenreigen," in which she combined such precision and fairy lightness, as to make it a most perfect thing. Perhaps this young pianist has not the same amount of power that is possessed by some of the great virtuosi of the day, and perhaps, too, her efforts to acquire this have occasionally a somewhat damaging effect upon her touch. But there can be no question that her playing will always excite the greatest interest; and, on this occasion, the audience left her in no doubt as to the favourable nature of the impression she had created.

Her rendering of Liszt's "Gnomenreigen," elicited a most determined encore, in response to which she played Reinecke's well-known gavotte. Miss Mathilde Wurm is a pianist of considerable merit. Her solos (Chopin's B flat Prelude, and Rubinstein's Staccato Etude), were hardly of a sufficiently extensive nature to allow one to judge fairly of her powers; but she made it evident in Rubinstein's staccata study that at least one important branch of pianoforte technique has been very carefully cultivated by her. Chopin's prelude, which requires the head quite as much as the fingers, hardly pleased us so well. The violinist, Miss Morgan, is a young player of great promise. But she appeared to be suffering from nervousness, and we are willing to hold this responsible for an occasional thinness of tone, and some slight inaccuracies here and there. Of Miss Lehmann's highly artistic singing we have previously spoken. Her most successful efforts were Schumann's lovely "Der Nussbaum," and the old folkslied "Sandinaunchen," and it is difficult to imagine more perfect renderings of either of these songs than those which she gave on Thursday evening. The most interesting of the concerted pieces was Brahm's pianoforte trio in C minor (op. 101), a work which, as far as we could judge from a first hearing, is fully worthy of its earnest composer.

Glasgow, Tuesday, May 15th.—On Tuesday last the International Exhibition, unanimously pronounced to be the finest and largest since that of 1862, was formally opened by H.R.H. the Prince of Wales. H.R.H., accompanied by H.R.H. the Princess of Wales, who stayed overnight at Dalzell House, arrived in the city shortly after eleven, and having driven to the Council Chambers, were presented with an address. They next proceeded to the Lord Provost's (the Hon. Sir James King) house, where luncheon was in readiness. Shortly after two o'clock the procession was re-formed, and, on their arrival at the grand entrance, a *feu de joie* was given by the 1st L. A. V. from the slopes of the park. Inside the grand entrance the various gentlemen of the executive were presented, and the opening ceremony having been gone through, H.R.H. the Prince of Wales declared the Exhibition open. However, before this the Glasgow Choral Union sang the inaugural ode, "The New Covenant," written and composed for the occasion—words by R. Buchanan, music by Dr. A. C. Mackenzie, Dr. Mackenzie conducting in person. T.R.H. afterwards visited a few of the principal sections. The musical arrangements have been really magnificently managed, nearly all the best military bands having been engaged for the season. For the first fortnight both the string and brass bands of the Royal Artillery (conductor, Cavaliere L. Zavertal), and the band of the Queen's Own Cameron Highlanders (conductor, R. B. Wakelin), have occupied the south and north kiosks respectively. Mr. Joseph Bradley, Mus. Bac. Oxon., during the day gives two organ recitals in the Grand Hall on one of Walker's celebrated organs. The first choral concert will be given on Thursday, 17th inst. by the Pollokshields Lyrical Society. On Monday evening, 7th inst., the Glasgow Society of Musicians entertained Dr. A. C. Mackenzie, Principal R.A.M.; Sir George Grove, Principal, R.C.M.; Mr. W. A. Barrett and Cavaliere L. Zavertal to supper in the Grand Hotel, Mr. Julius Seligmann (President) in the chair. During the evening the President proposed the toasts of "The Guests," to which Sir George Grove and Dr. Mackenzie replied. Some vocal and instrumental music was discoursed during the evening.

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JULY 25th, 26th, and 27th, 1888.
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Wednesday, July 25th,
"ELIJAH" - - - Mendelssohn
Thursday, July 26th,
Psalm CXXXVII.: "BY THE WATERS OF BABYLON," and
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SYMPHONY IN C MINOR - - - Beethoven
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Friday, July 27th,
SYMPHONY IN B MINOR - - - Schubert
"ENGEDI" - - - Beethoven.
"HYMN OF PRAISE," - - - Mendelssohn
Friday Evening, July 27th, at 7-30.
"THE REDEMPTION" - - - Gounod.
IN THE MUSIC HALL.
Wednesday Evening, July 25th, at 8.
"THE GOLDEN LEGEND" - - Sullivan.
Thursday Evening, July 26th, at 8.
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(*Continued on Page* 464.)

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MR. JOHN THOMAS (Harpist to Her Majesty the Queen) begs to announce that his GRAND HARP CONCERT will take place at St. James's Hall, on Saturday morning, June 30th, at three o'clock, assisted by eminent Artists. Harp Solos, Songs, with Harp Accompaniment, Duets for two Harps, and several compositions for a Band of 20 Harps. Mr. John Thomas will perform, among other works, an unpublished Grand Fantasia, by Parish Alvars, which has never yet been heard in public. Further particulars will be duly announced. Tickets—Sofa Stalls, One Guinea; Reserved Seats, Half-a-Guinea; Balcony, Five Shillings; Area, Half-a-Crown; Gallery, One Shilling; to be obtained of the principal Musicsellers and Librarians; at Austin's Ticket Office, St. James's Hall; and of Mr. John Thomas, 53, Welbeck Street, W.

MISS EMMA BARNETT'S PIANOFORTE RECITAL MARLBOROUGH ROOMS, Regent-street, MONDAY AFTERNOON, June 18, at Three. Vocalist, Mr. Bernard Lane.—Stalls, 7s. 6d., at the Rooms and at Miss Emma Barnett's residence, 25, Kilburn Priory, N.W.

MISS GEORGINA GANZ will give a MATINEE MUSICALE, under the immediate patronage of their Royal Highnesses the Duchess of Cambridge and Princess Mary Adelaide, Duchess of Teck, on TUESDAY, June 19, at Downshire House, 24, Belgrave-square (by kind permission of Mrs. Abbott).—Tickets at usual agents, and Miss Georgina Ganz 126, Harley-street, W.

MR. GANZ'S ANNUAL MORNING CONCERT will take place on THURSDAY, July 5, at DUDLEY HOUSE, Park-lane (by kind permission of the Countess of Dudley).

MR. and MRS. HENSCHEL'S VOCAL RECITALS.

MR. and MRS. HENSCHEL'S SECOND and LAST VOCAL RECITAL this season, Princes' Hall, MONDAY AFTERNOON NEXT, June 18, at 3. The programme will consist of songs and duets by Paisiello, Handel, Schubert, Liszt, Schumann, Brahms, Saint-Saens, Loewe, Mendelssohn, Grieg, Donizetti, and Henschel.—Tickets, 7s. 6d., 3s., and 1s., at the Hall and usual agents.—N. Vert, 6, Cork Street, W.

MISS DOROTHY FOSTER begs to announce that she will give a GRAND CONCERT on TUESDAY AFTERNOON, June 19, at four o'clock, at 9, CLIFTON PLACE, Sussex-square, W. (by kind permission of Mrs. Henry Lockwood). Vocalists: Mrs. Hutchinson, Miss Hilda Coward, Miss Gertrude Aylward, and Miss Dorothy Foster; Mr. Edward Lloyd and Mr. Barrington Foote. Pianoforte, Miss Foster; violin, Signor Papini. Conductors, Mr. Raphael Roche, Mr. C. Hopkins Ould, and Mr. William Shakspeare.—Tickets, 10s. 6d. each, of Mrs. Henry Lockwood, 9, Clifton-place, Sussex-square, W., and of Miss Dorothy Foster, 7, Lower Berkeley-street, W. N. Vert, 6, Cork-street, W.

MR. HENRI SEIFFERT begs to announce that he will give his FIRST CONCERT at PRINCES' HALL, on THURSDAY EVENING, June 21, at 8.30. Artists: Herr Max Laistner, Herr Van der Straeten, Mrs. Hadkinson Seiffert, Herr Niemann, and Mr. Henri Seiffert. Conductor, Mr. Houston Collisson. Tickets, 10s. 6d., 3s., and 1s., of usual Agents, and Austin's Office, St. James's Hall. N. Vert. 6, Cork-street, W.

HERR MAX VOGRICH and Madame ALICE REES-VOGRICH will give a PIANOFORTE and VOCAL RECITAL at Steinway Hall, MONDAY AFTERNOON, June 25, at 3 o'clock.—Tickets, 5s., 2s. 6d., and 1s., of the usual agents, and at the Hall.—N. Vert, 6, Cork-street, W.

MR. HAROLD SAVERY'S GRAND MORNING CONCERT at the STEINWAY HALL, FRIDAY next, June 22nd, 1888, at 3 o'clock. Artists: Miss Marie de Lido, Mrs Dyke, Miss Meredyth Elliott, Signor Mhanes, Mr. Ralph Dawes, Mr. Harold Savery, and Mr. Herbert Thorndike. Violin, Mr. Herbert Armfeld; Pianoforte, Mr. Edwin Bending; Organ, Mr. W. Pinney. Conductors, Mr. Theodore Drew, Mr. Claude Trevor, and Mr. Walter van Moorden. Recital, Mr. Odell. Stalls, 10s. 6d. and 5s.; Balcony, 2s. 6d., of Mr. Harold Savery, 32, Grange Park, Ealing.

MISS H. SASSE'S MATINEE MUSICALE (by kind permission of Messrs. Collard and Collard), at 16, GROSVENOR STREET, Grosvenor-Square, on TUESDAY, June 19, 1888, at half-past three o'clock. Vocalists: Miss Bertha Moore, Mr. Henry Phillips, and Mr. Herbert Thorndike. Pianoforte, Miss H. Sasse. The Shinner Quartette. First violin, Miss Emily Shinner; second violin, Miss Lucy Riley; viola, Miss Cecilia Gates; violoncello, Miss Florence Hemmings. Accompanist, Miss Mary Carmichael. —Tickets, half a guinea each, may be obtained of Stanley Lucas, Weber, and Co., 84, New Bond Street, or of Miss Sasse, 14, Harley Gardens, South Kensington, S.W.

MISS CARLOTTA LEVY'S MORNING CONCERT, STEINWAY HALL, Portman Square, W., on TUESDAY, June 26th, at Three, assisted by Miss Helen D'Alton, Miss Frances Harrison, Mr. Selwyn Graham, Mr. J. G. Robertson, Mr. C. Holman Black. Pianoforte, Mr. Albert Fox. Recitation, Mr. Frederic De Lara. Conductors, Mr. Ernest Ford and Mr. Albert Fox.—Tickets, 10s. 6d., at Chappell and Co's., and of Miss Levy, 97, Warwick Road.

M. VLADIMIR DE PACHMANN'S PIANOFORTE RECITAL, St. James's Hall, SATURDAY AFTERNOON, June 23, at 3. His only recital this season. Tickets of usual agents, and at Austin's Office, St. James's Hall.—N. Vert, 6, Cork-street, W.

M. OVIDE MUSIN'S VIOLIN RECITAL, with Orchestra, June 19, Princes' Hall, at 3 o'clock.

M. OVIDE MUSIN'S ONLY APPEARANCE in ENGLAND this Season, and his first appearance for four years. Conductor, Mr. Walter Damrosch (Conductor of the Symphony Society, and Oratorio Society of New York, and at the Metropolitan Opera House). Vocalist, Mr. Max Heinrich, of New York. Accompanist, Signor Bisaccia. Full orchestra. Further particulars will be duly announced. Tickets—Stalls, 10s. 6d.; balcony, 5s.; admission, 2s. 6d.—N. Vert, 6, Cork Street, W.

MR. E. H. THORNE begs to announce his PIANOFORTE RECITAL, at PRINCES' HALL, Piccadilly, on SATURDAY, June 23rd, at three o'clock, when he will be assisted by his Pupils: Miss Agar Ellis, Miss Mabel Colley, Miss L. M. Kerr, Miss Beatrice Thorne, Mr. Henry Smith, and Mr. Herbert Thorne. Programme—Sonata in D major, Op. 10 (Beethoven); Duet, Op. 15, for two Pianofortes (Rheinberger); Solos, "Twilight" (Sir Arthur Sullivan), "Rondo piacevole" (Sir W. Sterndale Bennett); Scottish Dances (Algernon Ashton); Solos, "Preghiera" (Rubinstein), "Sarabande and à la Bourrée" (H. C. Deacon); Rondo, Op. 73, for two Pianofortes (Chopin); Sonata Elegia (E. H. Thorne), first time of performance; Quartets (eight hands on two Pianofortes). "Romance à deux minutes" (W. H. Holmes), "Valse brillante" (Dr. John Naylor.)—Tickets, 10s. 6d., 5s., 3s., and 1s. May be obtained at the Box Office, Princes' Hall; or of Mr. E. H. Thorne, 13, Neville Terrace, Onslow Gardens, S.W.

ST. JAMES'S HALL.—NIKITA, MONDAY AFTERNOON NEXT, June 18th, at Three.—Nikiti will SING "The Echo Song" (Eckert), "Vot che sapete," "Serenata" (Braga), "Aubade Française" (M. de Nevers). Signor Pasini. Mr. Max Heinrich. Violin, M. Johannes Wolff. Pianoforte, Otto Hegner. Mr. William Carter's Vocal Quartette Union.—10s. 6d., 5s., 3s., 2s., and 1s.

ST. JAMES'S HALL.—OTTO HEGNER (11 years of age) will PLAY "The Harmonious Blacksmith," "Andante and Rondo Capriccioso" (Mendelssohn), Nocturne in D flat, and Waltze in E flat (Chopin). M. Johannes Wolff and Mr. William Carter will play the air, with variations, from the "Kreutzer" Sonata.—MONDAY NEXT, June 18th, at Three.

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BAYREUTH FESTIVAL PLAYS, July 22 to August 19.—Good Seats for every Performance, and Travelling Tickets by all routes, can be had from THOS. COOK and SON, Ludgate Circus; 99, Gracechurch Street; 35, Piccadilly; 82, Oxford Street; 445, West Strand, &c.

Facts and Comments.

Among the guests invited to accompany Mr. Carnegie on his big coaching tour, which has served to help along conversation in fashionable circles during the past week, will be included, not only a chaplain, but a musician, who is also the son of the late well-known musician of New York, Dr. Leopold Damrosch.

The impending revival of "Macbeth" at the Lyceum Theatre will possess a feature of considerable interest for English musicians in the incidental music to this play, which Sir Arthur Sullivan has undertaken to contribute. The composer's predilection for Shakesperean subjects is well-known, dating as it does from the early days of his career, when, with his music to the "Tempest," performed at the Crystal Palace in 1862, he may be said to have placed his foot on the first rung of the ladder of success. It is from such managers as Mr. Henry Irving that attention, not only to the quality, but also to the appropriateness of theatrical music, is fairly to be expected; and though that expectation was in a measure disappointed in the case of "Faust," we may none the less welcome the new departure as "better late than never."

Dr. Hans von Bülow makes his engagements far ahead. Next Spring he is expected in the United States, to commence in April a series of sixteen performances.

The funeral of the late bass singer, Mr. Cronin, which took place at Kensal Green on Tuesday last week, was made the occasion of many marks of respect on the part of his brother professionals, and a large circle of friends; a special choral service being performed by the choirs of the Chapel Royal, St. James's, and St. Paul's Cathedral. An anthem was also sung at the grave, under the direction of Mr. Jekyll, organist of the Chapel Royal.

Madame Marie Roze, after completing a concert tour through England which will occupy her until the end of August, will proceed to America. Next March, the favourite prima-donna will be due in Australia, for the fulfilment of a concert and operatic engagement there.

In Mario Uchard's amusing novel, "Mon Oncle Barbasson," there occurs the following scene: Uncle and nephew pay a visit to the sister of the one and aunt of the other, who rejoices in the possession of a barrel-organ which plays four of Haydn's Symphonies. After dinner she delights them with some music in the drawing room:—

> "She plays very well, doesn't she?" my uncle quietly remarked.
>
> "Oh, she plays perfectly," I rejoined, without stinting my praise.
>
> "And, besides, she puts expression into it," he resumed; "one can see that she feels what she plays."
>
> My aunt kissed him for this compliment. "Ah, you are still a flatterer!" she said to him. . . . It was really a perfect concert till midnight. But by that time my aunt's plump arm was somewhat tired.

Mutatis mutandis, this fable might be told of many a critic.

In his essay on Art, Emerson says: "Painting seems to be to the eye what dancing is to the limbs. When that has educated the frame to self-possession, to nimbleness, to grace, the steps of the dancing-master are better forgotten." The lesson here taught applies to young musicians, who should ponder it well. Their "dancing-master" is the so-called classical form. When that has been thoroughly absorbed into the system, when it has cleared the mind and the ear from crudeness, and attuned it to the subtler beauties of polyphony, it has served its purpose, and should be laid aside. What we mean is, that the student should learn to write a perfect fugue, and then take a solemn vow never to write one.

The Japanese are in search of a religion, and Professor Toyama, of the Imperial University, strongly advocates the claims of Christianity. He holds that Chinese ethics must be replaced by Christian ethics, and that amongst the benefits to be derived from the introduction of Christianity is, first and foremost, the "improvement in music." Whether western music is better than Chinese music, is, of course, a matter of taste; but it is a curious phenomenon to see the adoption of a new religious system advocated for the purpose of advancing an art which, in some Christian countries we could name, is looked upon with anything but unalloyed favour by religious people. The Church of England and the Church of Rome have often made the Divine art serve religious ends. But here the process is reversed.

"Le Baiser de Suzon," an operetta in one act, words by Pierre Barbier, music by Hermann Bemberg, is the latest novelty at the Opéra Comique in Paris. The libretto runs on familiar lines. Suzon, the village belle, has been betrothed by her father to a rich yokel, while her heart has been given to the handsome Jacques. Needless to add that true love, assisted by Suzon's old nurse, wins the day, and that the wedding bells are heard as the curtain drops. M. Bemberg's music is graceful and pretty, and recalls the forms of the earlier French vaudevilles, of which Rousseau's "Le Devin du Village" is the most perfect specimen, and which, although somewhat primitive, is, at any rate, infinitely preferable to the vulgarities of Offenbach's imitators. Mdlle. Auguez, Mdlle. Pierron, MM. Bernaert, Galand, and Barnolt act the principal parts.

We have to acknowledge the first number of a new periodical, published at Glasgow and Edinburgh, and entitled the "Scottish Art Review: a monthly journal of the Fine Arts, Music, and Literature." Professor Nichol is the mainstay of the literary part, and the musical articles, which more especially concern us, are judiciously written. As an evidence of independent literary effort in the provinces, the "Scottish Review" is especially welcome. If we have any fear in connection with it, it is that it may prove too good to last.

Emile Zola is the name of a new Italian tenor, who has made a success at Bologna. Let us hope that the old proverb, *nomen et omen*, will not, in this instance, be verified. Naturalism of the pornographic sort would not show to advantage on the operatic stage.

An accident, which might have caused a serious panic, happened lately at the Berlin Opera. In the last act of "Faust," the steam-engine which was used to raise Marguerite heavenwards, suddenly emitted a dense cloud of smoke. The singers and the members of the orchestra were seized with alarm, and began to rush from the stage, and the audience commenced to follow their example. The firemen, however, came forward, and attempted to allay the fear, assuring the crowd that there was no danger. After a few minutes, the performance was proceeded with, though a number of the audience refused to return.

"In spite of all reports to the contrary," says the *New York Times*, "Signor Campanini's season of operatic concerts was extraordinarily successful. In 80 concerts the receipts were more than 80,000 dollars. At the last concert given in Philadelphia the house counted up 3,200 dollars. At the recent Sunday evening concert at the Broadway Theatre the receipts were 1,270 dollars. For the eight performances of "Otello," at the Academy of Music, they were 23,000 dollars." Signor Campanini, of course, will continue his operatic concerts, a form of art which, even in this benighted country, is beginning to be voted an unqualified nuisance, but which Cousin Jonathan evidently still relishes with all the voracity of a youthful appetite.

"The Real Little Lord Fauntleroy" was played at Mrs. Nye Chart's theatre, at Brighton, for the second time yesterday (Thursday), when Mrs. Oscar Beringer took Miss Vera and the rest of her company down.

While we are waiting for the new opera which is promised at the Savoy in the early autumn, it is not difficult to content ourselves for a while with "The Mikado," which has been now revived, in place of "The Pirates of Penzance." Despite two changes in the cast, not altogether for the better, the opera has lost none of its freshness and piquant humour, although the craze it satirised has to some extent abated. The haughty magnificence of Pooh-Bah, and the inimitable fun of Mr. Grossmith's Ko-Ko are as attractive as ever, and there seems little doubt that "The Mikado" will hold unlessened sway over his numerous kingdom until he is deposed by the hero of the new opera.

Three representations of the "Electra" of Sophocles, will be given in the original Greek, by the students of Cheltenham College, on the 28th, 29th, and 30th of this month. Music to the play has been written by Dr. A. E. Dyer, and will be performed by a full orchestra, and the usual Greek chorus of 15 voices, stengthened and enforced at certain points by a supplementary unseen chorus.

Messrs. Maver and Son, Glasgow, recently sent to Mr. Gladstone copies of their "Genuine Scottish Melodies" and "Irish Melodies and Songs," and have received the following reply: "Allow me to offer my best thanks for the interesting gift you have been kind enough to send me. Like my friend Mr. Blackie, I attach great importance and value both to the cultivation of music in general and to the preservation of that which is national.—W. E. Gladstone." Does this mean that Mr. Gladstone, should he ever return to power, will do something substantial for the divine art? If so, THE MUSICAL WORLD would swallow a good slice of Home Rule for the sake of the benefit that might accrue to the musical world. But we fear not. In musical mattters Tories and Radicals and Liberal Unionists show the same front of stolid indifference.

We have received from Mr. J. W. Lomas, of Yeovil, a sample of a new adhesive vellum tape, which is designed to supply a simple and efficient method of binding sheet-music. The article in question seems admirably adapted for its purpose, and will probably be welcomed by all who suffer from the very real nuisance entailed by torn music.

Mr. J. F. Barnett's "Ancient Mariner" is to be performed on Monday next at the Oxford Commemoration.

The first performance in Italy of Wagner's "Tristan und Isolde" was given at Bologna, where, it will be remembered, the Italian "Lohengrin" also saw the light. Many prominent musicians and critics were present, and the occasion was generally felt to be one of the first importance. Signor Martucci was the conductor, and amongst the performers Signora Cattane and Signor Louvelli are prominently and favourably mentioned.

We regret to record the death of Mrs. Balfe, widow of the composer, Michael Balte, on the 8th inst., at the age of eighty. Mrs. Balfe, whose maiden name was Lina Rosen, was a Hungarian operatic singer, in which capacity she achieved no small success. She married Mr. Balfe in 1830, and at intervals after her marriage continued to appear on the operatic stage, chiefly in her husband's works; and her impersonation of the leading *rôle* in "Keolanthe" was a memorable performance. The funeral took place at Kensal Green on Thursday, when a large number of those well-known in the musical world assembled to bear testimony to the esteem in which the deceased lady was held.

BENSON, ABBEY, AND MDME. PATTI.

The *New York Herald* gives the following details of Benson's latest fraud. This most ingenious rogue has certainly struck out a wholly new line in swindling. Operatic managers are not usually regarded as likely game for the guileful, but Mr. Abbey, the well-known impresario, was certainly, in this instance, duped in a wonderfully neat and complete way:—

In November, 1886, under Mr. Abbey's management, a number of operas, in which Patti, Nicolini, and Scalchi appeared, were produced in this city, and a tour was arranged for December and January, which included, among other places, the City of Mexico. In anticipation of his visit to Mexico, Mr. Abbey engaged the "Teatro Nacionale" for one month from December 15th, 1886, to January 15th, 1887. Mr. Pablo S. Berges, one of the proprietors of the theatre, was paid the sum of £100 on account, and was advised at the same time that Marcus R. Mayer, Mr. Abbey's general business manager and advance agent, would precede Mr. Abbey to the City of Mexico for the purpose of attending to all the business incident to the giving of the operas. These arrangements having been made, it is said that in the month of November, 1886, and while Messrs. Abbey and Mayer were still in the City of New York, Benson, under the assumed name of Charles Bonston, called upon Mr. Berges and personated Mr. Mayer. He was enabled to do this by having performed the following ruse:—

One day early in November, 1886, a well-dressed man, having the carriage and address of a gentleman, called upon Mr. Mayer at Mr. Abbey's office, No. 1,254, Broadway. Mr. Mayer was at the time arranging a reception to be given to Mr. Abbey and Mdme. Patti on their arrival from Europe. The visitor handed Mr. Mayer a neatly lithographed card bearing the inscription "Charles Bonston, correspondent of the Paris *Figaro*, *Gil Blas*, London *Referee*," and stated that he had arrived in this city from Europe but a few days previous on the steamer La Champagne. He desired to interview Mr. Mayer for the *Figaro*, about Mdme. Patti's journey through this country. He was very suave in his manner, and Mr. Mayer, believing him to be a European correspondent, gave him a prolonged account of the proposed movements of Mdme. Patti in this country and Mexico. He told him about having engaged the Teatro Nacionale, and the dates Patti would sing there, also the prices of admission that would be charged. Mr. Mayer was then asked by the interviewer to explain the *modus operandi* of advance sales as conducted in New York and Mexico, and this Mr. Mayer explained in detail. A few days after this meeting, Bonston, otherwise Benson, again called on Mayer at the same address and asked for an invitation to the Patti reception and also an invitation to go down the bay to meet Mr. Abbey and Mdme. Patti, as he desired to cable a full account to the *Figaro*. Mr. Mayer had by this time become suspicious of his visitor and declined to give the invitations sought.

On the morning of November 14, 1886, Mr. Mayer, with a party of friends and reporters, boarded a steamer at the foot of West Twenty-second-street for the purpose of proceeding down the bay to meet the impresario and prima donna. Walking arm in arm with Mr. Mayer was a *Herald* reporter, and they were present in deep conversation, when who should present himself but Benson, who, addressing Mayer said, "I want to have a long talk with you some time, because I want to send a full account of your doings over to my papers." "Very well, I will see you to-morrow," was the answer. The steamer presently got alongside of the big Cunarder, Umbria, and before the Custom House officer, who had the right to go aboard first, had thought of the fact, the nimble Benson was on its deck. The captain then, for some reason—which served Benson admirably—ordered the Mayer party to go around on the other side of his vessel, which took half an hour. They then got aboard and at length met Mdme. Patti, Scalchi, and Nicolini, and in an animated conversation with Patti was the irresistible

Benson. They conversed in French, and Mr. Mayer was fairly nonplussed when he saw his interviewer of the day before gallantly conduct the great songstress on board the steamer lying in wait for its precious burden.

Soon after the party had got safely aboard, Benson went to Mayer and asked to be introduced to Mr. Abbey, and was told that he would be introduced by-and-bye. Mr. Mayer then introduced the several members of the press to Mdme. Patti, after which, on turning around, he saw that the inimitable Benson had captured Mr. Abbey, and, to use Mayer's own words, "He was laying down the law to him, and interviewing very strong." Mr. Abbey was favourably impressed with Benson, and sent him tickets for the first night of the opera. Mr. Mayer openly expressed his disfavour of the man, and did not wish Benson to have the tickets. On the night of the performance, intending to watch Benson's movements, Mayer was much surprised at not seeing him in the seats allotted him. Presently he went to the back of the stage and came near having a fit when he discovered behind the scenes his *bête noire*, Mr. "Jingle" Benson, talking to the artists. He spoke to some in French, but to the husband of Scalchi, Count Lolli, he held forth in Italian.

Having thus made himself thoroughly familiar with Mr. Abbey's plans and with Mr. Mayer's methods and duties, Benson left New York and arrived at Aguas Calientes, in the Republic of Mexico, on November 26th, 1886. From this place, under the name of "Mayer," he telegraphed to Mr. Berges, advising him that he would be at his house the next morning. On November 29th he arrived in the City of Mexico, called on Mr. Berges, and represented himself to be Marcus R. Mayer, the business agent of Henry E. Abbey, duly authorised by him to attend to the business incident to the entertainments to be given in Mexico. In company with Mr. Berges, and having first inquired of him where it was customary to have the printing done, he visited the printing house of "Gran Libro" and ordered handbills, prospectuses, and tickets to be printed for the proposed operas.

From the printers Benson, accompanied by Mr. Berges, went to call on Mr. Eduardo Orrin, who is Mr. Berges' partner. Mr. Orrin was personally acquainted with the real Mayer, and showed signs of surprise upon seeing Benson; his suspicions, however, were quickly allayed when Benson, in an easy manner, stated that he was Mayer's brother, and that Marcus R. Mayer would arrive shortly. The sale of tickets was opened on December 1st, 1886, and during this and the following day Benson sold a large number of tickets to various persons residing in the City of Mexico, realising therefrom the handsome sum of 24,654 dols. 50 c.

By this time the suspicions of the Mexican authorities became aroused, and on the night of December 2 Benson was ordered to deposit the proceeds of the sale of tickets with the superintendant of the Hotel Yturbide. But, although Benson was closely watched, he contrived by some cunning means to place in the bags given him for the purpose only the sum of 4,334 dols. 50 c. and having sealed these and deposited them as required he fled from the city of Mexico, carrying the balance with him.

At noon on January 12, 1888, Manager Henry E. Abbey was summoned to police head-quarters, and upon his arrival there was confronted with a stylishly dressed man of about forty-five years of age, of dark complexion, medium height, and slight build, and of a generally rakish appearance. "That's the man!" exclaimed Mr. Abbey the moment he saw him. The man was Harry Benson.

RECENT FESTIVALS,

The London Gregorian Choral Association held their 16th Annual Festival Service at St. Paul's Cathedral, last week. The Association has set itself the commendable aim of furthering the study of the plain song of the ancient church, and setting by its side modern compositions of the same character. The service included, as processionals, the "Ein' Feste Burg," and Bishop Jenner's "For thee, O dear, dear country," the XCVI. and CII. Psalms, adapted by Mr. A. H. Brown, from the Namur Vesperale, and a new anthem, by Dr. Warwick Jordan, "Come unto Me, ye weary." The chorus was not without blemish, almost inevitable at such a performance, but, on the whole, merits considerable praise.

Bristol.—The completion of Bristol Cathedral is being celebrated by two musical services, the first of which took place recently. The Dean has lately addressed a letter to the Bishop of the diocese, in which he relates, in detail, the additions and improvements which have been made within the last thirty-eight years. Since then, upwards of £77,000 have been spent, and this sum, in addition to the private gifts of coloured windows, font, and other internal and external decorations, has sufficed to transform what was an inconvenient and somewhat undignified structure into a place of worship in every way worthy of its purpose. No more fitting way of celebrating this achievement could possibly be found than that which is being adopted. The musical festival in question was given by a chorus of 600 voices under the conductorship of Mr. George Riseley, the cathedral organist, and the most important feature of the service was the performance of "Israel in Egypt." The soloists were Miss Anna Williams, Miss Hilda Wilson, Mr. Harper Kearton, Mr. Montagu Warlock, and Mr. W. Thomas. The choral work was throughout excellent, the tenors and basses being especially good. The names of the soloists are sufficient guarantee for the quality of their work.

Peterborough.—That the western cathedral cities are not alone in musical enterprise is shown by the triennial festivals which have been held at Peterborough Cathedral by the choirs of Lincoln and Peterborough combined. The latest of these took place last week, and although no novelties were produced, and the performances were limited to two, the festival was one of considerable interest. Works such as "St. Paul," the "Lobgesang," and Rossini's "Stabat Mater" need no detailed comment further than the statement of the general efficiency of the performance. Miss Anna Williams, Miss Lena Little, Mdlle. Seigers, and Mrs. J. Stott, Mr. Charles Banks, Mr. Dunkerton, and Mr. Grice were the principal vocalists, and Dr. Haydn Keeton conducted. After such a performance, it is not too much to hope that the committee may be encouraged to more extended operations, and to the organisation of festivals which shall be of wider scope and interest.

Reviews.

BOOKS.

Notwithstanding the already abundant supply of works, large and small, designed to popularise the study of musical history in this country, a recent addition to their list, supplied by Mr. James E. Matthew, in his (*) "Popular History of Music, from St. Ambrose to Mozart," contains, besides unmistakable evidence of much painstaking industry in the collection and systematic arrangement of facts, certain unique features likely to ensure for it a ready reception in the library alike of the musical student and of the general reader. The survey undertaken in this book of 300 pages of so vast a subject, each branch of which has had its special exponent in long and elaborate treatises, is necessarily and confessedly a rapid one. Many names which will not fail to be associated in the minds of readers of culture with bulky volumes of biographical research, have to be dismissed with little more than bare mention. Critical epochs and important events which have left their indelible traces in the history of musical art are often touched upon with a light, but, at the same time, as one cannot help feeling, with a conscientious hand. In spite of such limitations, Mr. Matthew has contrived to compress within a comparatively small compass a goodly array of information, rendered especially attractive in this case by a pleasant way he has of continually enlivening his text by the prompt production of some appropriate illustration in the shape of drawings of ancient musical instruments, curious facsimiles of musical typography, or admirably-executed portraits. Turning over these liberally-embellished pages, the reader has a sense of enjoyment such as one is apt to experience while visiting some well-stored museum under the guidance of an expert cicerone, who is always ready, as occasion arises, to lay his hand upon whatever curious relic or rare manuscript is needed for an object lesson, and who is well versed in the art of enhancing the interest of his talk by his examples, and of his examples by his talk. He discourses upon the earliest forms of the pneumatic organ: forthwith we have one highly interesting drawing of sculpture in the museum at Arles, and another taken from an obelisk erected by Theodosius at Constantinople, in the fourth century. He passes to the subject of obsolete stringed instruments; a lavish supply of pictorial illustrations, including portions of some curious bas-reliefs, is ready to hand in aid of his descriptions. The earliest attempts at musical notation are simply exemplified by an admirable facsimile, amongst others, from the St. Gregory *Antiphonarium* (A.D. 790); in presenting which, the author does not forget to recount the singular circumstances through which, later on, this precious relic came to be included among the most cherished possessions of the monastery of St. Gall, in Switzerland. These "neums," as every musician knows, were marks placed above the words, to indicate by their distance from them, the rising and falling of the voice. By many, they have been regarded as merely a guide to singers who already knew the melodies by heart, not, therefore, as professing to define musical intervals with any degree of precision. In support of this view, Mr. Matthew has appositely cited the evidence of St. Isidore, Bishop of Seville, in whose contemporary writings the following sentence occurs: "Unless sounds are retained in the memory, they perish; for they cannot be written down." Later on, however, as is well-known, these primitive signs became the basis of a system of lines and shapes, which, after undergoing various changes, developed into the form familiar to modern music. "It occurred to some scribe," whose name has unfortunately not come down to us—for, without doubt, he deserves to be remembered with gratitude—to draw, with his bodkin, a line across the parchment above the words to which the music was to be given. At the beginning of this line was written the letter F, signifying that all the neums placed upon the line represented the note of that name. At once we have a definite pitch to start from, and the germ of the musical staff, which soon suggested itself. The strange preference apparently given in the earliest attempts at harmony to the very sequences which are found most excruciating to cultivated ears, is exemplified in a specimen of ninth century diaphony. We have said "apparently" because there has always seemed to us much reasonableness in the suggestion that these fourths or fifths, though written one above the other, may, after all, not have been intended to be sung together, but in alternation or response. "This,' says Sir George Macfarren, "is but conjecture, whose proof must rest with the antiquary, but it is based on the natural rule of reason that progressions which are now in the highest degree offensive to the ear, can never have been habitually performed or authoritatively sanctioned."

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* "A popular History of Music, Musical Instruments, Ballet and Opera from St. Ambrose to Mozart," by James E. Matthew; H. Grevel & Co.

The chapter on the history of musical instruments will have no small interest and value for those who are not in possession of the larger works devoted to the subject—notably the sumptuous volume lately contributed by Mr. Hipkins. The series of illustrations, derived from various sources familiar to antiquarians, and to many general readers, through Mr. C. Engel's excellent catalogue of the musical instruments at the South Kensington Museum, constitutes one of the specially attractive features of the present work.

Passing from one country to another, as each in its turn became, for the time being, the prominent factor in the development of musical art, chapters are alternatively devoted to the musical influence of the Netherlands down to the time of Orlando de Lassus, after whose death that influence gradually ceased, and to the subsequent progress of music in Italy, Germany, and England. It is, perhaps, to be regretted that space could not have been found for a rather more extended notice of the Flemish School—the account given of this important part of the subject being restricted to less than a dozen pages—even though it had been necessary for the purpose to curtail some of the details connected with English music, already made familiar by the well-known works of Sir Edward Hawkins and Dr. Burney, and by the countless smaller histories that have been founded upon them. The chapters devoted to the rise of opera in France, and also to the music of that country during the eighteenth century are very excellent, and contain, as usual, several highly interesting pictorial scraps, reproductions of celebrated paintings, theatrical sketches, and quaint old play bills. The examples of choreagraphic notation, in the last chapter, in which the intricacies of the ballet have been reduced to various written signs, will prove both novel and bewildering to the uninitiated. But we are unable here to follow the author in further detail, and must content ourselves with the acknowledgment that closely as he has brought his facts together, he has done so in a style that is never tedious; and that, while of course laying under contribution many standard works, he has evidently also read and sought on his own account, the result being a compendious and attractive volume, equally worthy of a place in the bookcase, and on the drawing-room table.

Messrs. Ricordi send a short biographical sketch, by Cesare Lisei, entitled *"Jenny Lind," in which the leading events of one of the most remarkable of artistic careers have been set forth with evident knowledge of the subject, and in a very graceful, sympathetic style. This eminently readable little pamphlet may be further recommended to the attention of amateurs acquainted with the Italian language, as containing various facts not to be found in the ordinary obituary notices.

The supply of new manuals of Musical Theory seems just now to be more than usually abundant. A little work entitled †"Harmony Lessons," by Charles A. Trew, proves on examination to be a good specimen of this class. Written in the useful form of question and answer, the information here set forth is all that is required as a preparation for the study of larger works; and, indeed, is sufficient in itself to imbue any pupil who shall thoroughly digest its contents with a very fair general view of the subject. Its uses to the teacher, in presenting him with concise, ready-made definitions and rules which would cost him no small trouble to formulate for himself, are too obvious to need enlarging upon; and the exercises given at the end of each section will prove a further recommendation in this respect.

Next Week's Music.

THIS DAY (SATURDAY).		
"Lohengrin"	Royal Italian Opera, Covent Garden	8.30
Philharmonic Society's Concert	St. James's Hall	3
Royal Academy of Music Students' Concert	St. James's Hall	8
MONDAY, 18.		
"Les Huguenots"	Royal Italian Opera, Covent Garden	8 30
Richter Concert	St. James's Hall	8.30
Mr. and Mrs. Henschel's Vocal Recital	Princes' Hall	3
Miss Emma Barnett's Concert	Marlborough Rooms	3
TUESDAY, 19.		
Royal Italian Opera, Covent Garden		8.30
Wagner Society's Conversazione	Prince's Hall	8
Miss Dorothy Foster's Concert	9, Clifton-place, W.	4
M. Ovide Musin's Concert	Princes' Hall	3
Dr. von Bülow's Recital	St. James's Hall	3
WEDNESDAY, 20.		
Mdme. Christine Nilsson's Farewell Concert	Albert Hall	8
Mr. W. R. Cheesman's Concert	Steinway Hall	8 30
Aptommas's Harp Matinée	Steinway Hall	3
THURSDAY, 21.		
Royal Italian Opera, Covent Garden		8.30
Mr George Power's Concert	Steinway Hall	3
Mdme. Louise de Christie's Concert	Steinway Hall	8
FRIDAY, 22.		
Mr. Harold Savery's Concert	Steinway Hall	3.30

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*"Jenny Lind," Note Biografiche di Cesare Lisei: G. Ricordi & Co.

†"Harmony Lessons, adapted for Classes or Tuition by Correspondence," by Charles A. Trew: Schott & Co.

The Organ World.

ORGAN RENDERING OF ORCHESTRAL ACCOMPANIMENTS.

I.

At the request of an esteemed correspondent and member of the College of Organists, this subject, one of growing importance, is approached with a full sense of many difficulties, caused by a want of perspecuity inevitable in dealing with a topic demanding numerous practical illustrations, and by differences calling for purely local treatment as regards size and character of instrument, nature of choir, position of organ, etc. There is, of course, no getting over the fact that the organist must be, from the varying exigencies of his profession, an artist of ready resources, experienced judgment, and marked decision of character. Such a skilled specialist naturally requires no attempted definite suggestions regarding the practice of his art, and his interest in a subject of such wide scope and varied points of divergence as that indicated by the title, "Organ rendering of orchestral accompaniments," must be confined to the consideration of generalities. Although in the interests of art, it is important that the organ be regarded as a classical instrument with its own musical literature; it is also important that the unique position of the instrument as the most complete and comprehensive medium of adaptation be duly regarded. In no direction are the powers of the organ as an instrument of adaptation more largely or honourably exercised than in the organic treatment of the orchestral scores of the cantatas, oratorios, and other grand choral works of the great composers. Again, in no country has this art of adaptation been so extensively and, one may add, successfully practised up to the present time as in England. For reasons just given, as showing the manifold difficulties surrounding the consideration of the subject, it would seem all but impossible to reduce this science of organic orchestral representation to arrangements on paper. Such adaptation may be spoken of as a ready method of musical sketching. The term does not imply careless, rough work, but it means the power of representing in a sufficient, but confessedly more or less incomplete and often necessarily unsatisfactory manner, suggested rather than realised effects. It deals with the imperfections as well as with the cultivated powers of the human mind, inasmuch as it pre-supposes the possibility of detail being in some cases overlooked or forgotten; all the same, it is not the art of deception, but distinctly the faculty of suggestion. The subject divides itself into sections, as the organic representation of an entire score, or the filling up of the musical picture by a more partial representation as of the wind instruments when stringed instruments are being employed with the organ, or a reduction of string and wood wind effects when—as is the fashion nowadays—brass instruments are employed to give accent and power to the organ itself. And, perhaps, the subject viewed completely embraces also the use of the organ with the orchestra in the performance of its own special and individual orchestral duties.

E. H. Turpin.

THE COLLEGE OF ORGANISTS' EXAMINATION.

As the time is approaching when the Midsummer Examinations take place (July 17, 18, 19, for Fellowship, and 24, 25, and 26, for Associateship), the following quotations from a paper read by Mr. E. M. Bowman, an American organist and a graduate of the College, will not be out of place. In addressing the United Music Teachers' National Association, during their session at Providence, that gentleman urged the foundation of examinations upon the system adopted and perfected by the College of Organists in England. In the course of his remarks, Mr. Bowman observed :—

The examination for both these degrees should be conducted on the plan adopted by the London College of Organists, namely, partly written and partly demonstrative. The candidate, as at the College of organists, should remain strictly incognito to the Board, so that the examination should be entirely impartial, and the degree, if won at all, won on the basis of merit. The examination should cover work not only in the direct practice of teaching the branch selected, but also, to a certain extent, in the theory and history of music, science of acoustics, and general musical information, the difference in the degrees of Associate and Fellow being made to express a difference in the scope of the examination, and not a distinctisn in the character thereof. While there would be no special necessity of this superior degree of Fellow, its office of stimulating effort to press onward to still higher attainments than would be called for by his associateship degree would certainly result in a corresponding elevation of the professional standard. Thus, the examination for Associateship should cover all necessary qualifications for an entrance upon the practice of teaching, while that for fellowship should be exacting enough to express advanced attainments in the selected branch, and form, indeed, an honour to be coveted by the ablest musicians. The degree of Fellow would constitute the honour *par excellence* of the National College of Teachers, and the Board of Examiners should be empowered, at their discretion, to waive examination and confer the degree of Honorary Fellow upon such teachers as may have already proven, by long and distinguished services to the profession, that they merit such a distinction. In all other cases it might be considered desirable that the degree of Associate should be acquired by all prior to that of Fellow; or, in other words, to become eligible to the degree of Fellow one should first become an Associate.

This is now the practice at the London College of Organists, a bye-law to that effect having been adopted in 1881, and it has already proven a salutary measure in causing increased respect for the degree of Associate.

The proposals foreshadowed by the speaker were duly discussed and carried out, and examinations are held from time to time by the American College and its highly efficient Board of Examiners. In Mr. Bowman's paper he described the *modus operandi* of the College of Organists. His paper was entitled "The System of Examination adopted by the College of Organists," by President E. M. Bowman :—

Having already given in my address of the morning an exposition of my views concerning the desirability of extending to all branches of the musical profession the system of examinations adopted by the London College of Organists, the question which I have been requested by the Executive Committee to introduce, I propose now, in accordance with their desire, to give you a brief description of what the college and its system of examinations consists, to the end that we may discuss our question more understandingly.

The College of Organists was established in 1864, and the purposes of its foundation, according to the memorandum of the association, were :—

1. "To provide a central organization in London for the profession of organist."
2. "To provide a system of examinations and certificates for the better *definition* and *protection* of the profession, and to secure competent organists for the service of the church."
3. "To provide opportunities for intercourse among members of the profession, and the discussion of professional topics."
4. "To encourage the composition and study of sacred music."
5. "To do all such lawful things as are incidental to the attainment of the above objects."

In the articles of association it was declared:

"The college shall consist of a president, vice-president, musical examiners, honorary treasurer, honorary librarian, honorary auditors (2), fellows, associates, honorary members, and ordinary members. Furthermore, that the government of the college shall be vested in a council consisting of twenty-one Fellows."

To show that the most eminent men of England not only founded the College of Organists, but have stuck to it for over twenty years, long enough to test the question of the desirability, popularity, and permanency of such an institution, let me give you some of the names of the original and of the latest officiary. (These were given.)

Now let us take a glance at one of these examinations. The candidates for the certificates of the college, having sent in their names to Secretary Turpin a few days beforehand, assemble, on the day appointed, at the college building, where they first pay the examination fee of two guineas, or ten dollars, to the treasurer, M. E. Wesley, Esq., who, by the way, is a son of "Old Sam Wesley," as the famous organist and composer is familiarly called.

They then draw their *numbers*, by which alone they are to be known to the Board of Examiners.

These preliminaries over, the candidates are handed the first half of their examination paper, that part entitled "Paper-work away from the organ," and seated around the tables supplied with stationery, etc., they set to work to solve the enigmas propounded by the rather formidable-looking paper. Silence reigns, unbroken, save by the nervous scratch of busy pens.

The other half of his examination paper is entitled "Paper-work at the organ." This is arranged to present to him an epitome of the work of a cathedral organist.

Bear in mind that all this "Paper-work at the organ" is to be solved at sight. The candidate, through the assiduous, kindly attention of the gentleman near at hand, is not allowed time to look over anything, or to consider for a minute what he is going to do.

During this time the examiners are "sizing him up" according to a prearranged scale of averages on each feature of the examination.

The average arrived at by adding their total credits together constitutes the candidates' rating as practical organists.

With regard to "Paper-work away from the organ," the candidate signs his *number* to it and sends it to the examiners of the "Paper-work away from the organ."

Each of the examiners in this department now goes over this work separately, and rates it as he sees fit. The average is then struck and this rating is again averaged with that of the organ examiners, and the final result determines whether the candidate has lost or won. At the conclusion of the examination the secretary inquires the numbers drawn by the various candidates, and enters their names opposite these numbers. Then, for the first time, the Board of Examiners discover the identity of the candidates, and even then, only the names of successful candidates are disclosed. It will be seen that the examiners and candidates do not come into personal contact at all, and there is no chance whatever for collusion or deception.

In the earlier years of the college these examinations were less exacting, and the very fact of their having grown more and more severe attests the growth and influence of the institution. It is steadily elevating in Great Britain the standard of that branch of our profession. A glance at the statistics reveals the same fact.

This shows the eagerness of organists to secure the indorsement of the college; and this eagerness is largely a reflection of the value which is placed upon this indorsement by the public; indeed, it is becoming almost necessary in England for organists either to possess a College of Organists degree or to be so great as not to need it.

Now to show just how impartial and severe these examinations were, it is only necessary to state that only an average of ten to fifteen per cent. are successful.

Since the distinguished American organist read his paper, one or two changes of detail have been necessitated by the largely-increased number of candidates, such as the assignment of the paper work to one day, and the distribution of the organ-playing over two succeeding days, together with a few small changes, by which the examiners, now 12 in number, are enabled to cope with their work without interference with the general principles of the examination scheme, and without calling upon the candidates to make any larger sacrifice of time and labour. The elaborate and carefully-thought-out machinery of the College examinations continue to move with the same expedition as formerly. Indeed, the accuracy and completeness of the different departments alike gain under the new arrangements. It may be well to add that the examination work of the American College, and the success of the Music Teachers' National Association, have already done much in the States to advance the interests of the art and its professors. This year the meeting of the Association takes place at Chicago, and the performance of a cantata, by Dr. Hiles, of Manchester, is a feature of its programme.

THE ORGAN AND THE CLASSICS.

A Lecture given by FRANK J. SAWYER, D. Mus. Oxon., F.C.O.

PART II.—CONTINUED.

In the *Athenæum*, September 23rd, after an interesting account of the first performance of "St. Paul" in London, when Mendelssohn sat in the gallery and listened and wrote in his journal that he found it "very interesting," we read:—"In the morning we had the rare pleasure of hearing Mr. Mendelssohn, on the organ at Christ Church, Newgate-street. Here, beside several extemporaneous pieces, he played Sebastian Bach's Prelude and Fugue in A minor, and a Toccata in D minor by the same author, concluding with a magnificent Fugue (extempore) on a subject furnished by Mr. S. Wesley. The masterly way in which Mr. Mendelssohn treated this theme not only evinced his perfect command of the utmost resources of the art, but proved him to possess a mind of the highest order."

The following number of the *Athenæum* tells us that "on leaving the Birmingham Town Hall on the Friday morning, after his last organ performance of Bach's Prelude and Fugue in E flat, even the people assembled within the building cheered him. We like to record such things as a sign that the nation is not grown dull and cold-hearted."

The previous day, at the Birmingham Festival, he had extemporised on "Your harps and cymbals" (Solomon), and the first movement of Mozart's Symphony in D, both of which had been performed that day.

On September 8th, 1840, Mendelssohn was again in London, "that smoky nest, my favourite residence," he calls it, and on to Birmingham, where he played on Tuesday, the 22nd. In the *Athenæum* we read (September 26th), "We must not forget Dr. Mendelssohn's organ performances, as another feature of the festival. Critics, with nicer balances than ourselves, shall declare whether or not they are better of their kind than his treatment of the pianoforte, both being, to our judgment, of the highest order, devoid of the slightest admixture of concession to the taste of the hour, and yet how forcible and how animating."

September 30th, saw him back in London, and playing at St. Peter's, Cornhill, Bach's Prelude and Fugue in E minor, his own in C minor, and another in F minor, which has not yet seen the light of publication, concluding all with Bach's "Passacaglia."

The *Athenæum* for October 3rd contains the following:—"By way of supplement to our notice of the Birmingham Festival, we may mention that the receipts of that meeting were greater than on any previous occasion—the expenses a trifle less. The Londoners have enjoyed, to speak fancifully, an appendix to one of its finest chapters, in the organ playing of Dr. Mendelssohn, during the past week. We have heard nothing on the instrument comparable to his performance on Tuesday at Christ Church, Newgate Street. Amongst other notable things he played a Passacaglia and Fugue by Sebastian Bach, a Pastorale and Fugue, we believe his own composition, besides sundry displays of extempore power; in the last combining the themes of the first and last choruses of Handel's "Israel," with an ease, science, variety, and brilliancy not to be forgotten."

For two years we lose sight of Mendelssohn as an organist until, in June, 1842, we find him once more in London.

On the 12th of the month he is again at St. Peter's, Cornhill.

It was Sunday, Sir George Grove tells us in his Dictionary of Music and Musicians, and as Mendelssohn came into the church, the congregation were singing a hymn to Haydn's well-known tune. This he took for the subject of his voluntary, and varied and treated it for some time extempore in the happiest and most scientific manner. On the 16th, he paid a visit to Christ Church, Newgate Street, and it was possibly on that occasion that he played an extempore fantasia on "Israel in Egypt," which positively electrified those who heard it. He also again treated Haydn's Hymn, but, this time, as a fantasia and fugue, entirely distinct from his performance of four days previous. (Grove's Dictionary, article Mendelssohn).

The *Athenæum* again furnishes us with an interesting description (June 18, 1842): "The chronicle of the week is not complete without some reference to its greatest feature; although, strictly speaking, this may not come under the head of public exhibition. We allude to the organ playing with which Dr. Mendelssohn Bartholdy treated the congregation of St. Peter's, Cornhill, on Sunday; and on Thursday a large audience assembled in Christ Church, Newgate Street. We have only once in three years, or thereabouts (whenever, in short, this distinguished artist visits London), an opportunity of hearing the splendid compositions of Sebastian Bach thus rendered—of witnessing such displays of science, genius, mechanical power combined, as his improvisations. On Sunday, for instance, he took one of the hymns of the service—"God preserve the Emperor"—and wrought it for more than half-an-hour, exhausting every contrivance (so it seemed) of reply, rejoinder, harmonic change, and episodical embellishment; and yet on Thursday, being solicited again to treat the same theme, a fantasia and a fugue resulted so wholly different, save in their consummate variety and skill, as if they had been the work of another organist's feet and hands. But this organ playing in the dog days, and among so dense a crowd of gazers as will throng in the train of our visitor, is a serious matter, Dr. Mendelssohn being compelled on Thursday to shorten his performance from sheer bodily fatigue.

(To be continued.)

THE CLERGY AND CHURCH MUSIC.

To the Editor of THE ORGAN WORLD.

SIR,—Last week I closed my letter so hastily and abruptly, that I will ask you to allow me now to supply what I then left unsaid, or said incompletely.

The Bill before the House of Lords may be suggesting one of two courses, either of which would certainly tend to bring about the improvement in the direction of the music of the church, which is understood to be the desired object of the promoters of that Bill. It may be, that, recognising the highly cultured powers of the modern professional musician, it embraces a proposal that more discretionary power should be placed in the hands of the thoroughly qualified and duly certified organist. Or, having regard to the comparative amount of musical knowledge possessed in the olden time by the precentor and his musical staff, it may be that it is the desire of the Bishops to provide for the better musical education of precentors, so that their knowledge may once again be raised to at least a level with that possessed by any member of the musical staff whom he may be called upon to direct.

The latter would be obviously the better of the two courses, as precentors would then anew possess the comparative amount of theoretical and practical musical knowledge contemplated by the old statutes. For it ought not to be forgotten, that the precentors of former days were necessarily, to a great extent, the composers of prick-song—written figured music—as well as the directors of it at rehearsal, and its overlookers during performance in service time.

The precentors of the present day are not, as a rule, distinguished as composers of new "figured music"—services and anthems—but they frequently introduce fresh works from the pens of others; and it is when doing so that a precentor has the opportunity of enlightening the members of the choir and the organist by pointing out in what respects the new music is as good or better, if it be so, than the old, which is shelved; and during the subsequent rehearsals, when any passage goes not to his satisfaction, he has again the opportunity of showing how it ought to be done, by singing or playing it better himself. All this is in the true spirit of the times of old, and well becomes the holder of the position of "chief musician." But all this is said by some people, perhaps ill-naturedly, to be just what some precentors do *not* do.

It was wittily said by a writer some years ago, when speaking of the small support that certain congregations rendered their choirs, that their "contributions" consisted chiefly of their *criticism!* Similarly it has been said of some precentors, curates, and "inscrutable authorities," that their "official assistance" too frequently consists chiefly of *fault-finding*. Very different, this, from the knowledge and spirit of the olden times! All this it is doubtless the object of the new Bill to set right; for it is scarcely in accordance with one's unsophisticated notions as to "the fitness of things," that the precentors should be better acquainted with the rules of lawn tennis than of the composition of church music!—Faithfully yours,

May 29th, 1888. J. K.

A SUGGESTION TO ORGANISTS.

To the Editor of THE ORGAN WORLD.

4th June, 1888.

SIR,—I receive from time to time applications for good appointments as Organists and Choirmasters, both in the United Kingdom and in America. Candidates should not only be good organists, but should be qualified to teach the Tonic Sol-fa system.

I have great difficulty in finding men who answer to this double requirement. In America, especially, the Episcopal Church is rapidly gaining ground, and is adopting surpliced choirs, so that the problem of choir-training comes prominently to the front there. May I take this opportunity of urging young organists to study the Tonic Sol-fa system?—I am, yours truly,

J. SPENCER CURWEN.

MUSIC FOR ORGAN WITH OTHER INSTRUMENTS.

To the Editor of THE ORGAN WORLD.

DEAR SIR,—Can any of the readers of your paper inform me of any effective arrangements or compositions for the following instruments, together with names of publishers and prices?—Organ and violin, organ and 'cello, and organ, violin, and 'cello.—Yours sincerely, A. C. O.

[Mozart's Organ Sonatas, Merkel's and G. A. Macfarren's Sonatas for violin and organ, with other works to be found in the catalogues of leading publishers will answer A. C. O.'s purpose.]

SPECIFICATIONS.

BEDFORD.—The organ in the Moravian Church is the oldest of five now existing, known to have been built by Gerhard Schmidt, who came over from Germany, after the Restoration, with his uncle, Bernhard Schmidt, "the Father of English Organ-builders." It was originally constructed for St. Paul's Church, in 1715; but when that edifice was restored in 1832, the instrument was sold to the Moravian Congregation, and, after repair, was put up in the east gallery of the old chapel in St. Peter's. On the erection of the present place of worship, twenty-three years ago, the organ was unwisely crowded into a confined recess, which not only stifled its tone, but, by dampness and want of ventilation, proved very injurious to its mechanism, so that although a considerable sum was spent upon it in 1876, it has again become wholly unfit for use. Some years since—with a view to preserve the organ—an apse, with an extension for the choir, was designed, and is now completed. The opinions of experts—Mr. H. R. Rose, Professor at the Royal Academy of Music, and organist of St. Pancras Church, and Mr. P. H. Diemer, organist of Trinity Church, Bedford, pointed to an entire rebuild, in order to properly preserve the instrument and to fit it for the requirements of modern organ-playing. It has been decided as the proper course to face the question of an entire rebuild on modern principles; and the instrument is now in the hands of Messrs. Brindley and Foster, of Sheffield, who have lately rebuilt the rightly or wrongly so-called "Handel's Organ," a sister one, at Little Stanmore Church, Edgware.

GREAT ORGAN, CC TO G.

1. Double Stopt Diapason, prepared
2. Open Diapason, No. I.
3. Open Diapason, No. II.
4. Stopt Diapason
5. Principal
6. Harmonic Flute, prepared
7. Twelfth
8. Fifteenth
9. Mixture, 3 ranks
10. Trumpet

SWELL ORGAN, CC TO G.

11. Bourdon
12. Open Diapason
13. Echo Dulciana
14. Gedact, prepared
15. Keraulophon
16. Voix Celestes
17. Principal
18. Fifteenth
19. Mixture, 3 ranks
20. Oboe
21. Cornopean

CHOIR ORGAN, CC TO G.

22. Dulciana
23. Stopt Diapason
24. Flute
25. Piccolo
26. Clarionet

PEDAL ORGAN, CCC TO F.

27. Open Bass
28. Sub Bass
29. Principal Bass, prepared
30. Flute Bass, prepared
Space left for Trombone

COUPLERS, &c.

31. Swell to Great
32. Swell to Choir
33. Swell to Pedal
34. Great to Pedal
35. Choir to Pedal
36. Swell super octave
37. Pedal octave
38. Tremulant
3 Composition Pedals to Great and 3 to Swell.

A good many of these stops were not in the original instrument, and those numbered 1, 6, 13, 14, 16, 25, 28, 29, and 30 will be entirely new.

RECITAL NEWS.

PARISH CHURCH, FOLKESTONE.—The programme of organ recital which was given recently by Mr. Alfred Oake, L.R.A.M, A.C.O., included:—

Grand Chœur in B flat	Dubois.
Meditation	A. Mailly.
Prelude and Fugue in E minor	J. S. Bach.
Andante Con Varie in G	Batiste.
Fanfare	Lemmens.
Fantasia on "Evensong is hush'd in silence"	Alfred Oake.

DARWEN.—At the Wesley Chapel, in connection with the re-opening of organ, a recital was given by Mr. J. W. Cronshaw, May 28th. The vocalists were Miss Nutter and Mr. G. Butterworth. The programme included:—

Prelude and Fugue in D	J. S. Bach.
Pastorale in C major	W. Mullineux.
Grand Chorus in D	A. Guilmant.
Communion for the Organ in F major	Jules Grison.
Organ Sonata in F minor (No. 1)	Mendelssohn.
Introduction, Variations, and Fugue on "Jerusalem the Golden"	Dearneley.
March Triomphale	Lemmens.

BISLEY CHURCH, SURREY.—The third recital was given lately, by Mr. Constantine, organist of St. George the Martyr, Bloomsbury. The programme included Prelude and Fugue (Bach), Largo (Handel). Andante in B (Batiste), march, "Romaine" (Gounod,) Andante in G Wély), and March, from "Rock of Israel, (Walmersly Little).

TRINITY COLLEGE CHAPEL, CAMBRIDGE.—Organ Recitals, Easter Term.—On May 31st, Mr. W. Stevenson Hoyte played the following selection:—

Grand Fantasie in F minor	Mozart.
Andante in A flat	W. S. Hoyte.
Cantilene	Dubois.
Toccata	Dubois.
Adagio	Spohr.
Toccata and Fugue in C major	Bach.
Allegretto Cantabile and Toccata from Fifth Symphony	Widor.

On June 8th, Professor Stanford gave the following selection:—

Fantasia	Orlando Gibbons.
Canzona in G	Frescobaldi.
Passacaglia	Buxtehude.
Sonata di Chiesa, Op. 3, No. 11, in G minor	Corelli.
Rondeau in D minor	Rameau.
Fantasia in G	J. S. Bach.

The remaining recital this term was to be given on June 15th, by Mr. G. F. Cobb.

S. MICHAEL'S, BOWES PARK.—A recital, on May 28th, was given by Mr. Stanley Hawley, A.C.O., Sub-professor R.A.M., organist of St. Paul's, Winchmore Hill. His rendering of the following programme gave great pleasure:—

Sonata, No. 1	Mendelssohn.
Cantilène	Salomé.
Intermezzo	Chipp.
Air, "He counteth all your sorrows"	Mendelssohn.
Finale and Fugue in F	Rheinberger.
Fantasia Pastorale	Wély.
Air, "Be thou faithful unto death"	Mendelssohn.
March Funèbre et Chant Séraphique	Guilmant.
Postlude in D	W. G. Wood.

Mr. Faithful Pearce contributed the vocal solos.

PARISH CHURCH, HIGH WYCOMBE.—An organ recital was given by Mr. J. G. Wrigley, Mus. Bac., Oxon, F.C.O., on May 28th.

Fantasia, op. 5	Merkel.
Air Varied, "Holsworthy Church Bells"	Wesley.
Larghetto, Clarinet Quintett	Mozart.
Toccata	Dubois.
Gavotte	Dr. Boyce.
Idylle, "At Evening"	Buck.
"The Better Land"	Cowen.
March, "Eli"	Costa.

Notes.

It is stated that the Queen has consented to the erection of a new instrument to replace the present organ in the Private Chapel of Windsor Castle.

A programme lying before the writer, of the date January 16th, 1826, sets forth that "At the request of several of the parishioners of St. Bride's, Fleet Street, Mr. Mather," a well-known blind organist and composer of his day, "Organist of the Parish, will perform a Selection of Sacred Music on the Organ." With the exception of an Extempore Fantasia—Mr. Mather was a famous extemporaneous performer—there is not a single organ piece on the list; indeed it would have been difficult to play any classical organ music on the old Renatus Harris instrument then in the church. The first part is devoted to Handel; and in the second part the composers' names given are Mather, Haydn, Graun, Pergolesi, Arne, and Beethoven. In accordance with a fashion more prevalent in the days of G organs and limited pedal-boards than now, the "Hallelujah" choruses from the "Messiah" and the "Mount of Olives" are announced to be played by two performers. A few such arrangements still exist in print. Admission was by tickets, to be had of the Churchwardens, for which no charge was made. The programme states that: "Many of the Parishioners, having expressed a wish to recompense Mr. Mather for the several Entertainments he has given them on the organ, they are informed they may attend in the Vestry for that purpose." The programme now being quoted from has been preserved by a gentleman present upon the occasion in question.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next, June 19th, the library will be opened from 7 to 10. June 26th, Lecture by Dr. C. W. Pearce, on "Some Suggested Modifications of Day's Harmony, to meet the various objections raised against his Theory." Dr. E. J. Hopkins will take the chair. July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Candidates should send in their names, with fees, on or before July 10th. Every information may be obtained on application. Other arrangements and particulars will be duly announced.

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I hereby certify that the exercises and explanations contained in this book are the ones used by my husband, Mr. Maurice Strakosch, in teaching all of his artist pupils, and were taught to M. Le Roy for the benefit of Mdlle. Nikita, his last artist pupil. AMALIA STRAKOSCH, neé PATTI.

The following Certificate is from Louisa Lauw, 14 years travelling companion to Adelina Patti: "Vienna, February 3rd, 1888. M. Le Roy—My Dear Sir,—I am pleased to testify that the 'Ten Commandments of Music,' compiled and edited by yourself, are recognized by me as being the identical Exercises which I was accustomed daily to hear Madame Adelina Patti practice, and which were taught to her by her *Maestro* and *Impresario*, Mr. Maurice Strakosch. Sincerely yours, LOUISA LAUW."

"London, June 6th, 1888. M. Le Roy—Dear Sir, Many thanks for the 'Ten Commandments of Music,' they are the same which my dear old teacher recommended to me, and which have helped me greatly in the pursuits of my studies. Very cordially yours, MINNIE HAUK."

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The Musical World.
LONDON: SATURDAY, JUNE 16, 1888.

VIRTUOSITY AND TEMPERAMENT.

Most of us, at one time or another, have come across pianists—to take, perhaps, one of the commonest examples of a well-known phenomenon—who, while possessing gifts that would seem, in a great measure, to justify their ambition, nevertheless, after a first, and perhaps a last appearance upon a concert platform, have been compelled, by sad experience, to acknowledge themselves deficient in the one rare quality indispensable to the accomplishment of that feat familiarly described as "carrying their audience away with them." Talent, memory, manual dexterity, sympathy with the work on hand, even a dash of other qualities not far removed from what is generally included in the much abused term "genius"—all these in combination, appear at times to be insufficient to avert failure. A certain invisible link between the player and his audience is manifestly wanting, so that, in spite of some undeniable points of merit, the performance falls flat. What then is this subtle something which has to be added to many natural gifts and acquired accomplishments, before the singular power wielded by our few really eminent virtuosos can be arrived at? In any attempt to solve the difficulty, the question of temperament will naturally bear a large part. Of two given natures, each equally sensitive in its way to the magnetism of a large audience, one may be altogether crushed by it—and this of course is the more frequent occurrence—while the other finds in it a source of power and inspiration. The name of Franz Liszt immediately occurs as a conspicuous example of the latter phenomenon. To him the excitement always engendered among a vast assemblage of eager listeners was as a breath of new life. Far from being disconcerted by it, he possessed in a marked degree the power of collecting, and, as it were, throwing it back to them; and it is to this reflex action that the extraordinary influence he was able to exert over large audiences may be fairly ascribed; although, it may be remarked, in passing, that, according to Wagner, Liszt was even more successful when playing before a few chosen friends, than in a concert room. Paganini was another virtuoso, the electric effect of whose performances was evidently phenomonal. Rubinstein, greatly as he impresses his audience, appears himself to be carried along by the tide of music, and plays very much as he may be supposed to play when alone in his room. But in his case also, there seems little reason to doubt that some such process as that hinted at takes place, unconsciously, perhaps, to himself. Mdme. Schumann—and, in a less degree, her pupil, Janotha—generally appears to be too much possessed by the spirit of the composer she interprets, to take much heed of what is going on around her; while Bülow is in the habit of playing at an elevation of at least as many feet above his audience as a preacher is popularly supposed to be above controversy. The performance of Pachmann, on the other hand, has in it a touch of *camaraderie,* for he continues his way, by turns singing and sparkling on the piano, just as though his audience were an intimate friend, in whose presence he takes pleasure in giving expression to the musical impulse of the moment; and far from being the result of affectation, the facial movements which have sometimes been remarked upon in his case are nothing more than a direct, unpremeditated expression of those impulses.

To return to those less favoured persons who, instead of being elated and stimulated by the collective magnetism of a crowded assembly, are more or less paralysed by it, let it be remembered that their case is not by any means hopeless. The keen sensibility is at any rate proved to be there. Perhaps, when the unfamiliar feeling attendant upon a first public appearance, so overwhelming to certain natures, shall have worn out by custom, what was at first a hindrance may be turned into a motive power. In theatrical circles, among managers, teachers of elocution, and others with special opportunities of forming a judgment upon these matters, there is a very general opinion that nervous *débutantes*, thanks to the very sensibility which paralyses their efforts at the beginning, are very likely to develope, later on, into artists of some, and possibly high, merit. There is only one class to whom such favoured destiny must ever be denied; those, to wit, who, from first to last, remain utterly insensible to external influences of any kind; who are able to snap their fingers at an audience, however critical, pursuing their way, and doing their work, badly or pretty well, with equal self-content. Many such—and their name is legion—are little the worse, as far as their material prospects are concerned, for this pachydermous condition—a condition which may be regarded as the legitimate protection provided by nature to mediocrity. They often manage to acquire no mean dexterity of execution; their memories and fingers remain unflustered amid surroundings however trying; they will coolly exhibit their second-rate talents, immediately before, immediately after, or (when pushing sufficiently avails them) in conjunction with artists of the highest eminence, unconscious of any contrast, and for the most part sincerely convinced that they are as good, if not better, than the best of them. The very fact that these happily constituted people are always cool and always at their little best, will not fail in time to give their services a certain value; but artists, in any high sense of the word, they can never become.

ROYAL ITALIAN OPERA.

The performances at Covent Garden during the last week do not call for any detailed comment. On Saturday, "Les Huguenots" was given, with Madame Nordica and M. Jean de Reszke as Valentina and Raoul, who merit a large share of praise. Mdlle. Ella Russell was a sufficiently agreeable Queen, and M. Edouard de Reszke a magnificent San Bris. The rest of the cast included Mdme. Scalchi's well-known interpretation of the part of Urbano, and Signor Puente as Nevers.

"Faust" was again given on Monday night, Mdme. Nordica and the brothers de Reszke retaining their parts, and Mdme. Trebelli taking the *rôle* of Siebel, and M. Lassalle that of Valentine. We have nothing to add to our previous criticism of the three artists first mentioned, Mdme. Nordica's conception of the unhappy Marguerite being as tender and gracious as ever, while the Polish brothers brought all their accustomed art to the interpretation of the parts of Faust and Mephistopheles. M. Lassalle as Valentine was superb, the death scene being played with magnificent force. It is certainly to be hoped that Mr. Harris will, whenever "Faust" may be next performed, remove what is at present the most important blemish in the stage management, the treatment, that is to say, of the cathedral scene, which is, at present, shorn of much of its spiritual force.

"Rigoletto" was given on Tuesday, with Mdme. Melba in the part of Gilda, and Mdme. Scalchi and M. D'Andrade in their old parts. Mdme. Melba was suffering from hoarseness, but nevertheless gave much of her music with force; her rendering of "Caro Nome," in especial, winning a good deal of applause. M. Guille undertook the *rôle* of the Duke, which he performed with a fair share of intellegence and earnestness.

"L'Africaine" was made the occasion, on Wednesday evening, of introducing Miss Columbia, an American *débutante*, who then appeared in the part of Selika. The lady was suffering, not unnaturally, from a severe attack of nervousness, which materially interfered with her efforts, conscientious though these were. It will be time to speak of her claims to rank as a *prima donna* when she has been heard again. Miss Macintyre again took the part of Inez, and MM. Jean and Edouard de Reszke and Lassalle were as fine as ever in parts with which they have been previously identified.

Correspondence.

LETTER FROM OUR SPORTING PROPHET.

To the Editor of The Musical World.

Mr. Editor, Sir,—Before the appearance of this issue, the students of the Royal College and of the Royal Academy of Music will have met in friendly rivalry in a cricket match, announced to take place last Thursday, on the Eton and Middlesex ground. This amiable *rapprochement* on the cricket-ground of the two representative bodies to which musical England owes much, and hopes in due time to owe much more, in addition to the gratifying suggestion of good-fellowship implied by it, is not wanting otherwise in a certain appropriateness; for was not the God of the Lyre addicted also to sports and games—though more at home, no doubt, with quoits than with bat and wickets? That, at least, was the opinion of the unfortunate youth, Hyacinthus. It will require no great effort of imagination to believe that this meeting of musical athletes will have been celebrated by a number of good "rounds," and no less meritorious "catches," that many a chromatic run will have added brilliancy to the performance, and that a certain staccato style of bowling may be expected to cause some embarrassment to any robust tenor attempting a masculine version of "Batti, Batti." But however plentiful "bawls" may be in the field, I hope these will all be aimed at the stumps, and never at a leg-arter, thereby giving occasion for an andante movement *con molto expressione*. There will be plenty of rests and pauses over the (refreshment) bars, and if the match eventually results in a tie, the score, as everybody will acknowledge, cannot be in safer hands than those of Sir George Grove and Dr. Mackenzie. With the exception of warning the flats against the sharps, this is all, sir, your sporting contributor is able at present to make out of a coming event which you most unjustifiably commissioned him to write about, before it was possible to witness it.—Yours to command,

Presto.

Concerts.

Mr. EDWIN BENDING'S CONCERT.

A fairly numerous audience assembled at the Royal Albert Hall, on Saturday afternoon last, to enjoy the excellent entertainment provided by Mr. Bending, and, to judge from the numerous recalls, all were satisfied. Madame Valleria and Madame Trebelli, Mr. and Mrs. Henschel, Mr. Barton McGuckin, and Signor Foli, Madame Norman-Neruda and Madame Sophie Menter, and Signor Bottesini, and Mr. Edward Bending, were each heard to great advantage. We regret that we cannot give a detailed account, as our representative, not caring to support the "book imposition," was unable to obtain a programme. An excellent orchestra and choir assisted, ably conducted by Mr. Bending.

MADAME DE PACHMANN'S RECITAL.

Princes' Hall was on Saturday afternoon the scene of a most interesting recital given by Madame de Pachmann. The accomplished lady appeared on this occasion as a composer as well as a pianist, producing, in conjunction with Mr. Gompertz, a sonata in E minor, for violin and piano. In attempting such a work, a young composer sets himself an ambitious task, and challenges criticism of the closest sort. We are glad to be able to admit that in Madame de Pachmann's case the ambition is justified. The sonata is written in four movements, and shows a strength of grasp and conciseness of thought not often to be met with. The scherzo is very graceful and dainty, and the final movement is wrought out with singular clearness and dignity. Its interpretation was not less excellent. Besides this item, Madame de Pachmann gave refined and sympathetic renderings of other works more or less familiar, including Beethoven's sonata, "Les Adieux, l'absence et la retour," and Chopin's Ballade in G minor.

RICHTER CONCERTS.

The programme of last Monday's concert was, for the most part, made up of items so familiar as to call for little or no comment. Wagner's "Faust" overture, the Trauermarsch from the "Götterdämmerung," and the "Charfreitagszauber" from "Parsifal" are well-known to amateurs, as are also Liszt's "Hungarian Rhapsody in F, No. 1," and Mozart's "Jupiter" Symphony, and there is little to be said save that they were played with that perfection to which Herr Richter has accustomed us. Dr. Mackenzie's interesting "Twelfth Night" overture, which we referred to last week on the occasion of its first performance, was repeated by desire, and heartily applauded, while the clever young violinist, Mr. Henri Marteau, fully sustained the great promise he had already shown, and by his performance of Saint-Saën's "Introduction and Rondo Capriccioso in A, op. 28," proved that he can thoroughly identify himself with the French school. Berlioz's "Faust" is announced for the next concert.

DR. HANS VON BULOW'S BEETHOVEN RECITALS.

The second of these concerts took place last Tuesday afternoon, when the cheaper seats were absolutely packed, while the balcony was scarcely half filled, the lesson of which seems to be that too high a price is charged for admission to this part of the hall. In the stalls were many leading musicians, including Sir Charles Hallé, who, as at the first recital, followed the performance with apparently rapt attention. The programme comprised four sonatas: the two of op. 27, and the D minor and E flat major, Nos. 2 and 3 of op. 31; the variations and fugue on a theme from the "Eroica," and the thirty-two variations on an original theme in C minor. The two sets of variations were apparently the most warmly appreciated of all the great pianist's efforts, and recall followed recall at the close of the first set. The reason for a larger share of enthusiasm being shown in these instances is probably because audiences as a whole care more for pure virtuosity than deep musical expression, and it is in the variations that Bülow's exquisite delicacy of execution is most conspicuous; for in the sonatas details are always subservient, and, therefore, except in the rarest instances, are overlooked. The reading of all the sonatas was, in most respects, entirely according to tradition. If the attentive hearer finds points which seem to come out with greater force or with a new meaning in the Doctor's serious and elevated readings, the means which bring about the result are to all appearance so slight as to be scarcely noticeable; for here, as everywhere, the most important effects are the simplest. The sonata in E flat, op. 31, is understood to be an especial favourite with Bülow, and his peculiarly sympathetic reading of the first movement and the minuet, could hardly fail to reveal the fact to any but the dullest.

HANDEL SOCIETY.

The Handel Society concluded its present season with one of its most successful concerts. The praise implied by this remark is the more significant, considering that C. V. Stanford's spirited, but exceedingly difficult, Cantata, "The Revenge," formed the *pièce de resistance*, and a work by a modern native composer more worthy of association with the great master from whom this excellent Society borrows its name could not easily be found. Another noteworthy association, personally sought in vain by the humble and retiring Johann Seb. Bach with the somewhat haughty and imperious Handel during their lifetime, was musically realised at this interesting concert by a performance of the Leipzig Cantor's wonderfully impressive Cantata, "God's time is the best," whilst Handel himself was represented by an excellent rendering of a Concerto for two violins and violoncello, by Miss L. M. Nunn, Hon. Edward Thesiger, and Miss G. Nunn; a fitting contrast to Bach's sombre work being afforded by Mozart's Litany in B flat, which succeeded it. The soli were most effectively given by Mrs. Howard Tooth and Mr. John Probert, and all concerned, including the zealous conductor, Mr. F. A. W. Docker, may be justly congratulated on the termination of the sixth season of what may not unfairly be considered one of the most useful musical amateur societies in the Kingdom.

MR. AMBROSE AUSTIN'S CONCERT.

It has been remarked—if not by Shakespeare, by some equally comprehensive writer—that virtue is its own reward. The virtues of enterprise, courtesy, and generosity last night reaped their full reward in the case of Mr. Ambrose Austin, for certainly the crowded and distinguished audience that then assembled came not so much to listen to artists of the highest rank as to do honour to the gentleman who, after 30 years' unwearied service, is now retiring from the management of St. James's Hall. And the band of artists who gave their aid last night is further proof, where none is needful, of the esteem in which Mr. Austin is held by those who have been brought professionally into relation with him. Of the concert itself little need be said. The artists were all old favourites, and the only disappointment was that occasioned by the absence, through illness, of Madame Albani. The task of sustaining the soprano parts, therefore, fell upon Madame Valleria, who was, of course, entirely capable of bearing the burden. The audience was roused to enthusiasm by her brilliant rendering of "Mia Piccirella," and in response to a determined *encore*, the great *diva* gave a highly passionate performance of the old but ever-fresh "Kathleen Mavourneen." Then the three finest contraltos now on the English stage, Mesdames Trebelli, Patey, and Antoinette Sterling were there, Mdme. Trebelli singing "Vieni che poi sereno," the second-named lady Beethoven's "Creation's Hymn," and the last Dr. Mackenzie's "A dear wifie," and, with an appropriatness which was instantly recognised, "Auld Lang Syne." Mr. Sims Reeves, too, was there, and sang "The Message," Mr. Blumenthal himself accompanying, and further joined Mr. Santley in "All's well." It need not be told how Mr. Edward Lloyd sang "Lend me your aid," nor with what spirit Mr. Santley gave "Son of the Ocean Isle." Mr. Maybrick sang "The Owl;" M. Vladimir de Pachmann played pieces by Chopin and Weber; Dr. Richter conducted a performance of the "Tannhaüser" overture; and Mr. Cusins the "Leonora" and "William Tell" overtures. Such an array of art could not fail to gratify Mr. Austin, showing, as it does, with what undiminished respect the musical world bids him farewell. It is pleasant, however, to know that it is only in one capacity, that of manager of St. James's Hall, that Mr. Austin is taking leave of us, and that we may expect to hear more of him in other sorts of musical service.

MISCELLANEOUS.

Mr. Gabriel Thorp gave a very successful concert at Steinway Hall last week. A pleasing baritone voice, a good idea of what will suit it, and, most certainly, ability to make the best use of it, should stand Mr. Thorp in good stead. He was supported by some old friends, such as Miss Fairman, Miss José Sherrington, and Mr. Henry Parker, while younger blood was worthily represented by Miss Bertha Moore (who sang a charming song by Mr. Algernon Lindo), Miss Adele Myers, Mrs. L'Estrange, Messrs. Ernest Cecil, and Cecil Traherne, W. Nicholl, and Lawrence Kellie. Miss Amy Hickling (violin) and Miss Frances Thomas (clarionet) were very successful, the latter especially coming in, and deservedly, for much applause.

Mrs. L'Estrange gave a concert at Steinway Hall on Monday last, at which she received the aid of, amongst others, Mr. William Nicholl, Mr. H. Thorndike, Miss Mary Carmichael, and Miss Maud Webster, the latter lady contributing a clever parody of a well-known ballad of G. R. Sims'. Mrs. L'Estrange was heard to advantage in two new songs by Henri Logé, "Fidelis," and "Among the hay," and in Miss Carmichael's duet, "Daybreak," in which she was joined by Mr. Nicholl, who also gave an excellent rendering of two new and clever songs by Frances Allitsen. Mr. Thorndike introduced another novelty in the shape of a song by Miss Carmichael, "The King of Denmark's ride," which spirited work he sang with much expression.

Mr. Horace Cadogan, at his pianoforte recital last week, at Princes' Hall, gave evidence of considerable executive power, although his playing is distinguished rather by force than refinement. It is probable that Mr. Cadogan can do much better than he did on that occasion, for his programme was not of a sort to afford him much scope for the display of the artistic qualities which he certainly seems to possess; being, with one or two exceptions, extremely trivial.

Miss Hope Temple's Concert, at Princes' Hall, on Tuesday, was more successful than is usually the case when a programme consists largely of the concert-giver's works. Miss Temple has compassed the most difficult part of the song-writer's art—the being popular without being trivial or commonplace. The concert in question included a number of her elegant compositions, some entirely new. Amongst the latter class, "In Sweet September," sung admirably by Mr. Hayden Coffin, is certainly the most charming. Besides the latter gentleman, Miss Temple received the help of such well-known singers as Mrs. Mary Davies, who sang, with all her own delicacy, "She wandered down the mountain side," Miss Agnes Jansen, and Mr. Lawrence Kellie.

Miss Liza Lehmann and Miss Lena Little are singers who, young as they are, set admirable examples to many of their seniors, by the extreme refinement and grace of their art, and one might search far in the desert of *matinées* before finding so pleasant an oasis as was the concert given by these ladies on Saturday last. Miss Lehmann, whose purity of style is well-nigh perfect, sang Gordigiani's "O Santissima Vergine," and Brahms's "Sandmännchen," and appeared also to interpret two charming songs of her own composition. Miss Little gave a highly sympathetic rendering of Massenet's "Poeme d'Octobre," and Grieg's "In summer the woods are green," and joined her sister artist in Schumann's "An den Abendstern," and Dvoràk's "Die Bescheidene." Valuable aid was also given by Mr. Barton McGuckin, whose recent wanderings have in no wise injured his voice; by Mr. Herbert Thorndike, and Herr Carl Mayer, a singer from the Cologne Theatre, who is possessed of a baritone voice of considerable power and value.

Miss Daugars and Miss Lee gave a very successful concert last week at St. George's Hall. Miss Daugars is a pianist of considerable merit, and in selections from Chopin and Moskowski, and in Beethoven's sonata in E flat, op. 31, displayed a good combination of technical and mental qualifications. Miss Lee selected for performance Blumenthal's "Sunshine and Rain," Thomas's "Nuit de Mai," and Helmund's "Mädchenlied," in each of which her voice, a bright soprano of good quality, was heard to advantage. Miss Helen D'Alton gave a good rendering of De Lara's mystic "Garden of Sleep," and Mr. George Cox and Mr. Lawrence Kellie contributed some interesting songs.

Mdlle. Marie de Lido gave an extremely successful concert at the Portman Rooms, on Friday week. The lady herself gave an admirable rendering of the cavatina, "La notte è scesa," from Bizet's "I Pescatore di Perle," and in duets with the Countess Sadowska, and Mr. Hirwen Jones gave further evidence of her artistic qualities, a Russian duet given by the two sisters being especially fresh and attractive. Mdlle. Badia, Mr. Iver McKay, Mr. Frederic King, and Mr. Herbert Thorndike, also gave valuable aid, and Mdlle. Marianne Eisler played with singular grace and executive skill, Leclair's "Sarabande et Tambourin." Special mention should be made of Mr. Wilhelm Ganz, by whom the chief burden of accompanying was borne.

The annual concert given by Mr. W. G. Cusins, master of the Queen's music, was not less interesting than is usual with this gentleman's performances. It derived additional value from the fact that Señor Sarasate, who is now one of the most cherished idols of those who haunt miscellaneous concerts, appeared, and in conjunction with the concert given himself, opened the concert with a good performance of Beethoven's Kreutzer sonata, and, later on, played some of his favourite Spanish pieces in his own masterly fashion. Mdme. Nordica sang Hérold's "Jours de mon enfance," and Tschaikowsky's "Toujours à toi," in a very charming way, and Mr. Santley sang songs by Schubert and Schumann. Mr. Cusins gave admirable readings of some selections from Chopin, and also, in conjunction with Signor Piatti, played the *barcarole* and *finale* from Rubinstein's sonata in D.

The additional, and, it is to be feared, genuinely "farewell" concert announced by Señor Sarasate took place on Saturday afternoon. It need only be recorded of it that the enthusiasm created by the performances of the distinguished Spaniard was in no way diminished, his rendering of Beethoven's and Mendelssohn's Concerto, in especial, eliciting demonstrations of the utmost approval. The orchestra, under Mr. Cusins, distinguished itself by an excellent performance of Saint-Saëns's "Rouet d'Omphale."

Sir Charles Hallé gave the fourth of his chamber concerts on Friday week. A charming suite of four violin pieces, a Benedictus, a Zingaresca, a Berceuse, and a Saltarello, written by Mr. Mackenzie, were played with the utmost grace and delicacy by Madame Norman-Neruda, and an admirable performance of Brahms's trio for pianoforte, violin, and horn was not the least interesting feature of the concert.

Mr. Richard Blagrove's instrumental concert took place on Friday week at Steinway Hall, the concert-giver himself performing on the concertina with much skill. The most interesting items on the programme were a quintet of much beauty, for concertina and strings, by Sir S. Macfarren, and a duet for treble and baritone concertinas, founded on airs from "Les Huguenots," by Mr. Blagrove himself.

Mr. Lawrence Kellie's third vocal recital at Steinway Hall, on Wednesday evening last, attracted a fashionable and very enthusiastic audience. Mr. Kellie's own compositions were naturally the principal attraction, and perhaps the most successful of these were, "Lady leave thy silken thread" (Mdme. Wilson Osman), "Is it too láte" (Miss Damian), "An autumn story" (Miss Rosa Leo), "Song of the peasant's wife" (Miss Bertha Moore), and "If love were what the rose is," and "The day has a thousand joys," sung by the composer. Mr. Kellie also sung a very effective new MS. song, "In dreamland," and for the first time a new song, also in MS., by Miss Hope Temple, "A golden argosy." This latter song (which was accompanied by the composer) should become a favourite. Judging from the numerous recalls, Mr. Kellie has raised himself and his songs to a high position in public estimation. Herr Johannes Wolff contributed some excellent violin solos, and Mr. George Giddens two amusing recitations. Mr. Algernon Lindo and Mr. Raphael Roche conducted.

Herr Ludwig and Mr. Whitehouse gave the second of the series of Chamber Concerts on Wednesday evening, providing a programme of considerable interest. They were assisted by Messrs. Collins, Gibson, Heydrich, and Leo Stern in the interpretation of the beautiful Sextet in G major of Brahms, and Beethoven's Quartet in C major, in both of which their *ensemble* playing was really excellent. That clever young pianist, Mdlle. Jeanne Douste, sustained her part in Haydn's E major trio with such intelligence and expression, that she fairly charmed her audience. The only solo by Mr. Whitehouse was Boccherini's 'cello Sonata in A major, in which his purity of intonation and musicianly phrasing were displayed to great advantage. Miss Lena Little was the vocalist, and contributed songs by Handel, Grieg, and D'Albert.

A pianoforte and vocal recital was given by Miss Isabella Stuart Smyth and Miss Edith Robiolio, on Saturday last, at Portman Rooms, the ladies being also assisted by Mr. C. E. Stephens. Miss Smyth is a pianist of considerable ability, and in her selections, which included Beethoven's "Les Adieux" Sonata, Chopin's "Second Scherzo," and Henselt's "Wiegenlied," gave evidence of much artistic faculty. Miss Robiolio sang, with taste and skill, the familiar "Voi che Sapete," and "Nobil Signor." Mr. Stephens introduced, in conjunction with Miss Smyth, a duet by himself, which proved a clever and interesting composition.

Madame Sophie Lowe gave, with Miss Mathilde Wurm, a concert on Tuesday. Madame Lowe is favourably known as a vocalist of the German school, and on the present occasion introduced several interesting songs, besides taking part in a good performance of Brahms's "Love song waltzes," the instrumental part of which was sustained by Miss Mathilde and Miss Alice Wurm, and the vocal by Miss Little, and Messrs. Kaufmann and Thorndike. Miss Wurm played with excellent taste and execution one of Bach's Preludes and Fugues, and also two pieces by Scarlatti.

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PROVINCIAL.

BIRMINGHAM, June 4th.—The selection of a candidate for the post of Town Hall organist has been reduced to the three following, from whom the appointment will ultimately be made :—Mr. A. H. Brewer, organist of St. Michael's, Coventry ; Mr. C. W. Perkins, St. Michael's, Paddington ; and Mr. H. C. Tonking, Professor of the Organ at the Portman Academy of Music, London. The testimonials sent by these gentlemen are of the highest standard, and before the appointment is finally made their qualifications will be privately tested upon a neutral organ by two distinguished experts. Mr. C. W. Perkins is a Birmingham man, and previously to going to London officiated as organist at the Wreatham-road Church, Handsworth. He is a good organ player, accompanist, and acknowledged to be a good all-round musician, and if my prognostics are correct, he will be the one elected. Dr. Hans Richter came on Wednesday and temporarily took up Mr. Stockley's position as choirmaster in order to test the quality of the choruses and to impart that essential light and shade to the works to be rendered in accordance with his own powerful artistic conception. He found but little to do, the choruses being note-perfect and otherwise well-balanced. The work under rehearsal was Dvorák's "Stabat Mater," the accompaniments being given by the piano only. It had been proposed to take also some choruses from "Saul," but Dvorák's sublime work took up the allotted time. The choral rehearsals will be continued fortnightly till the end of June, when the choir will be required to devote three nights a week to their work. The Amateur Opera Society gave another performance of "Iolanthe," this time at the Prince of Wales' Theatre, in aid of the Homœopathic Hospital. The cast was the same as previously recorded. The fifty-first monthly concert organised by the Clef Club, was given at their rooms, in Paradise Street, the chief features being Beethoven's String Quartet in C minor (op. 18, No. 4) and Onslow's Quartet in B flat (op. 21). Mr. F. Ward (first violin), Mr. E. W. Priestley (second violin), Mr. W. H. Priestley (viola), and Mr. A. J. Priestley (violoncello) Mr. Ward is an accomplished artist, an excellent leader, and, as a solo-violinist, he ranks among the first in the Midland counties. Mr. W. H. Priestley and his clever sons combine in themselves a trio of skilful musicians seldom to be met with. The vocalists were Mr. G. T. Edwards, and Mr. H. C. H. Peacock. The latter possesses one of the finest and richest baritone voices I have ever heard, and reminds one strongly of Signor Cotogni in his palmy days. There lies a great future before this young artist. His singing is remarkably good, and his phrasing at once displays his natural artistic gift.

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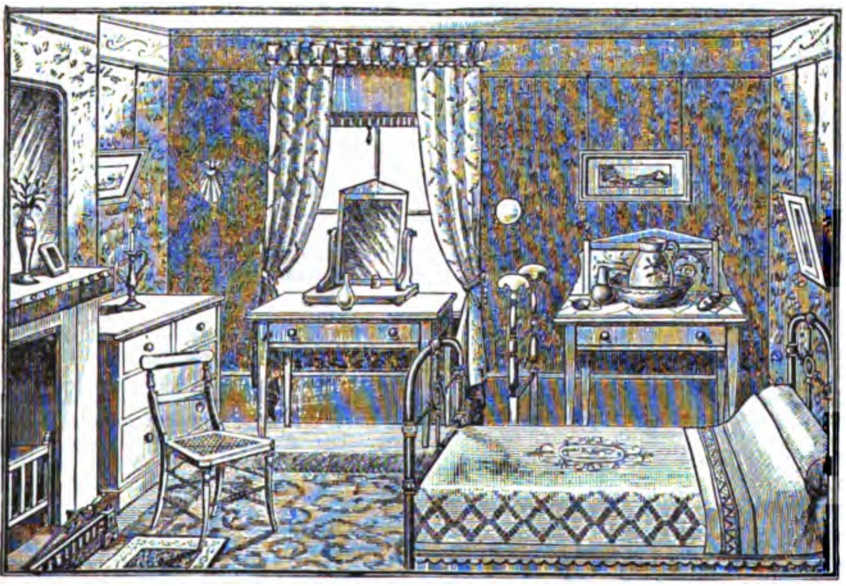
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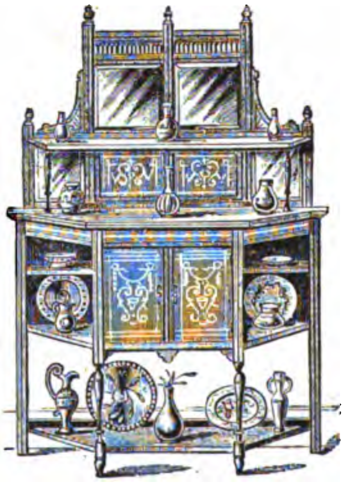
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Leader of the Band .... Mr. J. T. CARRODUS.
Conductor .... Dr. LANGDON COLBORNE.

IN THE CATHEDRAL.

Sept. 11th.—Mendelssohn's "ELIJAH."
Sept. 12th.—Handel's "SAMSON" and Sterndale Bennett's "WOMAN OF SAMARIA."
Evening.—Haydn's "CREATION" (1st and 2nd parts), Spohr's "GOD, THOU ART GREAT," and Schubert's "SONG OF MIRIAM."
Sept. 13th.—Cherubini's "MASS IN D MINOR," Cowen's "SONG OF THANKSGIVING," Dr. Parry's Ode "BLEST PAIRS OF SIRENS," and Ouseley's "ST. POLYCARP."
Sept. 14th.—Handel's "MESSIAH."

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Special Notices.

CRYSTAL PALACE.—GREAT TRIENNIAL HANDEL FESTIVAL, June 25, 27, 29, 1888.

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MESSIAH	MONDAY, June 25.
SELECTION	WEDNESDAY, June 27.
ISRAEL IN EGYPT	FRIDAY, June 29.

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MR. E. H. THORNE begs to announce his PIANOFORTE RECITAL, at PRINCES' HALL, Piccadilly, on SATURDAY, June 23rd, at three o'clock, when he will be assisted by his Pupils: Miss Agar Ellis, Miss Mabel Colley, Miss L. M. Kerr, Miss Beatrice Thorne, Mr. Henry Smith, and Mr. Herbert Thorne. Programme—Sonata in D major, Op. 10 (Beethoven); Duet, Op. 15, for two Pianofortes (Rheinberger); Solos, "Twilight" (Sir Arthur Sullivan), "Rondo piacevole" (Sir W. Sterndale Bennett); Scottish Dances (Algernon Ashton); Solos, "Preghiera" (Rubinstein), "Sarabande and à la Bourrée" (H. C. Deacon); Rondo, Op. 73, for two Pianofortes (Chopin); Sonata Elegia (E. H. Thorne), first time of performance; Quartets (eight hands on two Pianofortes). "Romance à deux minutes" (W. H. Holmes), "Valse brillante" (Dr. John Naylor)—Tickets 10s. 6d., 5s., 3s., and 1s. May be obtained at the Box Office, Princes' Hall or of Mr. E. H. Thorne, 13, Neville Terrace, Onslow Gardens, S.W.

DR. HANS VON BULOW'S LAST APPEARANCE, TUESDAY AFTERNOON NEXT, at three.

DR. HANS VON BULOW will PLAY Sonata in A major, Op 101 (1816), at his FOURTH and LAST BEETHOVEN RECITAL, TUESDAY AFTERNOON NEXT, ST. JAMES'S HALL, at three.

DR. HANS VON BULOW will PLAY Grand Sonata in B flat, Op. 106 (1819), at his FOURTH and LAST BEETHOVEN RECITAL, TUESDAY AFTERNOON NEXT, at three.

DR. HANS VON BULOW will PLAY Thirty-three Variations on a waltz by Anton Diabelli, in C major, Op. 120 (last pianoforte work) (1823), at his FOURTH and LAST BEETHOVEN RECITAL, TUESDAY AFTERNOON NEXT, at three.

DR. HANS VON BULOW will PLAY Rondo a capriccio, "Die wuth uber den verlornen groschen" (Rage at the loss of a penny), in G major, Op. 129, posthumous, at his FOURTH and LAST BEETHOVEN RECITAL, TUESDAY AFTERNOON NEXT, at three.—Reserved stalls, 10s. 6d.; balcony, 5s.; area, 2s. 6d.; admission, 1s., at Austin's Office, St. James's Hall, and usual Agents'.—N. Vert, 6, Cork-street, W.

(*Continued on Page* 484.)

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The next STUDENTS' CONCERT, at PRINCES' HALL, Piccadilly, will take place on TUESDAY, June 26th, at eight o'clock. Stalls, 7s. 6d.; admission, 2s. 6d. Tickets may be obtained at the Hall.

Local Examinations in Instrumental and Vocal Music.—Arrangements are being made for holding Examinations in Vocal and Instrumental Music at the following, amongst other centres, during the month of July:—Leeds, Lancaster Bradford, Cleator Moor, Keighley, Keswick, Stafford, Stockton, Bangor, London, Birmingham, Leicester, Bedford, Leamington, Shrewsbury, Altrincham, Sheffield, Wisbech, Wolverhampton, Walsall, Blackburn, Halstead, Croydon. Applications for particulars and regulations should be made to the "Secretary, Trinity College, London," or to the Local Secretary of the centre. A complete list of the latter can be had from the College.

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MR. GANZ'S ANNUAL MORNING CONCERT will take place on THURSDAY, July 5, at DUDLEY HOUSE, Park-lane (by kind permission of the Countess of Dudley).

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M. VLADIMIR DE PACHMANN will PLAY Allegretto Grazioso, Romance, and Scherzo (Cowen) (dedicated to Vladimir de Pachmann) (first performance), at his only RECITAL this season, SATURDAY AFTERNOON NEXT, at three.

M. VLADIMIR DE PACHMANN will PLAY Valse, "L'Aurore Boréale" (Henselt); Tarantella, Op. 21 (Hans von Bülow); Nocturne, "Impromptu," F sharp major; Mazurka Polonaise, Op. 26, No. 2; and Scherzo, Op. 39 (Chopin), at his RECITAL, SATURDAY NEXT, at three.—Stalls, 10s. 6d.; balcony or orchestra, 3s.; admission 1s., of usual Agents, and at Austin's Office, St. James's Hall.—N. Vert, 6, Cork-street, W.

MR. and Mrs. HENSCHEL'S SECOND and LAST VOCAL RECITAL THIS SEASON (postponed from June 18), PRINCES' HALL, WEDNESDAY AFTERNOON NEXT, June 27, at three. Programme: Duet (Paisiello), Mr. and Mrs. Henschel; recitative and air from "Alessandro" (Handel), Mrs. Henschel; five songs from "The Cyclus," "Die Schöne Müllerin" (Schubert), Mr. Henschel; "Die Lorely" (by request) (Liszt), "Meine Liebe ist grun" (Brahms), Mrs. Henschel; duet, "Viens" (Saint-Saëns), Mr. and Mrs. Henschel; "Der Erlkonig" (by request) (Loewe), "Jagdlied" (Mendelssohn), "Ich liebe dich" (Grieg), "Frühlihgsnacht" (Schumann), Mr. Henschel; "Adieux de l'Hotesse Arabe" (by request), four "Lieder im Volkston" (Henschel), Mrs. Henschel; duetto-buffo from "Don Pasquale" (Donizetti), Mr and Mrs. Henschel. Tickets, 7s. 6d., 3s., and 1s., at the Hall, and usual Agents. N. Vert, 6, Cork-street, W.

ROYAL ITALIAN OPERA, COVENT GARDEN.—Season, 1888.

LOHENGRIN, SATURDAY, June 23.—Madame ALBANI. Madame HASTREITER, MM. JEAN DE RESZKE, EDOUARD DE RESZKE, NAVARRINI, and D'ANDRADE. Special chorus of 160 voices.

IL FLAUTO MAGICO will be produced NEXT WEEK. Madame Minnie Hauk, Mdlle. Ella Russell, Mdlle. Sigrid Arnoldson, Madame Scalchi, and Madame Trebelli; Signori Ravelli, Del Puente, and M. Edouard de Reszke.

ROYAL ITALIAN OPERA, COVENT GARDEN.—Prices: Private boxes from £2 12s. 6d. to £6 6s.; Orchestra stalls, £1 1s.; balcony stalls, 15s.; amphitheatre stalls, 10s. 6d. and 5s.; amphitheatre, 2s. 6d.—N.B.—Seats can be frequently booked at the box-office of the theatre, when not obtainable elsewhere.

ST. JAMES'S HALL.—AUGUSTUS HARRIS has the honour to announce that his SECOND GRAND OPERATIC MORNING CONCERT will take place on WEDNESDAY, July 4, commencing at three o'clock, on which occasion the following artistes of the Royal Italian Opera, Covent Garden, will appear: Madame Albani, Mdlle. Sigrid Arnoldson, Mdlle Ella Russell, and Madame Nordica, Mdlle. Macintyre, Mdlle. Louise Lablache, and Madame Scalchi; Signor Ravelli, Signor Del Puente, Signor d'Andrade, Signor Novara, Signor Navarrini, Signor Ciampi, and M. Edouard de Reszke. Solo violin, M. Johannis Wolff, accompanied by R. Roche. Conductors, Signori Mancinelli, Randegger, and Romili. Tickets 15s., 10s. 6d., 5s, 2s. 6d. admission 1s.), at the Box Office of Covent-garden Theatre; Austin's, St. James's Hall; and of the usual Agents.

HERR MAX VOGRICH and Madame ALICE REES-VOGRICH will give a PIANOFORTE and VOCAL RECITAL at Steinway Hall, MONDAY AFTERNOON, June 25, at 3 o'clock.—Tickets, 5s., 2s. 6d., and 1s., of the usual agents, and at the Hall.—N. Vert. 6, Cork-street, W.

MISS FRIEDLAENDER begs to announce that she will give an EVENING CONCERT, assisted by Miss Agnes Zimmermann (pianoforte), Signor Piatti (violoncello), at the PORTMAN ROOMS, on WEDNESDAY EVENING NEXT, June 27. Further particulars will be duly announced.—Tickets of the usual Agents.—N. Vert, 6, Cork-street, W.

MISS CARLOTTA LEVY'S MORNING CONCERT, STEINWAY HALL, Portman Square, W., on TUESDAY, June 26th, at Three, assisted by Miss Helen D'Alton, Miss Frances Harrison, Mr. Selwyn Graham, Mr. J. G. Robertson, Mr. C. Holman Black. Pianoforte, Mr. Albert Fox. Recitation, Mr. Frederic De Lara. Conductors, Mr. Ernest Ford and Mr. Albert Fox.—Tickets, 10s. 6d., at Chappell and Co's., and of Miss Levy, 97, Warwick Road.

MISS FLORENCE EMERSON begs to announce a Grand Evening Concert at Steinway Hall, on Tuesday, June 26th, to commence at 8.30. Artistes: Miss Florence Emerson, Madame Schluter, Miss Marguerite Serruys, Mr. Henry Guy and Mr. Henry Pope. Solo violin, Herr Waldemar Mayer; solo mandolino, Signor de Cristofaro; recitation, Mr. Comond; solo pianoforte Carlo Ducci. Conductors: Madame Serruys, Signor Carlo Ducci, Signor Denza. Tickets, stalls, 10s. 6d.; reserved seats, 5s.; balcony, 1s.; to be obtained at the Steinway Hall, and of Miss Florence Emerson, 3, Oxford Mansions, W.

MISS KATHERINE TALBOT'S EVENING CONCERT, TUESDAY, June 26, 8 p.m., at 32, Grosvenor-square (by kind permission of Mrs. H. Lawson). Artistes—Mesdames Damian, Eleanor Rees, Delves, Yates, Katherine Talbot, and A. de Bohun; Messrs. Lawrence Kellie, Isidor de Lara, F. Quatremayne, Poznansky, and Oberthur: conductors, Mr. Wilhelm Ganz and Miss Waugh.—Tickets 21s., 10s. 6d., family tickets three for 21s., to be had of Messrs. Stanley Lucas and Weber, 84, New Bond street, and Miss K. Talbot, 89, Edith-road, West Kensington.

ORGAN PIPE DECORATION.—Estimates for Decorating Organ Pipes—designs provided if required.—W. LAMB, Art Decorator to the Trade, 1a, Margaret Street, Regent Street, London.

BAYREUTH FESTIVAL PLAYS, July 22 to August 19.—Good Seats for every Performance, and Travelling Tickets by all routes, can be had from THOS. COOK and SON, Ludgate Circus; 99, Gracechurch Street; 35, Piccadilly; 82, Oxford Street; 445, West Strand, &c.

MR. W. T. BARKER,

HARPIST,

WILL Return to England the second week in June, and be open for CONCERT ENGAGEMENTS, AT HOMES, RECEPTIONS, etc.

Address—49, EBURY STREET,
BELGRAVIA, S.W.

Facts and Comments.

It is not for the MUSICAL WORLD to tell sad stories of the deaths of kings and emperors. But even a journal concerned exclusively with the interests of art cannot fail to linger for a moment over a tale so full of human pathos, of sufferings heroically borne and heroically shared, of conjugal love parted only by death, of virtue and excellence shown in all the relations of private and of public life, of valour in the field of battle, of gentleness and liberality in the council-hall, as that which has come to a close at Berlin.

With the politics, and the supposed "militarism," and the personal qualities of the new Emperor we are not concerned, but it will interest musical readers to know that William II. is a most ardent Wagnerite, and that his name, with a very handsome sum attached to it, stands first amongst the guarantors of the Bayreuth Festival plays. Perhaps his conservatism may have something to do with this artistic bias, for, curiously enough, it was the princes and nobles and the Tory Press of Germany who first took up the cause of Wagner, a rebel and outlaw, while the Liberal papers were, and partly are to this day, hostile to the great reformer. Here is a a coincidence for subtle-souled psychologists to ponder over.

The rebuilding of the Opera Comique on its ancient site, but with an outlet and a handsome façade on the Boulevards des

Italiens, has at last entered the stage of practical politics. The cost of the new edifice, including the purchase of land necessitated by the improvement just referred to, will amount to rather more than 4,000,000 francs, and for that handsome sum the Chamber will forthwith be asked. Fancy any one proposing to the House of Commons to spend £150,000 on the building of a theatre, to say nothing of annual subventions and other *douceurs* liberally granted by republican France to the divine art.

It never rains but it pours, one is inclined to exclaim on reading of yet another scheme for the propagation of music recently started in France. This refers to the opening of a third great national opera, not, for a wonder, in Paris, but in Rouen. The Paris Grand Opera, that white elephant left by the second Empire to the third Republic, does, neither as a building nor as an institution, satisfy the claims reasonably made on it, and things have been going from bad to worse under the present management; so much so that many distinguished French composers look for an adequate representation of their works not to Paris, but to Brussels. This is to cease, says a group of musical Frenchmen, who believe in decentralisation. In consequence, an influential committee, comprising MM. Reyer, Lenepveu, and Cahen, the composers; and Vitu, Wilder, and Fourcaud, the critics, has elaborated a scheme which also will shortly be submitted to legislative sanction. According to this, the management of the state and city-supported opera of Rouen, would have to undertake to produce new works to the aggregate amount of twelve acts every year. Apart from the local subscription he would also have to open a subscription for Paris amateurs at reduced prices, this latter to be only for first nights. He would also have to make an arrangement with the railway authorities to secure reduced fares for the Paris critics and amateurs wishing to attend the performances. The contact between metropolitan and provincial intelligence thus achieved, might prove beneficial to both, and as the journey from Paris to Rouen is only of two hours duration, there is no reason why the scheme should not be practically feasible.

"A German "Marguerite" set to music by a Frenchman, and sung in Italian by a Swede in a Russian theatre—here is a nice mixture," says the *Trovatore* at Milan, in connection with the performance of Gounod's "Faust" at the Russian theatre of Riga, in which the *rôle* of Marguerite was sung by Mdlle. Alma Fohstrom. We might cap the story of our contemporary by the recent cast of "Faust" at Covent Garden, when an American, Mdme. Nordica; a German, Mdlle. Bauermeister; two Poles, the de Reszkes; and a Frenchman, M. Lassalle, all belaboured the unfortunate *lingua toscana* according to their sweet wills, Mdme. Nordica more especially pronouncing the "u" in "una" in true English fashion, as if it were a diphthong. But the de-Italianizing of Italian opera is too old a theme to be harped upon any more.

The British aristocracy is not singular in its susceptibility to the charms of operatic songstressess. There has lately died at Meran, in the Tyrol, a distinguished musical amateur, who went through the law court, if not through fire and water, for the sake of his charmer, and afforded an example of fidelity to all faithful lovers. This was Prince Rudolph, of Lichtenstein, who, already married, and a Catholic, chanced to meet, in Vienna, a certain Mdlle. Edwige Stein, who was not only a good musical artist, but was endowed with the most ravishing beauty. Of course the Prince fell in love with her, and so strong was his affection that he divorced his wife, and forswore his faith, that he might marry the captivating Edwige. His family tried to cut off the entail, but did not succeed, and after some years he obtained possession of his fortune. Things had gone badly with the faithful Prince, however, in the interval. He had been compelled to work for a livelihood, first by giving private musical lessons, and afterwards by becoming music-copyist to Richard Wagner. On his re-instatement in his position he pursued his studies of music, and published, amongst other things, some volumes of dance-music. Whether he and his songstress lived happily through all these direful straits, history sayeth not, though, of course, the romantically-minded reader will assume that they did.

At a recent sale of autographs, in Paris, a letter addressed by Berlioz from Weimar to Léon Kreutzer fetched the highest price, viz., 81 francs, while an autograph epistle of Auber was sold for 12 francs, one by Meyerbeer for 11 francs, and one by Hummel for 9 francs 50 centimes. To a philosopher this scale of prices might suggest a good many pointed remarks as to the comparative value of popularity and immortality.

Wagner's early opera, "Die Feen," will shortly be produced at Munich, if all goes well, or, perhaps, we should say if all goes ill. For what purpose can be served by the revival of this juvenile production, which the author himself had given to oblivion, it is not easy to see. The story of the plot is briefly this: A young prince, Arindal, loves the fairy Ada; but in order to gain her love, has to undergo all manner of trials, to one of which he succumbs; Ada, in consequence, being changed into a stone. Brought to despair, he penetrates into fairyland and finds the stone, which he reanimates by his impassioned song, and the pair are then united. All this is a little childish, but it no doubt opens some musical possibilities; and it is, at any rate, interesting as showing, even at this early period, Wagner's inclination towards mythical subjects.

The interchange of visits between eminent musicians of the old and the new country has formed a very pleasant feature in our recent musical doings; and an interesting event of the kind may be expected next autumn, when Mr. Theodore has announced his intention of coming amongst us, together with his American orchestra, thus affording English amateurs an opportunity of witnessing concerts they have often read about, and which have now obtained world-wide celebrity.

Mr. Edward Lloyd has no intention of forsaking his country, at any rate this year, and in spite of the blandishments of American *entrepreneurs*, he is just now resolutely shaping his engagements in the direction of Chester, Hereford, Birmingham, Bristol, and the Crystal Palace.

Mr. Sarasate's concerts have now come to be regarded as an established institution in London, and another series of these excellent entertainments may be expected in the course of next season.

Among the representative musicians present at Kensal Green Cemetery on Thursday, last week, at the funeral of the late Mrs. Balfe, was Mdme. Christine Nilsson, who contributed to the numerous floral offerings a beautiful wreath. Canon Duckworth read the service, and besides the immediate members of the family, Mr. Barton M'Guckin, Mr. Duncan Davison, Mr. Stewart (the publisher). and Mr. John Gill, of the Royal Academy of Music, also attended.

The programme of M. De Pachmann's pianoforte recital, to be given at St. James's Hall, to-day, will include an original composition, by Dr. Hans von Bülow, and three short pieces, "Allegretto Grazioso." "Romance," and "Scherzo," from the pen of Mr. F. H. Cowen.

It is expected that this popular virtuoso will now prolong his stay in England, in order to make a concert tour next autumn, in conjunction with Mdme. Antoinette Sterling.

Little surprise will be felt at the announcement that the young violinist, Henri Marteau, intends following up his recent success at the Richter Concerts, by further appearances later on in the year.

Everybody remembers the Cowboys' Band which, at the exhibition of the redoubtable Buffalo Bill, used to play its somewhat limited repertory with such industry. The Cowboys, however, knew a good instrument, and the appended letter from one of them, to Messrs. Besson, the well-known musical instrument makers, of Euston Road, is by no means exaggerated in its praise of the manufactures of that firm. Messrs. Besson are about to ship, for the Melbourne Exhibition, a case of new instruments, which are in many points not far short of perfection. Many technical improvements have been introduced, not the least noteworthy of which is a "trill-valve," which is affixed to the trombones of the ordinary sliding sort, and which enables a performer to obtain a very perfect shake. A useful little instrument of the cornet family is the new pocket soprano, which contrasts oddly enough with the huge bombardons in the same case. Besides these technical qualities, the finishing and chasing of the instruments is wonderfully artistic. This is the characteristic letter referred to:—

Messrs. F. Besson & Co.

DEAR SIRS,—The cornet received this noon, all right; it not only knocked myself completely out, but Sweeney, and everybody else; the first remark Sweeney made after blowing it, was, "Its as true as a dice and excellent in tone," and was never in such luck.

Colonel Cody saw it first, and says "its magnificent."

Major Burke never saw the like of it before.

Fred Matthews, our Deadwood Stage Coach driver, using a Western term, say it's "The High Cock of the Dandies."

Wild West girls are in love with it, and the Indians are wondering to themselves.

Respy., &c. (Sd.) T. V. MURPHY,
Wild West, Buffalo Bill's Cow Boys' Band.

P.S.—The cornet is a "little wonder." I am tickled to death with it.

We understand that Mr. Max Heinrich, whose singing was so successful at M. Musin's concert on Tuesday, contemplates permanent residence in London.

We are sorry to learn that the state of Mr. Joseph Barnby's health has compelled him to relinquish work. We hope that he may find his lost health in Harrogate, to which place he has been temporarily banished by his doctors.

Miss Carlotta Levy announces a concert at Steinway Hall, on Tuesday afternoon, which should prove of considerable interest. We believe that the young lady has, until very recently, studied as a pianist, but, acting on the advice of some experienced judges, has abandoned instrumental music, and now proposes to appear as a vocalist.

Miss Florence Emerson, who has for some long time been incapacitated, by serious illness, from work, announces a concert—the first since her recovery—to take place at the Steinway Hall, on Tuesday next, when she will perform, amongst other interesting items, Tosti's new song, "We have loved." Miss Emerson will be heartily congratulated on her recovery.

Much as one may doubt of the wisdom of an attempt to familiarise lovers of Wagner's music with the master's greater works by an interpretation of his masterly orchestration on a grand pianoforte, there is nothing but praise due to the committee of the London Branch of the United Richard Wagner Society for the successful effort they made on Tuesday evening last, on the occasion of the annual conversazione, to entertain a large gathering of musical amateurs with excerpts from "Der Fliegende Holländer," "Götterdämmerung," "Rienzi," "Die Meistersinger," "Träume," and the "Siegfried Idyll." The members of the Ladies' Choir of the Hyde Park Academy of Music, conducted by Mr. H. F. Frost; Miss Pauline Cramer, Miss Marguerite Hall, Miss Alex Elsner, Miss Mary Willis, Herr Carl Mayer, Mr. Wm. Nicholl, Mr. Henry Phillips, Mr. B. H. Grove, Mr. Josef Ludwig, the leader of a small but admirable orchestra, and Mr. Carl Armbruster, the conductor in chief, gave excellent aid in the realisation of the programme. It is seldom that we have spent so exceedingly pleasant an evening.

Mr. Jocelyn Brandon's adaptation of Daudet's "L'Arlèsienne" was given for the second time at the Prince of Wales's Theatre, on Wednesday, and was extremely successful. Bizet's music, with which we are more chiefly concerned, was performed exquisitely, under the direction of M. Ivan Caryll, and should surely win for "L'Arlèsienne" a lasting success. The cast on this occasion was excellent, and, indeed, it is only under such a manager as Mr. Leslie that one so admirable could be found.

Something approaching a realisation of what most well-wishers of our national museums and galleries have often hoped to see, finds expression each succeeding year on the occasion of the Society of Arts' conversazione. On Wednesday evening last the glorious treasure-house of art at South Kensington was made doubly attractive by the aid of a musical setting of the jewels which it contains. In the North Court the famous string band of the Royal Artillery, under the conductorship of Cavalier L. Zavertal, and in the East Architectural Court the Blue Hungarian Band, led by Herr Berkes Bela, pleased an ever-changing crowd with excellent renderings of well-known music. The cast, too, of many a famous sculptured hero basked in an atmosphere of music created by the Criterion Hand-bell Ringers and Glee Singers, conducted by Mr. Harry Tipper. Although such a programme as this is not to be expected on ordinary occasions, would it not add vastly to the attractiveness of our national museums if some form of musical accompaniment could be incorporated into the general scheme of national art education?

Mr. Frederic Corder and Mr. Henry R. Bird have been elected members of the Council of Trinity College, London.

FINSBURY CHORAL ASSOCIATION.

In view of establishing a Musical Institute for the North of London, a very successful bazaar was held at the Holloway Hall, on June 5th, 6th, and 7th. In the unavoidable absence of the Lord Chancellor, Mr. H. L. W. Lawson opened the bazaar on the first day; Dr. A. C. Mackenzie performed the same office on the succeeding day; and Mr. Harry Waddy represented his father, Mr. Waddy, Q.C., M,P., the esteemed President of the society, on the third day of the bazaar. The addresses of these gentlemen were of much interest; Mr. Lawson dealing with the subject of music as an engine of social improvement; Dr. Mackenzie, the Principal of the oldest educational institution, the R.A.M., offering a welcome to the newest and still to be formed Conservatoire, and Mr. Waddy speaking on behalf of the President as one labouring in the good cause in the midst of old friends.

Mr. Waddy, M.P., presided on the first day, Mr. E. H. Turpin taking the chair on the second and third days. The esteemed conductor of the Association, Mr. C. J. Dale, and other gentlemen holding responsible offices, including Messrs. G. W. Betjemann, Gilbert Hankey, Leonard Courtney, Hayman, J. P. Harding, etc., took active parts in the meetings. It is said that some £800 were taken. It may now be assumed that the new Institute will commence work in September, as proposed. The Finsbury Choral Institution has already done a great and good work in uplifting music in the North of the Metropolis. The far-sighted authorities of the Association recognise the public mind as distinctly in favour of systematic musical training under the auspices of an influential and complete institution. The new foundation will do good to the profession in the North of London, creating both direct and indirect employment.

London, as Dr. Mackenzie pointed out, is so vast a city, that as a mere question of saving time and reducing distances, each district must to some extent develop their own interests. Then the Association will have the unique advantage of combining the work of tuition with the kindred task of training and presenting musical performers throughout their rehearsals and concerts. With such claims for support, the Association deserves every good wish for its success in the new and important educational scheme so auspiciously inaugurated.

As a brief chronicle of a recent event, one must not neglect mention of the admirable musical performances given upon this occasion, the fine singing of Madame Clara Samuell, Madame Fassett, Miss M. Owen, Messrs. A. Thompson, Bridson, and Forington, the artistic and finished pianoforte playing of Dr. Marsden of Manchester, the admirable performances of Mr. Carrodus, and his sons, and the talented Wallun family, and the artistic labours of Messrs. Rose, Chapman, and Thomas.

Correspondence.

MUSICAL CHAUVINISM IN GERMANY.

To the Editor of the Musical World.

In the Musical World of the 12th inst., I notice the following: "Considering that Germany is chauvinistic to the core, especially in musical matters, and has long cherished the principle that no music can ever come out of England, the triumph of Mr. Lamond is all the greater."

This I beg to contest. On the contrary, I maintain that more eclectic and cosmopolitan audiences than the German, always only too delighted to welcome anything new and good, no matter of what nationality, do not exist. It might as well be objected, that only an infinitesimal quantity of modern German music has been performed, and even the names of some prominent German composers are absolutely unknown in this country. I quote at random a few instances drawn from my own recollection. Sterndale Bennett was appreciated in Germany, where, indeed, many of his works were published some forty years ago, perhaps even more than in his own country. Masterly and much admired performances of his pianoforte sextet were given, within my remembrance, at that time. The Harp virtuoso Parish Alvars's German tour, with performances of his own works, was a succession of triumphs. J. L. Hatton's opera "Pascal Bruno," with the great basso, Standigl, in the cast, met with a favourable reception. Balfe's "Four Sons of Haimon," and "Bohemian Girl," enjoyed long runs on German operatic stages. Onslow's pianoforte trios, string quartets, and more especially his numerous string quintets and first pianoforte sextet, I believe all published in Germany, were among the chief delights of amateur chamber music. John Field's nocturnes are accepted as "classics." Sir Arthur Sullivan's "Mikado" Companies met with signal favour from the public, and unstinted praise from the Press. A. C. Mackenzie's pianoforte quartet in E flat was published, and I presume appreciated, in Germany, and brought out in London by a set of foreigners of the "Teuton tribe," many years before the name of the composer of "Colomba" became known in this country. C. Villiers Stanford's pianoforte quintet was first performed by, and is incorporated in the *reportoire* of, another set of "Teutons," the Cologne Heckmann quartet, who also introduced a pianoforte trio, by Hubert Parry, during their short penultimate season at Steinway Hall. The first-named composer's "Irish Symphony" was brought out with great success in various German musical centres. So was Frederick Cowen's "Scandinavian" symphony. Goring Thomas's opera, "Esmeralda," had a favourable reception at Frankfurt-on-Maine. Eugène D'Albert is voted a "star" among pianoforte virtuosi. His new string quartet was brought out by Joseph Joachim, at Berlin, and his orchestral works have been heard in various German cities. Henry Hugo Pierson established his fame as composer of operas and important choral works chiefly in Germany. Speaking of executants, the pianist, Fanny Davies, met with general approbation before the most critical German audiences. The extraordinary qualities of that veritable youthful pianist-prodigy, Pauline Ellice, met with far more adequate recognition in Germany than in her own country. The same remark applies, according to your own paragraphist's admission, to Frederic Lamond, both as a pianist and composer, who, to my personal astonishment, almost "fell flat," especially as regards the musical Press, on the occasion of his remarkable pianoforte recitals at Princes' Hall.

Much more might be said on this subject, but I will limit myself to the above statement of facts.—I am, sir, yours truly,

A German.

May, 1888.

P.S.—Singularly enough, I just notice, in confirmation of my contention, the following remark by Otto Lessman in the *Allgemeine Musik Zeitung* of the 11th and 18th instant, in reference to the indifferent performance of Glinka's "Life for the Czar," by the Russian Operatic Travelling Company at Berlin:—"Will the Berlin public possess sufficient taste to place in this case against its *frequently blind glorification of everything foreign*, a feeling for artistic dignity, and the esteem due to a noble work of art?"

TAKING BREATH.

To the Editor of The Musical World.

Sir,—It has lately been my privilege or my misfortune—according to the ability of the vocalists—to have been present at several concerts, and I have been struck with the inartistic and injurious manner in which nearly all the vocalists take their breath. Nearly all draw in the breath through the mouth with a gasp, which is sometimes audible at the farthest end of the hall. Now, there are always particles of dust floating about in the air, which are thus necessarily drawn into the lungs, and which, as necessarily, are injurious to them. The proper mode of inhaling is, of course, through the nose. This is laid down in all books; but anyone who tries this method *alone* will soon find that a sufficient quantity of air cannot be inhaled, while a disagreeable snuffling is often made by those who practise it. There is, however, a plan by which the necessary amount of air can be drawn into the lungs with no possibility of injury and in less time than by the plan ordinarily adopted. Anyone who knows anything of the construction of the throat and the operations of the various parts, is aware of it and practises it; but, to judge from what we hear at all concerts, the number of such persons is limited.—I remain, Sir, yours truly,

Rupert Garry.

Reviews.

INSTRUMENTAL.

We have received two pleasing gavottes by M. H. Synge, "The Kalakana" (J. B. Cramer and Co.), and "The Royal Marine Artillery" (Weekes and Co.), the former especially making an excellent pianoforte piece. The same composer has written a pretty and serviceable waltz entitled "Queen Bee." "Childs' Play" is a series of easy pieces composed for young beginners by John P. Attwater (Wilcocks), and intended to illustrate musically various time-honoured pastimes and familiar incidents of youthful life. These little themes bearing such Schumannesque titles as "Getting Tired," "In the Swing," "Follow the Leader," &c., contain some really pleasing melody, and, while difficulties of execution are kept within appropriate limits, show in their designs unmistakable evidence of fancy and experience. There is not much that is Shakespearian beyond the title in No. 3 of "Shakespearian Sketches," by Frank Adlam, for which he has chosen the words, "Alas! poor Ghost" (Macklin and Co.); but though it raises no ghost, drawing-room and schoolroom performers will find in it a tuneful little piece. "Bagatelle," No. 1 of "Fairy Fancies," by J. H. Trevor, is rhythmical and decidedly pleasing, and ought to be popular with young pianists (Swan and Co.).

An excellent arrangement for the organ of Spöhr's well-known "Rose, softly blooming," and Wilson's "The Shepherd Boy" has been supplied by Joseph Trousselle (Macklin and Co.). Players of that instrument, or of its American substitute, as well as of the harmonium, will also find a serviceable selection of short pieces in Book 2 of "Tench White's Library" (Tench White). No. 12 of William Dawson's "Original Compositions for the Organ" consists of a very graceful Pastorale in A major (W. Dawson).

Among the comparatively few numbers in Verdi's opera, "Otello," which lend themselves to effective performance in the drawing room, is the "Ave Maria," sung by Desdemona in the last act. It is quite possible for a capable vocalist, in sympathy with the situation, to convey an idea of the pathos and simple beauty of this prayer, even when separated from the tragic surroundings amid which it occurs on the stage with so much impressive effect; and English amateurs will be further assisted in the realisation of this scene, by the admirable English version now supplied by Francis Hueffer.

Messrs. Pitt and Hatzfeld send "Zwei Lieder," for alto, by A. Samuelli, entitled "Wanderers' Nachtlied" (Goethe's words), "Der Liebe Segen." Both are songs of superior class, and receive additional interest from an accompaniment melodic on its own account, without unduly diverting attention from the voice part. "Dreams of the Past," a song by A. Romili (E. Ascherberg & Co.), though it seems to be rather laboured in some parts, is well written and decidedly above the average. "Kenneth and Marjorie," by L. Denza, is a prettily conceived song dealing with the aspirations of two little children; although the sentiment gets rather conventional when the inevitable angels come in. In "Aunty's Rose," by Frederic Lohr, the singer indulges in sad memories with fairly pathetic effect (both the above same publishers). An album of twelve pleasing songs for children has been contributed by J. Cliffe Forrester (Charles Woolhouse). The absence of restraint, natural to the subject, has evidently been favourable to the composer's endeavours after appropriately simple and melodic themes.

In "Waken, Waken," "A Little Lullaby," and several other instances, Mr. Forrester has been specially happy in this respect, the number least to our liking being the setting of C. Kingsley's "Song of a Doll." "Love's Serenade" is a moderately effective rendering of verses by Sir Walter Scott, for voice, violoncello, and piano, by Arthur Smith (London: Music Publishing Co.).

Hart and Co. send a graceful trio for female voices by Earnest C. Winchester, entitled, "Crowning of the May."

Also received, a part song by Martin S. Skeffington, "Children's Prayer Time" (Skeffington and Son), a charming unaffected little composition which is sure to find favour with choral societies, and a "Magnificat and Nunc Dimittis" for four voices by J. Humfrey Anger (Novello, Ewer, and Co.).

HECTOR BERLIOZ AND JULES JANIN.

By Andre de Ternant.

In an essay on the friendship of Boccaccio and Petrarch, contributed about twelve years ago to "Macmillan's Magazine," it was remarked that "It would be easy to prove that the *genus irritabile vatum* is not so entirely void of the feeling of good fellowship as popular prejudice has frequently asserted." In a musical journal it will be perhaps more appropriate to mention the friendships of Haydn and Mozart, Schumann and Mendelssohn, and last, but not least, the beautiful affection between Wagner and Liszt. The instances of intimacy between literary men and musicians have been somewhat uncommon, but if an attempt were made to enumerate them, the names of Berlioz and Jules Janin would certainly not be left out. It cannot, indeed, be said that Jules Janin had the same intimacy with Berlioz as the obscure poet and literary man, Humbert Ferrand, or the even more obscure musician, Auguste Morel; but from an artistic point of view their friendship is decidedly more interesting. The absence of any letters between them in their published correspondence may be easily explained: both were on the staff of the same newspaper, the *Journal des Débats*, one as the dramatic critic, and the other as the musical critic, and had frequent opportunities of seeing one another.

Jules Janin and Berlioz seem to have commenced their literary careers about the same period, and if we go back to their early childhood, it will be seen that both were receiving a slight smattering of musical knowledge, and, strange to say, the future *feuilletonist's* education in that direction was more thorough than that of the future symphonist, who was to be looked upon by posterity as the greatest French composer of the century. In order to prove this, it is only necessary to quote a passage from Janin's most authoritative biographer, M. Piedaguel, who, in addition to remaining his life-long friend, spent his boyhood in the same provincial town:—

"He (Janin) played the harp, even better than King David. Sometimes we assisted in the musical services at the church. Janin played the prophet's instrument, myself the violin, his master (M. Bédard) the double bass, and another the viola. Our master of philosophy also sang some Alleluias, with a clear and powerful voice. These seraphic concerts only took place on grand and special occasions, when we were allowed to dine at the same table of honour in company with Messieurs les Chantres."

Of course, such harmless diversions were not likely to bring any more grist to the mill than did Berlioz's early performances on a broken guitar and the flute. So, in course of time, Janin, like most ambitious provincial youths, went to seek both fame and fortune in Paris, at that time, as far as art and letters were concerned, the most brilliant city in the world. It would occupy too much space to enumerate both Berlioz's and Janin's experience, and the small remuneration they received from various periodicals of short duration, which did not much improve the state of their finances. But, happily, this led to something more lucrative, and, in 1829, Janin secured a post on the *Journal des Débats*, and early in the following year succeeded Duvicquet as the dramatic critic. As Berlioz himself relates in his "Memoires" how he became attached to the staff of the same paper, after his return from Italy, I cannot do better than quote what he says:—

"One day, not knowing which way to turn, and anxious to gain a few francs, I wrote a sort of novel, called 'Rubini à Calais,' which appeared in the *Gazette Musicale*. I was desperately sad when I wrote it, but the story was full of fun, a contrast which is known to occur often enough. The sketch was reproduced in the *Journal des Débats* some days later, with a few words from the editor, full of kindly feeling for the author. I went at once to thank M. Bertin, who proposed that I should edit the "musical *feuilleton*" of the *Debats* itself, a much coveted throne of criticism, which was vacant through the retirement of Castil-Blaze. At first I was not its sole occupant, and for some time had only to write critiques on concerts and new compositions. Later on those on the lyrical theatres devolved upon me, but the Theâtre Italien remained under the protection of Delecluse, Jules Janin preserving his rights over the opéra ballets. I then gave up the *feuilleton* of the *Correspondant*, and limited my critical labours to such as could find a place in the *Débats* and the *Gazette Musicale*.

For many years Berlioz's articles were signed "H. x x x," and those of Janin appeared with the initials "J. J." But their identity was an open secret to the public, and the two critics became fast friends. In fact, this is not astonishing, considering that both were endowed by nature, in a superlative degree, with the same virtues, and at the same time, it must be confessed, with the same fault, viz., a propensity for attitudinising. One of Berlioz's most intimate friends, Ferdinand Hiller, remarked that he was one of those men with whom it is a necessity to appear always interesting, even to themselves. Of Jules Janin, on the other hand, many persons who were intimately acquainted with him report that he seemed to say in the presence of his friends, "Me voila? regardez-moi bien; de face, de profil, de trois quarts; vous ne pouvez me faire plus de plaisir qu'en tirant mon portrait à cent mille exemplaires!" Although the last-mentioned quotation has been applied to more than one vainglorious Frenchman, very few will question the truth of it; but with all his faults Janin certainly had a kinder heart and more sympathy with his fellow-creatures than Berlioz.

(To be continued.)

The Organ World.

IN CHURCH HALF A CENTURY AGO.

Anniversaries, Jubilees, and Centenary Celebrations alike invoke the tendency of human beings to look back into given past periods, and to search the stores of memory in order to contemplate incidents and manners which, originally common enough, assume a new interest under the magic-working hand of time. In "Fifty Years Ago," a work by Mr. W. Besant, the following passage deals with the then common method of conducting church services :—

> The musical part of the service was, to begin with, taken slow, incredibly slow; no one now would, who is not old enough to remember, believe how slow it was. The voluntary at the beginning was a slow rumble; the Psalms were very slowly read by the clergyman and the clerk alternately, the "Gloria" alone being sung, also to a slow rumble. The choir was generally stationed in the organ loft, which has been known to be built over the altar at the east end—as at St. Mary's, Cambridge—but was generally at the west end. It was not a choir of men and boys only, but of men and women. The "Te Deum" was always "Jackson"—from my youth up have I loathed "Jackson"; there was just one lively bit in it for which one looked and waited; but it lasted a very few bars; and then the thing dragged on more slowly than ever until it came to the welcome words, "Let me never be confounded." Two hymns were sung very slowly, they were always of the kind which expressed either the despair of the sinner, or the doubtful joy of the believer. I say doubtful, because he was constantly being warned not to be too confident, not to mistake a vague hope for the assurance of election, and because, with the rest of the congregation, he was always being told how few in number were the elect, and how extremely unlikely that there could be many of those few in one flock.

Certainly we have made some advances in the past fifty years, and many changes for the better are to be noted in the conduct of our church services, and it may be—as the above-quoted author assumes—that religious thought is more vigorous and brighter in tone, like our church services, than it was in the early years of Queen Victoria's reign. There is a self-complacency in looking back to less-favoured periods, and this feeling takes a distinctly pronounced form in the minds of those who, living in an age of wonderful progress, endeavour in a half-pitying fashion to revive memories of even "fifty years ago." So one must beware of the danger of this as of other forms of self-righteousness, in pondering over the changes which have permeated all forms of human thought during the period just now at an end. All the changes which have come about in our church services are not matters for the indulgence of unchecked self-congratulation. It may be that the services were gloomy and the music was taken too slowly fifty years ago; but is it not true that we often go to the other extreme? It may indeed be questioned whether the old-fashioned slow tunes were not better calculated to create devotional feeling than our modern jaunty, part-song-like tunes, and our indecently gabbled psalms. Surely in this matter there should be a medium it would be well to try to find. The opening voluntary which Mr. Besant is pleased to call "a slow rumble," was often a dignified, sedate piece of contemplative music, known then as "A Diapason movement," in which the calm, smooth flue work of the old organs told with an effect rarely heard in these days. Again we have entirely lost the "Middle Voluntary" of half a century ago, in which the last generation delighted. Then there were fewer services and church duties, and more quiet rest on Sundays; the doctrine "change is rest" had not come to the front; churches were not so much the arenas of competitive clerical eloquence; and people were not travelling about on Sundays so constantly to hear popular preachers. Old people still talk of the "middle voluntary," which was "a kind of offertory piece without a collection," to quote a somewhat Irish description; a piece to be enjoyed without distraction of any kind, and an acceptable and not incongruous break in the service form. This was played at various points of the service; as after the Psalms or second lesson, or between the different sections of the combined service-forms. Though the old organs lacked the weight and depth of modern pedal organs, the bass notes descending to the low G or F were full, rich, and satisfying, and have hardly been fully replaced as yet by our large scale pedal organs. But "fifty years ago" Gauntlett and William Hill were beginning their crusade which led to the adoption of C pedals and manuals, and Bach was at last to be heard after his own manner. "Fifty years ago," as Dr. E. J. Hopkins has told us, choral service was only to be heard in London at the cathedrals and the Chapel Royal, and soon after the Temple Church led the way to what is now the all but universal adoption of fully musical services. It might be shown, however, that half a century ago, good concerts and orchestral music were not so far behind our modern standard as we are apt to suppose. It would be possible also to show in connection with this subject that rough and incomplete as they were, the village bands to be found in church "fifty years ago," deserved more consideration than was shown to them in the days when harmoniums and small organs came into use in our poorer churches. Now we are, forsooth, turning back and re-introducing orchestral instruments into church with undeniable gain. All things considered, we may be hopeful; and certainly in our church services and music, we are acting more in the spirit of the old motto *Felicem reddet religio,* than did those who had the ordering and management of things "fifty years ago."

E. H. Turpin.

THE ORGAN AND THE CLASSICS.

A Lecture given by Frank J. Sawyer, D. Mus. Oxon., F.C.O.

Part III.—Continued.

In the last great visit, when the "Elijah" was produced, we have no record of any organ playing. Then followed the awful shock of the sudden death of his beloved sister, Fanny, a shock which seemed to break the great man up.

Never but once again did he touch the organ. As soon as the great blow had partly been overcome, he started for Switzerland with his family, Paul Mendelssohn, and his bereaved brother-in-law, Hensel. Week after week passed, and his nerves were still too weak to bear noise, his piano "was not for playing on, but for trying a chord." His only solace was the little organ at Suggenberg, by the Lake of Brienz, and it was there that he touched the organ keys for the last time in his life. November 4th of the same year he was dead.

I have endeavoured, by means of these accounts of Mendelssohn's organ playing, to picture the scenes before you, but nothing gives us so keen a view as the following extract from the obituary notice, Nov. 13th, 1847:—

"His mechanical facility on the pianoforte was prodigious . . ."

"He preferred, however, the organ to the pianoforte; since on that nobler instrument his ideas, always cast in large and orchestral proportions, amplified by every resource of consummate learning and experience, could be most thoroughly impressed by his vigorous hand. His memory was prodigious and his fancy inexhaustible. The writer may be permitted a moment's reminiscence of the master's organ improvisations—most probably his last. The time was a few days before he left Switzerland—the place a hamlet church, by the side of the Lake of Brienz, inaccessible by road, and only to be reached by steps in the rock overgrown with ivy, and moss and maidenhair—the organ, a poor little instrument, built by a Wallasian maker.

"It seemed, however, as if the poet's spirit gave it power and voice and grandeur, as he sat there, for the pleasure of one or two friends, exciting himself by his own performance; chain after chain of lofty thoughts and noble modulations unfolding themselves, till the confined space and the limited means under his grasp were forgotten in the triumphant exercise of that art which, as Milton says, brings—'All Heaven before our eyes.'"

With Mendelssohn we have concluded our survey of the position of the organ in the life and writings of our great classic composers.

In final summary we find that Bach and Mendelssohn, the two Lutherans, were great organists, while Haydn, Mozart, and Beethoven, as Catholics, were attracted to the music of the Mass, and thus, as we have before seen, directed away from the organ.

And lastly, I have suggested that Bach and Handel lived in a contrapuntal age, while Haydn, Mozart, and Beethoven lived in an age when the style of the time was such as to lead them also away from the instrument.

In Mendelssohn we find a resuscitation of the contrapuntal, interwoven with the passionate, two varieties of expression amply exemplified in his compositions for the organ.

CHURCH MUSIC.

In a paper read some time ago, before the Music Teachers' National Association in America, by the well-known organist and church musician, Mr. S. B. Whitney, the following passages occur:—

"Two questions would seem to present themselves at the outset. What ought church music to be? How ought it to be rendered? I shall try and treat these questions only in a general way, without giving especial prominence to my own personal preference for any particular style of music, or any particular kind of choir, for otherwise the second question might be entirely superfluous. Were we to decide, for instance, that cathedral music or music written to be antiphonically sung by a double choir of boys and men, was by far the noblest, and purest form of music that could be offered up in the sanctuary, we would by this decision rule out the second question, How ought it to be rendered? For to be consistent, such music should only be rendered when we have all the conditions at hand for which it was written. I think all will agree, however, that we should have the best of its kind, in the matter of music, whether a mixed choir, boy choir, or quartet is employed in its production, and the choir should be equal to the demands of the music in every case.

"I take it that the office of music in the church, is twofold in its nature, not only to *express*, but also to *excite*, or stimulate devotion. It reaches in this way the multitude of worshippers, those who can join, as well as those to whom nature has denied the gift of song. Music for the church should be *distinctive* in its form, like the architecture of the temple in which it is rendered. No one would mistake Cologne Cathedral, or York Minster for a town hall or a court-house. Both are built in accordance with the rules of a particular style of architecture, which would seem to belong almost exclusively to the church. So let music written for the church bear the stamp of Catholicity. I use the term in its broadest sense. Let it be *Gothic* if you will. In any case let it be distinctive, as I have said, something the like of which you will not be likely to hear the next day at the opera-house or concert-room. It would certainly be a poor compliment to the young composer to be told that his anthem would have been better adapted for an opera chorus, or for the rising young organist to be reminded that his closing voluntary went to the heels, rather than to the head or heart. No such criticism could possibly be made if the anthem or the voluntary was constructed according to the strict rules of form laid down by the best writers of church music. There should not enter into sacred music anything of a frivolous character, nor should it suffer from haphazard construction.

"It demands strict form as alone suited to its dignity and gravity. But let us not imagine, as one has well said, that to be dignified it must be heavy, or to be grave it must be melancholy. Dignity requires the true vivacity of conscious power, and gravity is supremely consistent with sweetness and cheerfulness. We must have what I have called strictness of form, to set it unmistakably apart from the lighter uses to which a style less severe is adapted. Strictness, severity of technical idea, is certainly not any hindrance to grace or sweetness, any more than the bony structure of the human form is a hindrance to the marvellous beauty of the most illustrious examples, or the severity of mathematical accuracy and strictness of scientific principle to the highest beauty in architecture. In these cases it is obviously the only condition of perfection. So let our church music be distinctively *Gothic* in its structure, but not *carpenters' Gothic*, with just enough of counterpoint to condemn it, as far as the unlearned are concerned, and not enough to save it, as something of any intrinsic value to the truly musical. Let the young composer who enters this sacred field determine that he will be an architect, or, better, an artist, and not a mere builder. He should constantly keep before him this simile of the cathedral or church as embodying in itself the noblest form which church music can take on, the choir, transepts, and nave, representing in more or less detail the various parts assigned respectively to clergy, choirs, and people in the service. If I were asked to name some one composition as illustrating perhaps better than any other this idea, I should say that Bach's Passion Music would fully come up to the requirements of the case. Here is music for solo voices, soloists whom nature has endowed with peculiar gifts.

"Then besides the concerted music we have the grand choruses, by the masses of trained singers, representing the chorus in the choir. Then every now and then are introduced those mighty chorals for the congregation, also represented by the great congregation in the nave and transepts, where all, soloists, choirs, and all within the building, join in one grand hymn. Certainly this composition, with its wonderful elaborate orchestral and organ accompaniment, is the best possible illustration of the perfection of musical detail, bringing together, as it does, in one grand mass all the resources of song or sound known to man. You see it meets the demands of the simile in every case. On first looking at a cathedral we take it as whole—as one grand mass of stone. We wonder at its size and immense proportions. But our wonder increases as we go over the building and take into detail each delicate bit of carving or painting. Perfection of detail, and the impressiveness of the grand mass, are equally worthy of our admiration, no less in the building than in the music. But more particularly is the Passion Music to be held up as a true model of what church music ought to be from the fact that it brings together all the known resources of the musical art. Of course I shall be asked: 'Do you expect to reproduce Passion Music in every little parish church in the land?' To which I reply: By no means; but a *principle* can be carried out any and everywhere. Let the best voices in any locality be selected to lead in the principal parts of the services, of others less gifted, but equally useful and necessary, can be formed the chorus, and in the grand old familiar hymns and chants let the whole congregation swell the chorus, and thus make of the service one united offering up to God of that we have to give Him, to praise Him for His mercy and goodness to us. I do not cite the Passion Music as an illustration of church music to be slavishly imitated, but its form is to be kept constantly before the mind of one who aspires to compose or even to arrange music for the high uses of the worship of the sanctuary. The great master seems to have exhausted the resources of his art that he may bring together in one grand service the highest skill of the trained soloist and instrumentalist, the wonderful power of a well-trained chorus, and, greatest and best of all, the mighty choral when the whole congregation can supplement the efforts of those who have gone on before to lead the way. It seems to me that such music never ought to be sung in a music-hall, for it is to be considered as a service and not a mere musical performance, and demands for its surroundings the stately pillar and graceful arch, the 'dim religious light' of the cathedral or church. In short, its religious character is so clearly recognised that whenever it is sung outside the church the request is always made that the inevitable applause should not be given after the different numbers. No, rather let this music be always sung in church, where Gothic architecture, which has been likened to 'Frozen Music,' will form a most fitting casket for the precious jewels of sacred song, as contained therein.

"Now I claim that the idea on which this musical service is founded—that of employing all available musical talent of whatever degree of excellence—can be carried out in any parish church. Certainly in this country, where so much attention has been, and is given, to the subject of singing in the public schools, there can be found in every locality those who can be enlisted to take the more elaborate parts of the music. Then the chorus can be formed from the Sunday school, if from no other source, and if simple hymns, chorals, and chants are selected for parts of the service, the congregation will not fail to accept the invitation thus held out to join at the proper times and places. Thus we have all the essential elements and distinguishing features of the Passion Music, trained soloists, trained choristers, and the congregation. There are those who claim that no music should be sung in church except that in which the whole congregation can join. This is an error, no less from a philosophical than a musical point of view. Such people lay great stress upon the expression 'common praise,' and deny that any congregation has any right, as they say, to praise God by proxy. But let us inquire for a moment the real meaning of the term common praise, and see if the proper definition will warrant us in coming to any such conclusion. A similar term is used as technically describing the office book of the Church in this country. It is called the 'Book of Common Prayer.' Yet in this liturgy the clergyman has a good share of the service all to himself, the people occasionally making a response, or an amen at the end of a prayer. I think, however, that the term Common Prayer is by no means a misnomer, as applied to this book. If I enter heart and soul into a prayer that is said by a clergyman, and at the end respond, Amen! it is by this act as much my prayer as it is *his*, and in this way the whole congregation, joining in the responses at the proper times and places, make one grand service of clergy and people, a service that could not be better described than by the technical name, Common Prayer, for it is common to both clergy and people. The same generous definition given to that other term *Common Praise*, will give us soloists, chorus, and congregation, each having its part in the services of the sanctuary. For consider for a moment to what narrow limit we would confine this mighty power for good, if we were to rule out all music except such as that in which the congregation could join in each individual measure. We would thus deprive ourselves of all the greatest compositions of the great masters, who, being denied the privilege of a hearing in the temple, would give to the world, rather than to the Church, their greatest musical inspirations. The question arises can the church afford to give up in this way all the best music to the world? Why should she not lay claim to the highest inspirations of the composer, as she has long since done to those of the painter and sculptor, the most illustrious examples of whose art are to be found in the cathedrals of Europe? Can she, I say, afford to give them up for the erroneous idea that every individual worshipper is to sing, or have the opportunity to sing each and every individual note of music used in divine service? Nay, rather let her take a broader view of the subject. It is certainly as much the office of music to *excite* and stimulate devotion as it is to express it. Here, again, the analogy of architecture comes into play. We are moved to devotional feelings by the surroundings of Gothic architecture—arches and pillars—in the building of which we had no share, yet they none the less excite in us *devotional* feelings, and make us more fully to realise that we are in a holy place. Why ought we not to allow music also to excite in us similar devotional feelings when the anthem is sung in which we take no part? Hard, indeed, must be the heart that is not moved and made better by hearing the "Hallelujah" of Handel, and the other grand choruses from the "Messiah." Let the humble worshipper join in all parts of the service where he can render *intelligent* assistance, but let him remember that as the spire of the great church towers aloft far above choir, transepts, and nave, so it is given to the trained singers to soar aloft far above and beyond, to heights where the great congregation cannot expect to follow. But let the latter, listening in reverent silence, be moved to greater devotion, and thank God for the exceptional musical gifts vouchsafed to the few, though denied to the multitude. In the liturgical service I have alluded to its chief merit considered from an artistic point of view, which consists in its responsive character, people responding to clergy; and the parts assigned to the latter would lose much of their dignity and power if said by a number of voices rather than by one. The greater contrast is allowable, when the *many* voices respond to the *one*, and the same is true from a musical standpoint. Can any one imagine that Handel made a mistake when he selected the words for one of the greatest solo numbers in the Messiah: 'I know that my Redeemer liveth.' Of course he used the words as they occur in Holy Scripture, but I only use this illustration to show how that in certain cases one voice can far more effectively bring out the meaning of a sentence than can a multitude. We know that our Redeemer liveth, or similar words sung by a chorus, would be far less impressive—and I only mention this in confirmation of the fact that music should be allowed all her varied forms of expression in the church, whether of solo, duet, trio, quartet, or grand chorus, that she may the better illustrate the sacred text and give it a dignity of expression befitting its divine character."

(To be continued.)

ANSWERS TO CORRESPONDENTS.

In further reply to A.C.O., a distinguished organist calls attention to a beautiful Suite in four movements for organ, violin, and violoncello, by Rheinberger. The pieces mentioned already by Merkel and Macfarren should have been respectively described as Adagio in E, and Andante and Finale in E minor both for organ and violin.

H. T. M. is informed that "Observations on Wind Instruments," a lecture delivered before the College of Organists, may be obtained in pamphlet form of Messrs. Weekes and Co., 14, Hanover-street, for sixpence.

The joint committee appointed to select an organist for the Birmingham Town Hall and Festivals, selected three candidates for the final selection. They are:—Mr. A. H. Brewer, St. Michael's, Coventry; Mr. C. W. Perkins, St. Michael's, Paddington; and Mr. H. C. Tonking, St. Luke's, West Norwood. The judges were Sir John Stainer and Dr. Bridge, and the competition was announced to take place in Westminster Abbey.

An evening concert was given lately in Paris by M. and Mdme. Gigout. The most remarkable works were the pianoforte quartet of M. Boellmann, and the Andante and Allegretto of the concert-giver, played by the author on his fine organ of Cavaillé-Coll. The Minister of Fine Arts has bestowed an allowance on M. Eugene Gigout, as a tribute to the value of his School of Organ-playing. M. Gigout intends to devote it to the foundation of scholarships at that institution.

SPECIFICATIONS.

NEW YORK.—The following is the specification of an instrument now in course of construction at Calvary Church, Fourth Avenue, New York, the builder being Mr. Frank Rossevelt. A complete west-end organ has yet to be added to the now completed chancel organ. The instrument will consist of three widely separated portions, all to be connected with one console, which will be placed in the choir :—

GREAT ORGAN.

Chancel.	ft.		ft.
Double Diapason	16	Flautina Harmonic	4
Open Diapson (1)	8	Octave Quint	2⅔
Open Diapason (2)	8	Super Octave	2
Viole de Gambe	8	Mixture, 3 ranks	
Doppel Flöte	8	Acuta, 3 ranks	
Octave	8	Trumpet	8

SWELL ORGAN.

Chancel.	ft.	West End.	ft.
Bourdon	16	Bourdon	16
Open Diapason	8	Open Diapason	8
Violin Diapason	8	Salicional	8
Spitze Flöte	8	Voix Celestes	8
Æoline	8	Flauto Traverso	8
Stopped Diapason	8	Stopped Diapason	8
Octave	4	Octave	4
Hohl Flöte	4	Walde Flöte	4
Flageolet	2	Flautina	2
Cornet(2, 4, and 5 ranks)		Cornet (3, 4, 5 ranks)	
Contra Fagotto	16	Cornopean	8
Cornopean	8	Oboe	8
Oboe	8	Vox Humana	8
Clarion	4		

CHOIR ORGAN.

Chancel.	ft.	West End. (Solo Organ.)	ft.
Contra Gamba	16		
Open Diapason	8	Stentorphone	8
Salicional	8	Violoncello	8
Concert Flute	8	Philomela	8
Quintadena	8	Hohl Pfeife	4
Fugara	4	Piccolo Harmonig	2
Flute d'amore	4	Tuba Major	16
Piccolo Harmonic	2	Tuba Mirabilis	8
Dolce Cornet (5 ranks)		Cor Anglais	8
Orchestral Oboe	8	Tuba Clarion	4
Clarinet	8		

PEDAL ORGAN.

Chancel.	ft.	West End.	ft.
Contra-bass	32	Double Open Diapason	32
Open Diapason	16	Open Diapason	16
Dulciana	16	Violone	16
Bourdon	16	Bourdon	16
Violoncello	8	Violoncello	8
Trombone	16	Contra Bombard	32
		Trombone	16

Couplers.

Swell to Great
Choir to Great
Swell to Choir
Swell Octave on itself
Choir ,, ,,
Swell to Pedals
Great to Pedals
Choir to Pedals

Accessories.

Chancel Swell Tremulant
Chancel Choir Tremulant
West Swell ,,
West Solo ,,
Chancel Wind Indicator
West Wind ,,

Ventil Stops.

West Swell Ventil
West Great ,,
West Solo ,,
West Pedal ,,

Total number of pipes, 5,460.

HANLEY.—Description of the organ, built for the Saltaire Exhibition, purchased for the Town Hall, Hanley, containing four rows of keys and pedal organ. Compass CC to C, 61 notes.

GREAT ORGAN.

	ft.		ft.
Double Open Diapason, metal	16	Principal, metal	4
Open Diapason (No. 1), metal	8	Fifteenth, metal	2
Open Diapason (No. 2), metal	8	Mixture (3 ranks), metal	
Höhl Flöte, wood	8	Trumpet, spotted metal	8
Harmonic Flute, metal	4		

SWELL ORGAN.

	ft.		ft.
Lieblich Bourdon, wood	16	Principal, metal	4
Open Diapason, metal	8	Piccolo, metal	2
Stopped Diapason, wood and metal	8	Mixture (3 ranks) metal	
		Contra Fagotto, spotted metal	16
Voix Angelica, wood and metal	8	Cornopean, spotted metal	8
Voix Celéstes, spotted metal	8	Oboe, spotted metal	8
Roh Flote, metal	4	Clarion, spotted metal	4

CHOIR ORGAN.

	ft.		ft.
Violin Diapason, metal	8	Lieblich Flute, wood	4
Dulciana, metal	8	Clarionet, spotted metal	8
Clarabella, wood	8		

SOLO ORGAN.

	ft.		ft.
Harmonic Flute, metal	8	Vox Humana, spotted metal	8
String Gamba, pure tin	8	Tuba, spotted metal	8
Orchestral Oboe, spotted metal	8		

PEDAL ORGAN, CCC TO F, 30 NOTES.

	ft.		ft.
Open Diapason, wood	16	Violoncello, metal	8
Bourdon, wood	16	Trombone, spotted metal and wood	16
Quint. wood	10⅔		

ACCESSORIES.

Swell to Great
Swell to Choir
Solo to Great
Swell to Pedals.
Great to Pedals
Choir to Pedals
Solo to Pedals

Tremulant to Solo by Pneumatic Piston and Draw-Stop Action.
Four Composition Pedals to Great Organ.
Four Composition Pedals to Swell Organ.
Two Composition Pedals to Solo Organ.
Pneumatic action to Great Organ and its Couplers.
Tubular Pneumatic action to Pedals.
Pneumatic double-acting Piston for controlling Great to Pedals Coupler.
The Draw Stop Jambs are diagonal, at an angle of 45 degrees.
The Desk and Fittings are of polished walnut.
The Draw Stop Knobs are of solid ivory.
The Shutters of the Swell and Solo Boxes are perpendicular, and are controlled by balanced Pedals.
The Pedal Board is according to the Scale adopted by the College of Organists.
The two Swell Pedals also in the position adopted by the College of Organists.
The Organ is provided with four Reservoirs to supply wind at various pressures as required.
The Bellows will be worked by steam power, with hand Auxiliary.

SUMMARY OF STOPS.

Great Organ (9 stops), 671 pipes; Swell Organ (13 stops), 903 pipes; Choir Organ (5 stops), 305 pipes; Solo Organ (5 stops), 305 pipes; Pedal Organ (5 stops), 150 pipes; Accessories (8 stops). Grand total, 45 stops; 2.334 pipes.

Notes.

Mr. J. Waterman has been appointed organist of Brompton Parish Church.

Mr. F. G. Shinn, A.C.O., has been appointed Organist of All Saints, Clapham Park.

The music at the funeral of the German Emperor consisted chiefly of selections and chorale from Bach's works. The instrumental portion was sustained by the organ. The choir consisted of over 100 voices.

At our cathedrals, Royal chapels, and churches sounds of mourning for the late Emperor of Germany have been universal; funeral anthems, hymns, and marches have musically testified our national sorrow and sympathy.

Selections from Macfarren's "David," with Mendelssohn's Ninety-eighth Psalm, were given at Trinity Church, New York, with great effect, on Ascension Day, by choir, orchestra, and organ, under the direction of Mr. Messiter, the organist.

A blowing apparatus, worked on a new principle, not explained as far as the writer knows, has just been added to the organ of St. Paul's Church, Alnwick. It has been designed and patented by Mr. Henry Newbiggin, of the Alnwick Foundry and Engineering Company.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next, June 26th, the library will be opened from 7 to 8. On the same evening, at 8, at the Bloomsbury Hall, Lecture by Dr. C. W. Pearce, on "Some Suggested Modifications of Day's Harmony, to meet the various objections raised against his Theory." Dr. E. J. Hopkins will take the chair. July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Candidates should send in their names, with fees, on or before July 10th. Every information may be obtained on application. Other arrangements and particulars will be duly announced.

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The Musical World.
LONDON: SATURDAY, JUNE 23, 1888.

THE CHARACTER OF ORTRUD.

The recent revival of "Lohengrin" at Covent Garden makes it seem appropriate to draw attention to Wagner's own ideas as to the manner in which that opera should be performed, which appear in his correspondence with Liszt, just published by Messrs. Grevel, of King Street, Covent Garden. We refer more especially to a curious passage bearing on the character of Ortrud. That character is no doubt the most complex and difficult in the whole opera, and most singers get over that difficulty by simply not acting the character at all, but limiting themselves to the ordinary gestures and facial distortions which are the accepted formula of operatic wickedness. But Wagner's early admirers were not satisfied with this superficial view of the case. They wanted to arrive at the real essence of Ortrud's nature, and Princess Wittgenstein wrote a letter to the master propounding a curious dilemma. We give both this letter and Wagner's answer addressed to Liszt:—

"Weymar, January 4th, 1852.

"Just returned home, with my eyes still moistened by the tears brought to them by the moving scenes of 'Lohengrin,' to whom should my thought turn at this moment but to you, sir, with the desire that you could have witnessed the effect produced by your beautiful work, better understood as it is every day by executants and spectators? I cannot tell you with how much zeal the former endeavour to respond to the efforts of Liszt for the worthy interpretation of your drama. Having been ill and absent from Weymar for a year, I was this evening able to judge how indefatigable Liszt has been in his instructions, recommenced again and again, and becoming ever more fruitful. You would certainly be satisfied with the progress they all make at each new representation. .

"Fräulein Fastlinger having left our theatre, Frau Knopp Fehringer takes the part of Ortrud. The former having been generally successful, both as a singer and an actress, opinions are divided as to the latter; and you, as the creator of the part, can alone decide which of them is preferable. The former had the undoubted advantage of eighteen years, a pretty face, a slim, tall figure, which qualities, as they placed her in age and in beauty near to Elsa, suggested the idea of secret rivalry between woman and woman. One thought that she not only desired to win the throne of Brabant, but was also jealous of Frederick and the charms of her from whom she had torn him away. The timidity, natural to so young an artist, gave to her movements the restraint which is so characteristic of youth, and the instinct of a rival. Frau Knopp has over Fräulein Fastlinger the advantage of consummate and very impressive dramatic talent, but she is not very beautiful, in spite of regular features, and not in her first youth, beside which her figure is rather thickset. Her action indicated every *nuance* with admirable eloquence; she rendered the disdain, the hatred, the rage, which alternately inspire her with gestures and pantomimic actions of such striking reality that she might be compared to the greatest artists in the most famous parts. But she could not be more than an ambitious woman. Between her and Elsa the spectator's mind could not see any comparison or rivalry, and this has no doubt put out many of the audience without being able to account for the reason, for nothing could have been more admirable than the acting of Frau Knopp, infinitely more energetic, more richly coloured, more living, more certain, more bold, than that of Fräulein Fastlinger.

"It is then for you, sir, to say whether in general it is better to give the part to a young and beautiful artist, whose acting is naturally less experienced and more subdued, or to a woman of matured talent, who gives us an Ortrud less young, but more inflamed and devoured by the secret flames of hatred of one who is vanquished and the revenge of one who is oppressed. As to myself, I cannot say which of these two conceptions produced the greater impression; the second has certainly something more sombre, more inexorable, about it. One trembles in advance for Elsa on seeing that such hands will fashion her destiny; one is inclined to say that the premeditation of a whole life gives more grandeur to the struggle between ambition and innocence.

"Pardon, sir, this long digression; it will show to you how much your poetic conceptions occupy us here. I must not close these lines without telling you how I have been touched by the manner in which you speak of him whose glorious name I am soon to bear. Who could fail to speak of his spirit, of his genius, of his intelligence? But one must have a high-toned and delicate soul to understand the *infinite tenderness* of his soul, which so few can feel or divine. He will, no doubt, write to you soon. This evening, after the close of the performance, he accompanied some people who had come from Leipzig to hear your 'Lohengrin.'

"Good-bye, dear sir. Permit me to thank you for all the rare pleasures we owe to you by the contemplation of your beautiful works, and accept the expression of my distinguished esteem.

"CAROLYNE."

WAGNER'S REPLY.

"To Princess Wittgenstein, who has delighted me with a very friendly letter, I ask you to express my best thanks for her kindness. The deep interest which she has again shown in my 'Lohengrin,' particularly at the last representation, is of priceless value to me. Her intelligent remarks on the character of Ortrud attracted me especially, as well as the comparison she makes between the efforts of the previous and the actual representative of that part. To which side of the question I incline your valued friend will recognise at once when I explain to her my view of the character by simply saying that Ortrud is a woman *who does not love.* By this everything that is most terrible is expressed. Politics are her essence. A political *man* is repulsive, but a political *woman* is horrible. This horror I had to represent. There is a kind of love in this woman, the love of the past, of dead generations, the terribly insane love of ancestral pride which finds its expression in the hatred of everything living and actually existing. In man this love is ludicrous, but in woman it is terrible, because a woman, with her strong natural desire for love, *must* love something; and ancestral pride, the longing after the past, turns in consequence to murderous fanaticism. In history there are no more cruel phenomena than political women. It is not therefore jealousy of Elsa perhaps for the sake of Frederick which inspires Ortrud, but her whole passion is revealed only in the scene of the second act where, after Elsa's disappearance from the balcony, she rises from the steps of the minster, and invokes her old, long-forgotten gods. She is a reactionary person who thinks only of the old and hates everthing new in the most ferocious meaning of the word; she would exterminate the world and nature to give new life to her decayed gods. But this is not merely an obstinate, sickly mood in Ortrud; her passion holds her with the full weight of a misguided, undeveloped, objectless feminine desire for love: for that reason she is terribly grand. No littleness of any kind must occur in this representation; she must never appear merely malicious or annoyed; every utterance of her irony, her treachery, must transparently show the full force of the terrible madness which can be satisfied alone by the destruction of others or by her own destruction."

ROYAL ITALIAN OPERA.

The performance of "Lohengrin" on Saturday last was certainly the event of the opera season, and the crowd which filled the vast theatre to its utmost capacity is surely a sufficient answer to those who profess to believe that the general public is deaf to the appeals of Wagner's music. In this case, at all events, the truth has been revealed to the innocent public, which has discovered the power and beauty at present hidden from some of the "wise." The cast in the present instance was an excellent one, including, as it did, Madame Albani, Madame Hastreiter, the brothers de Reszke, and Signori Navarrini and D'Andrade. Madame Albani's interpretation of the part of Elsa was in many ways new, for on this occasion she seemed so carried out of herself that the artist in her obtained a pre-eminence all too uncommon with this lady, who not seldom makes bids for popularity at the sacrifice of loyalty to her art. After her performance of Saturday night, Madame Albani must certainly take a higher rank than ever before as a truly conscientious artist. She was well matched by M. Jean de Reszke as the Knight of the Grail, who, in the main, sang and acted superbly, although in one or two instances the mantle which Madame Albani has discarded seemed to have fallen on the shoulders of the tenor, who more than once played to the gallery in a way lamentable in the case of such an artist. The farewell to the Swan, however, and the great duet with Elsa were declaimed with magnificently artistic power. M. Edouard de Reszke played King Henry the Fowler with great power and breadth and his conception of the part was admirably truthful. The part of Ortrud is certainly one of the most complete and subtle of Wagner's creations, and it is not surprising that Madame Hastreiter failed to give any very decided significance, although her performance of the extremely difficult music was on the whole good, from the technical point of view. Signor Navarrini as the Herald, and Signor d'Andrade as Telramund deserve considerable praise; but it is certainly to Signor Mancinelli that the chief honours fall. Not only was the orchestra technically accurate, but the conductor had infused into it a large share of the true Wagnerian spirit, and the performance was admirably poetic throughout. It remains only to say that the *mise-en-scène* was almost as good as it could possibly be.

On Tuesday night, "Il Barbiere" was given, with Miss Sigrid Arnoldson as Rosina, M. d'Andrade as Figaro, and M. Edouard de Reszke as Basilio. Rosina is one of Miss Arnoldson's best parts, and in it she achieved considerable success on Tuesday. The other artists were all satisfactory, although Signor Ciampi exaggerated the part of Bartolo.

Concerts.

MADAME CHRISTINE NILSSON'S FAREWELL CONCERT.

Since Madame Nilsson announced her intention of retiring from public life, everyone has been hoping, with whatever faintness, that the announcement might, after all, prove a *brutum fulmen.* But it seems that the great *prima donna's* intention is unalterable, and the concert given at the Albert Hall on Wednesday must therefore be looked upon as her final farewell. And certainly it is better to bring such a career to a close while yet the qualities which have distinguished it are unimpaired.

Madame Nilsson's admirers—and who does not admire her?—could hardly wish for more gracious memories of her than those which will have been left by these last concerts. The first of the two, given a few weeks since, perhaps served more than the last to recall Madame Nilsson's greatest triumphs, although the programme of Wednesday night certainly contained some of her best-known airs. It is late in the day to speak in detail of Madame Nilsson's superb qualities. For they will not be lightly forgotten by anyone who has, and they cannot be described to any one who has not, heard her. The "Bel Raggio," from "Semiramide," "Angels ever bright and fair," Engel's "Lost,' and the pretty song written by Balfe expressly for Madam Nilsson, "There is a shadow,' were sung as only a great artis could sing them. Most of these were encored, as was also th "Miserere" from "Trovatore," in which Madame Nilsson was joined by Mr. Sims Reeves, the great tenor singing with the utmost passion and force. The vast and crowded hall was a wonderful spectacle, the enthusiasm of the audience growing with each successive appearance of the singer until, as the final notes of the "Jewel song" from "Faust"—which was the last encore song—died away, and it was felt that Madame Nilsson's farewell was taken, the excitement reached its climax. Of the rest of the programme it need only be said that Madame Antoinette Sterling, Mdlle. Douilly, Mr. Sims Reeves, Mr. Lloyd, Mr. Santley, Mr. François Noije, Mr. Foli, Miss Marianne Eissler, Mdlle. Janotha, and Mr. Leo Stern, sang or played in a way not unworthy of the lady in whose honour the concert was given. Under such circumstances was brought to a close a career which has extended over nearly 25 years, and which will be remembered always as that of a supreme artist and a large-hearted woman.

M. OVIDE MUSIN'S ORCHESTRAL CONCERT.

A large audience assembled on Tuesday at Princes' Hall to welcome M. Musin back to England. The applause which greeted the Belgian artist on his appearance was proof of a popularity which an absence of four years has not abated, and which was won fairly by a skilfulness of technique and a depth of feeling not too common amongst solo violinists. M. Musin appeared first to perform a Concertstücke by Dr. Damrosch, the American musician. The work is written in the form of a serenade, in four movements, viz., introduction, intermezzo, notturno, and addio giogoso. Of these movements the intermezzo, *vivacissimo e molto piano*, is a very dainty piece of writing, both for the solo instrument and the orchestra, while the nocturne is full of dreamy passion. The orchestral writing is, in many passages, of great power and beauty, the scoring for wind being especially clever. It was played by M. Musin with admirable feeling and skill, and should prove a very welcome addition to the repertory of English violinists. M. Musin also gave Corelli's "Variations Serieuses," and introduced a novelty in the shape of a "Caprice," written by himself, which proved to be a very bright and clever work. The band was conducted by Mr. Walter Damrosch, son of the famous musician already referred to, and under his excellent guidance gave very spirited performances of Beethoven's "Seventh Symphony," and Liszt's first "Hungarian Rhapsody." Mr. Max Heinrich, of New York, sang with much fire and skill songs by Schubert.

DR. HANS VON BULOW'S BEETHOVEN RECITALS.

At the third recital, last Tuesday, the programme included the Appassionata, the rarely-chosen Sonata in F sharp major, the Fantasia, op. 77, the Sonata Caractérisque, and the last three Sonatas (in E major, A flat major, and C minor), leaving the "Giant" and the A major for the final recital. A more trying selection could scarcely have been made, but the greater the demand made on the intellectual, if not the physical, powers the more surely will Dr. von Bülow rise to the occasion; therefore, let no lover of Beethoven lose the chance of hearing the great B flat Sonata next Tuesday. A perfect storm of applause followed the magnificent rendering of the Appassionata, and the enthusiasm thus kindled from the first did not once flag through all the long programme. A very few bars sufficed to show that the great pianist was in his best form (for like all really great performers, Bülow is unequal). and his treatment of these later sonatas must have left some indelible impressions on his audience. Of "effects" and "points" there are but few in Bülow; but the beauty of the prolonged shake in the last variation of the C minor Sonata was particularly striking. The fugue in the A flat Sonata, with its suppressed passion, and the tender grace of the aria, will long be remembered by those who were present. The repeat in the finale of the Appassionata was not taken, and the trio of the *Allegro molto* in the A flat Sonata was played twice (*i.e.* returned to at the close of the movement), as the scherzo in Chopin's B minor Sonata is frequently played; and doubtless with the same object of making the movement more uniform in length with the other sections of the work.

RICHTER CONCERTS.

Berlioz's "La Damnation de Faust" was given last Monday at these concerts for the first time, and attracted a large audience. Herr Richter's reading of the work differs, in some respects, from that to which Mr. Barnby has accustomed London audiences, a noticeable point—to mention only one—being the considerably slower *tempo* adapted in the Easter hymn; but, as was only to be expected, his interpretation of the work was singularly fine, and the famous Hungarian march has perhaps never been better played. The Richter Choir, which has been considerably enlarged and now overflowed into the side galleries, sang the choruses with fairly good attack, but the balance of the voices leaves something to be desired, the basses in particular being a little weak. Of the soloists, Mr. Edward Lloyd's "Faust" is so well known, that it is sufficient to say that he has rarely sung better, and Mr. Santley, although not in his best voice, sang the music allotted to Mephistopheles with good effect. Mrs. Mary Davies's vocal means were hardly adequate to the demands made upon her by the part of Margaret, this charming singer being heard to more advantage in music of a less dramatic type, while Mr. Bantock Pierpoint sang well in the small part of Brander. The orchestra played admirably throughout. Previous to the concert the "Trauermarsch," from the "Götterdämmerung," was played in memory of the late Emperor Frederick, the touching music, so admirably appropriate to the occasion, being listened to by the audience, who remained standing, in respectful silence.

PHILHARMONIC CONCERTS.

The Philharmonic Society gave its seventh and last concert on Saturday, when Herr Johann Svendsen conducted the performance of Beethoven's "Pastoral Symphony," which was given with singular precision and force, and was, on the whole, one of the most perfect interpretations of the work we have heard. The other work for orchestra alone was Dr. Mackenzie's "Scotch Rhapsody" in G minor, which the composer himself conducted. Fräulein Soldat performed Brahms's violin concerto, in the performance of which she gave evidence of much musicianly feeling and capacity. The pianist was Madame Sophie Menter, who gave a startlingly brilliant rendering of Rubinstein's pianoforte Concerto in G. Herr Carl Mayer, the baritone from Cologne, whose performances have already won much approval in England, sang with great power and truthfulness of sentiment Spohr's "Der Kriegeslust ergeben," Schumann's "Hondnacht," and Schubert's "Wohin."

MISCELLANEOUS.

Miss Emma Barnett gave a highly interesting pianoforte recital at the Márlborough Rooms, on Monday last, when she performed a well selected programme with much ability. The first selection included Bach's Prelude and Fugue in C sharp minor, and Beethoven's E flat Sonata, op. 31, of which latter piece Miss Barnett gave a very intelligent and musicianly interpretation. Schumann's "Etudes Symphoniques" served to further display the young lady's executive power, while Moszkowski's "Serenade," was rendered with much refinement of feeling. Miss Barnett also introduced her own clever Gavotte in A, and her father's "Autumn Leaves," and fantasia on the "Ancient Mariner." Mr. Bernard Lane was the vocalist, singing, with a good deal of taste, Brahms's "Wie bist du meine Konigin," and Mendelssohn's "Garland."

The annual concert on behalf of the Crooms Hill Elementary Schools was given at the "Green Man" Assembly Rooms, Blackheath Hill, last week, under the direction of Mr. Wilhelm Ganz, who acted as conductor and solo pianist, playing in the latter capacity his own popular "Vision du Passé" and "Qui Vive" in a way which evoked loud and deserved applause. Miss Ida Agabeg gave a charming rendering of the conductor's "I seek for thee in every flower," and "The banks of Allan Water." Mr. Charles Ganz, who possesses a bass voice of good power and quality, achieved marked success in Pinsuti's "Bedouin Love Song." Valuable assistance was also given by Miss Frances Hipwell, Miss Ida Everard, Mr. Charles Chilley, and Mr. Willie Woltmann, who made his first appearance as a violinist, playing with good tone and execution a fantasia on "Faust," and Mr. Ganz's "Ave Maria."

Miss H. Sasse gave a Matinee Musicale at Messrs. Collard's Rooms, on Tuesday last. With singular modesty she announced herself on the programme as playing one solo and the pianoforte part in Schumann's Quintet in E flat, op. 44. This, however, did not satisfy her audience, and in response to a recall after playing a Rondo by Chopin, she played a Valse by the same composer. Both were distinguished by considerable ability and technical skill. Miss Carmichael's already popular songs "The King of Denmark's Ride" and "The Milkmaid," were ably rendered by Mr. H. Thorndike and Mr. H. Phillips respectively, the latter of whom later on joined Miss Bertha Moore in a duet by Lucantoni, "Il Convegno." Mr. Thorndike also sang "A Song of Hesperus," by Leslie Mayne (M.S.), for the first time. This should become a great favourite, as it is tuneful and very effective. Miss Bertha Moore was again so far successful with Algernon Lindo's "Sweet and Low" that she had to repeat it. Violin solos by Miss Shinner, and a 'cello solo by Miss Hemming, together with contributions from the Shinner Quartet completed an admirable programme. Miss Mary Carmichael accompanied with her usual taste and ability.

A concert was given by Mr. Hume Webster, at the Hack Road Lecture Hall, East, for a charitable purpose, a small but efficient band under Mr. Arthur Hervey's leadership being engaged for the occasion, with a liberal programme containing many things for many tastes, amongst which the singing of Mrs. Hume Webster of a song of her own composition, and the vocal display of that promising young singer, Miss Isabella Davies, may be singled out as features of special interest. The enterprise and energy shown in the getting up such an entertainment justly deserves the two-fold commendation of serving the interests of charity as well as affording unwonted gratification to a poorer section of our music-loving fellow creatures.

Miss Ganz gave a concert on Tuesday afternoon at Downshire House, Belgrave Square, when a large audience assembled to do honour to the accomplished daughter of an accomplished father. The lady gave, amongst others, Gounod's "Invocation à Vesta" (Polyeucte), Rossini's "Ecco quel fiero istanta," and Kjerulf's exquisite "Last Night," and was highly successful in all of them, obtaining deserved encores for two, by her artistic rendering. Mr. W. Ganz acted as solo pianist and accompanist, and was at his best in each capacity, and Mdme. Patey, Miss Lena Little, Mr. Oscar Niemann, Mr. Ben Davies, and Mr. Foli, also assisted.

A testimonial concert was given at Kilburn Town Hall, on Wednesday last to Detective Charles Langford, who was so seriously injured recently in the discharge of his duty The chief feature of the concert, which certainly deserved success, was the singing of Mr. Richard Mackway's choir boys, who sang some popular part songs with very great taste and refinement of style. Miss Adele Myers, Miss Alice Willey, Miss Brousil, Mr. Richard Evans, and othersgave good assistance.

Mr. T. H. Bennett, organist of St. Thomas's Church, Derby, gave an organ recital at the Royal Drill Hall, Derby, on Tuesday last, which proved very successful. The programme included Handel's "Occasional Overture," Bach's Fantasia and Fugue in G minor, and Lohr's "Gondola Song," and in all of these Mr. Bennett exhibited valuable artistic qualities.

An organ recital was given on the new organ which has recently been built for the Clapton Presbyterian Church, by Mr. Henry Easun, who gave clever and spirited performances of, amongst other things, Wely's Offertore in G, Bach's Fugue in G minor, Batiste's Offertoire in A flat, and was assisted by Madame Florence Landergan, as the vocalist, and Mr. H. Landergan, as solo violin.

Mdme. Madeline Hardy gave a concert at Willis's Rooms, on Saturday last, when a programme of considerable interest was performed, the concert giver herself being especially successful in all her songs. She was assisted by Miss Eleanor Rees, Miss Hilda Wilson, Mr. Henry Guy, and Mdme. Clara Eissler, the latter lady's harp solos being played with great delicacy.

Next Week's Music.

THIS DAY (SATURDAY).

"Lohengrin"	Royal Italian Opera, Covent Garden	8.30
M. De Pachmann's Recital	St. James's Hall	3
Mr. E. H. Thorne's Pianoforte Recital	Princes' Hall	3
Royal Academy of Music. Students' Concert (postponed from June 16)	St. James's Hall	8
Italian Concert	Italian Exhibition	4

MONDAY.

Handel Festival, "Messiah"	Crystal Palace	
Herr Max Vogrich's Concert	Steinway Hall	3
Richter Concerts	St. James's Hall	8.30
Mdlle. Leila Dufour's Concert	105, Piccadilly	3.30

TUESDAY.

Trinity College, Students Concert	Princes' Hall	8
Miss Carlotta Levy's Concert	Steinway Hall	3
Miss Florence Emerson's Concert	Steinway Hall	8
Dr. von Bülow's Last Recital	St. James's Hall	3
Mr C. Hayden Coffin's Concert	Prince's Hall	3

WEDNESDAY.

Handel Festival Selections	Crystal Palace	
Mr. and Mrs. Henschel's Second Recital (postponed from June 18th)	Princes' Hall	3
Miss Friedlander's Concert	Portman Rooms	8
Royal Italian Opera Concert	St. James's Hall	3

THURSDAY.

Royal Italian Opera	Covent Garden	8.30
Otto Hegner's Farewell Concert	St. James's Hall	3

FRIDAY.

Royai Italian Opera	Covent Garden	8.30
Handel Festival, "Israel in Egypt"		

Music Publishers' Weekly List.

INSTRUMENTAL.

Six Melodic Studies	I. A. de Orellana	Chas Woolhouse.
Idyl	A. S. Beaumont	,,
Beneath the Roses (Valse)	Gilbert Byass	,,
Marche des Mousquetaires	G. St. George	,,

VOCAL.

Three Two-part Songs for Female voices	Herbert F. Sharpe	,,
No. 1. To the Crocus.		
No. 2. I'll Row thee o'er the Learig.		
No. 3. Morning Song.		
O, Loving Heart	Edward Lassen	,,
Novello's Octavo Anthems:		
O, Ye that Love the Lord	John Naylor	Novello.
This is the Day	Rev. G. V. Hall	,,

PROVINCIAL.

BRISTOL.—On the evening of the 8th and afternoon of the 9th inst. two special musical services on a festival scale were given in our Cathedral, to commemorate the completion of the sacred edifice Partial completion would have been a better term, as a great deal still remains to be done before one of the mother churches of our dual diocese can be called completed. The two works selected to supply the place of the anthem at these two services were "Israel in Egypt," and "Elijah." As already hinted at, everything connected with the execution of these two works was on festival lines. Thus there was a band and chorus of 700, for whose accommodation a spacious orchestra had been erected at the west end of the Cathedral, and principal artists of such well known excellence as Miss Anna Williams, Miss Hilda Wilson, Mr. Harper Kearton, and Mr. Santley, had been engaged, with whom Miss Marie Gane, Mrs. Probert Goodwin, Mrs. Bailey, Mr. Thomas, and Mr. Warlock, local vocalists of acknowledged ability, were associated. Of the work done by band and chorus it would be difficult to speak in terms of too high praise. In "Israel in Egypt" notably did the chorus excel, and such well-known numbers as "The Hailstone" chorus, and "The horse and his rider," produced even more than their ordinary effect. In the "Elijah," again the chorus did excellent work, in fact it is not saying too much to sum up the efforts of the chorus at these two services, in the verdict that finer choral singing has never been heard in Bristol. To the band, which was under the most able leadership of Mr. Charrington, likewise more than the usual meed of praise is to be awarded, especially for their rendering of the accompaniments in the "Elijah." I have never heard them played with greater delicacy. Of the principal singers there is no need to say much, as they one and all performed familiar work in a familiar way, and what that means all musical amateurs know full well. It remains to be added that the greatest possible praise is due to the Conductor, Mr. George Riseley, the talented organist of our Cathedral. The performance of both "Israel in Egypt" and "Elijah" bore unmistakable marks of the masterhand that had guided their preparation, and the now undoubted great musical success of these two special services gives Mr. George Riseley an honourable place in the foremost rank of English conductors. It only remains to be added that the admirable way in which the stewards did their work is worthy of more than a passing word of commendation, and might serve as a pattern for more than one Festival Centre I wot of. The musical season is now over here, and at the best has been a bad one—artistically; and now we shall hear no music till October, when the Triennial Festival will take place. It may interest your readers to peruse the following list of works selected for performance: "Elijah," "Messiah," Cherubini's 4th Mass, "The Rose of Sharon," "The Golden Legend," Act I. of Gluck's "Iphigenia," Introduction and closing scene to "Tristan und Isolde," "Romeo and Juliet" (Berlioz), besides various orchestral excerpts from the works of Beethoven, Wagner, Gounod, and Dvoràk. The principal singers engaged are Mesdames Albani, Williams, Trebelli, Patey, Belle Cole, and Messrs. Lloyd, Banks, Watkin Mills, and Santley. The choir will number 362, and the orchestra will be the body of instrumentalists associated with the name of Sir Charles Halé, who will of course conduct.—F. F. M.

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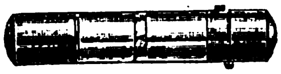

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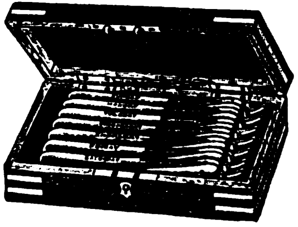

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Madame ENRIQUEZ, and Miss HILDA WILSON,
Mr. EDWARD LLOYD, Mr. CHARLES BANKS,
Mr. W. H. BRERETON, and Mr. SANTLEY.

Leader of the Band .... Mr. J. T. CARRODUS.
Conductor .... Dr. LANGDON COLBORNE.

IN THE CATHEDRAL.

Sept. 11th.—Mendelssohn's "ELIJAH."
Sept. 12th.—Handel's "SAMSON" and Sterndale Bennett's "WOMAN OF SAMARIA."
Evening.—Haydn's "CREATION" (1st and 2nd parts), Spohr's "GOD, THOU ART GREAT," and Schubert's "SONG OF MIRIAM."
Sept. 13th.—Cherubini's "MASS IN D MINOR," Cowen's "SONG OF THANKSGIVING," Dr. Parry's Ode "BLEST PAIRS OF SIRENS," and Ouseley's "ST. POLYCARP."
Sept. 14th.—Handel's "MESSIAH."

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Special Notices.

MR. JOHN THOMAS (Harpist to Her Majesty the Queen) begs to announce that his GRAND HARP CONCERT will take place at ST. JAMES'S HALL, on This SATURDAY MORNING June 30, at three o'clock.—Tickets: Sofa stalls, 21s.; reserved seats, 10s. 6d.; balcony, 5s.; area, 2s. 6d.; gallery, 1s., to be obtained of the usual agents; Austin's Office, St. James's Hall; and of Mr. John Thomas, 53, Welbeck-street, W.

MR. JOHN THOMAS will PLAY an unpublished GRAND FANTASIA, Ossiänsklange (Sounds of Ossian), by Parish Alvars, which has never yet been heard in public; Echoes of a Waterfall and Réveerie (Thomas); also his Grand Duet in E flat minor, with Mdlle. Clara Eissler; and his Duet on "Lucia," with Mr. T. H. Wright, at his GRAND HARP CONCERT, ST. JAMES'S HALL, THIS DAY, at three.

MR. JOHN THOMAS'S GRAND HARP CONCERT.—The BAND of 22 HARPS will PLAY Bardic Fantasia (Thomas), "Ave Maria" (Schubert), "Norma" Duet (Thomas), Prayer from "Mosé in Egitto" (Rossini), and "The March of the Men of Harlech" (Thomas).—ST. JAMES'S HALL, THIS DAY, at three.

MR. JOHN THOMAS'S GRAND HARP CONCERT.—Madame EDITH WYNNE will SING "Kathleen Mavourneen.—ST. JAMES'S HALL, THIS DAY, at three.

MR. JOHN THOMAS'S GRAND HARP CONCERT.—Miss LIZA LEHMANN will sing romanza "Asisa a pie d'un Salice" ("Otello") (Rossini).—ST. JAMES'S HALL, THIS DAY, at three.

MR. JOHN THOMAS'S GRAND HARP CONCERT.—Miss HILDA WILSON will SING "The Fireside Song" (Wallace).—ST. JAMES'S HALL, THIS DAY, at three.

MR. JOHN THOMAS'S GRAND HARP CONCERT.—Miss ELEANOR REES will SING a new song, "The Maiden and the Sunbeam" (Thomas).—ST. JAMES'S HALL, THIS DAY, at three.

MR. JOHN THOMAS'S GRAND HARP CONCERT.—Mr. DYMED LEWIS will SING "There be none of Beauty's Daughters" (Thomas).—ST. JAMES'S HALL, THIS DAY, at three.

MR. JOHN THOMAS'S GRAND HARP CONCERT.—Mr. D. PRICE will SING "Home and Love" (Thomas).—ST. JAMES'S HALL, THIS DAY, at three.

MR. JOHN THOMAS'S GRAND HARP CONCERT.—Mr. JAMES SAUVAGE will SING a posthumous song by Sir Sterndale Bennett, "Stay, my charmer," and Gounod's "Biondina, Ho messo nuove corde al mandolino."—ST. JAMES'S HALL, THIS DAY, at three.

UNDER the immediate Patronage of Her Royal Highness the Princess of Wales, Their Excellencies the Danish, Swedish, and Norwegian Ambassadors, the Consuls-General for Denmark, Sweden, and Norway.—Mlle. OTTA BRONNUM'S EVENING CONCERT, at Steinway Hall, July 4, at Eight o'clock. Vocalists: Mlle. Marie de Lido, Chevr. Carpi, Mr. Reginald Groome, Herr Ragnar Grevillins, Signor Abramoff. Instrumentalists: Johannes Wolff, Mlle. Galitzin, Chevr. Palmieri. Conductors: Mr. Edwin Bending, Mr. Otto Cantor, Mr. Walter van Noorden, Mr. Raphael Roche. Dramatic interlude: Mlle. Thénard, M. De Mey.—Tickets, 10s. 6d., 5s., 2s. 6d., of Lacon and Ollier, Stanley Lucas, Weber, and Co., Ascherberg and Co., at Austin's Office, at Steinway Hall, and of Mlle. Bronnum, 58, Harley Street, W

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(*Continued on Page* 504.)

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ROYAL ITALIAN OPERA.—FAUST, SATURDAY, June 30. —Madame Albani, Madame Scalchi, MM. Jean de Reszke, Edouard de Reszke, and Lassalle. Special chorus of 160 voices.

LE NOZZE DI FIGARO.—In consequence of Madame Albani being unable to appear on the last occasion, in response to many inquiries, "Le Nozze di Figaro" will be REPEATED on MONDAY, July 2.

LE NOZZE DI FIGARO, MONDAY, July 2.—Madame Albani, Mdlle. Ella Russell, Mdlle. Sigrid Arnoldson; Signori Del Puente, Ciampi, and D'Andrade.

UN BALLO IN MASCHERA, TUESDAY, July 3.—Madame Rolla, Madame Scalchi, and Mdlle. Sigrid Arnoldson; MM. Jean de Reszke, Novara, and Lassalle.

GUGLIELMO TELL, THURSDAY, JULY 5.—Mdlle. Macintyre, Mdlle. Louise Lablache; MM. Lassalle, Edouard de Reszke, Novara, and Prevost.

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ROYAL ITALIAN OPERA, COVENT-GARDEN.—In consequence of the great success of the Royal Italian Opera, the SEASON will be PROLONGED two weeks, until Saturday, July 21.

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MISS CONSTANCE LARDELLI begs to announce her First Evening Concert at Steinway Hall, Lower Seymour-street, W., this (Saturday) evening, at half-past eight precisely, assisted by the following eminent artistes:—Madame Sandon, Mr. W. H. Cummings, and Mr. Ernest Birch. Solo violin—Miss Anna Lang. Solo violoncello—Mr. Leo Stern. Solo pianoforte—Signor Li Calsi. Accompanist—Miss Bessie Waugh.—Stalls, 7s. 6d.; reserved seats, 5s.; balcony, 2s. 6d.—Tickets to be obtained at the Hall; Miss Constance Lardelli, 144, Portsdown-road, Maida Vale, W.

MR. ALFRED NAPOLEON'S AFTERNOON CONCERT, at Steinway Hall, on Friday, July 6, at Three. Kindly assisted by the followingdistinguished artists: Mr. M. Sonsand Mr. J. Koopman, violins; Mr, H. R Starr, alto; and Mr. M. Koopman, violoncello. Programme: Prelude and Fugue in C sharp (Bach); Allegro of the Sonata in C minor, Op. 111, and Sonata in F. minor, Op. 57 (Oppassionata) (Beethoven); Berceuse, Fantaisie Impromptu, Ballade in G minor, and Scherzo in D flat (Chopin); Ballade and Polonaise for the violin (Vieuxtemps); Prelude and Fugue, "Marche des Nobles," and Sospiros de Fejo, for piano and violoncello (Napoleon); Quintet in E flat, Op. 44, for piano and stringed quartet (Schumann). Tickets: 7s. 6d., 2s. 6d., and 1s., 150, Cromwell Road.

HERR VON CZEKE'S VOCAL AND INSTRUMENTAL CONCERT, in aid of the Gordon Boys' Home, Tuesday, July 3rd, at Three o'clock, in the Princes' Hall assisted by Madame Liebhardt, Madame la Comtesse de Bremont, Miss Gingold, Madame Jean Doust et Murkens; Mr. Thomas, Harpist to the Queen; Messrs. Harper, Kearton, Hilton, and others Chorus of male voices. members of H.M.'s 1st Regiment of Life Guards. First performance of a dramatic scena, "Haroun al Raschid," by Reo Fred. K. Harford. Conductor: Herr G. Ernest. Tickets of Herr von Czeke, 51, Edith-road. Kensington, W., and at Princes' Hall.

MISS EMMA BARKER'S MORNING CONCERT (by kind permission of Messrs. Collard and Collard), at 16, GROSVENOR-STREET, Grosvenor-square, MONDAY, July 2, at three o'clock, under the patronage of Lady and Lord Egerton of Tatton. Mdlle. Marie de Lido, Miss Emma Barker, Miss Eleanor Rees, Mr. Bernard Lane, Mr. Lawrence Kellie, Mr. Douglas Lott, Mr. Frederick King, Mr. Eric Lewis, Mons. Hollman, Signor Carlo Ducci, Mr. Wilhelm Ganz, and Mr. Kuhe. Recitation, Miss Anna Goad.—Tickets, 10s. 6d. each, Miss Emma Barker, 44, St. Lawrence-road, North Kensington, or Stanley Lucas, Weber, and Co., 84, New Bond-street.

ST. JAMES'S HALL.—AUGUSTUS HARRIS has the honour to announce that his SECOND GRAND OPERATIC MORNING CONCERT will take place on WEDNESDAY, July 4, commencing at three o'clock. — Programme: Part I. — Aria buffa, "Femmine Femmine" (Fioravante), Signor Ciampi; (a) aria, "Nobil Signor" (Meyerbeer), (b) ballad, "No, Sir" (Wakefield), Mdlle. Louise Lablache; aria, "Non è ver" (T. Mattei), Signor Del Puente; aria, "La Traviata" (Verdi), Mdlle. Macintyre; grand air, "Vainement Pharaon" (Méhul), Signor Ravelli; aria (a) "Mia Peccirella" ("Salvator Rosa") (Gomes), (b) "Comin' thro' the Rye," Mdlle. Sigrid Arnoldson; solo violin, Monsieur Johannes Wolff (accompanied by Mr. Raphael Roche); "Air des Bijoux" ("Faust") (Gounod), Madama Nordica; aria, "Confutatis" ("Messa di Requiem") (Verdi), Signor Navarrini; songs (a) "Dare I love?" (Engel), (b) "English Song" (Tosti), Mdlle. Ella Russell; inno, "Santa Maria" (Faure), Signor D'Andrade; Prayer and Barcarolle ("Etoile du Nord") (Meyerbeer), Madame Albani and Chorus; aria, "Infélice" ("Ernani"). (Verdi), M. Edouard de Reszke; romanza, "Quando a te liete" ("Faust" (Gounod), Madame Scalchi; duetto, "Signorina in tanta fretta" ("Don Pasquale"") (Donizetti), Madame Ella Russell and Signor Ciampi. Part II. —Duetto, "All' idea" ("Barbiere") (Rossini), Signor D'Andrade and Signor Ravelii; songs (a) "Echo Song" (Eckert), (b) "Home, Sweet Home" (Bishop), Mdlle. Sigrid Arnoldson; songs, (a) "At the Convent Gate" (Tosti), (b) "Ever" (Sullivan), Madame Albani; air, "O lieto di" ("L'Etotie du Nord") (Meyerbeer), M. Edouard de Reszke; song, Madame Nordica; song, "Dearest Heart" (Sullivan) Mdlle. Macintyre; aria, "Qui sdegno" ("Il Flauto Magico") (Mozart), Signor Novara; quartetto, "Mezza Notte" ("Marta") (Flotow), Madame Mordica, Madame Scalchi' Signor Revelli, and Signor Del Puente. Conductors: Signori Mancinelli, Randegger and Romili. —Tickets 15s., 10s. 6d., 5s., 2s. 6d. (admission 1s.), at the Box Office of Covent-garden Theatre; Austin's, St. James's Hall; and of the usual Agents.

MDLLE. MARIANNE EISSLER and **Mdlle. CLARA EISSLER** beg to announce a VIOLIN and HARP RECITAL, at PRINCES' HALL, on MONDAY AFTERNOON NEXT, July 2, at Three o'clock. Vocalists, Mrs. Edmeston and Mr. Herbert Thorndike. Violin, Mdlle. Marianne Eissler; Harp, Mdlle. Clara Eissler; Pianoforte, Mdlle. Frida Eissler (her first appearance in England); and Mdlle. Emmy Eissler.—Stalls, 10s. 6d.; reserved seats, 5s.; baloony, 3s.; admission, 1s.; at Austin's Office, St. James's Hall; usual Agents; and of Mdlles. Eissler, 15, Fairholme Road, West Kensington, S.W.—N. Vert, 6, Cork Street, W.

MRS. BARTHOLOMEW begs to announce her MORNING CONCERT, at Steinway Hall, on TUESDAY, July 3, at Three. Artistes: Mrs. Bartholomew, Miss Hilda Wilson, Mr. Arthur Thompson, Mr. W. Foxon, Mr. Gilbert Campbell, and Mr. Frederic King. Violin, Miss Lucy Riley; 'Cello, Miss Florence Hemmings. Accompanists, Miss Mary Carmichael, Mr. H. Lane Wilson. Tickets—Stalls, 7s. 6d.; second seats, 5s.; balcony, 2s. 6d. To be obtained at the Steinway Hall, and of Mrs. Bartholomew, 132, Abbey Road, N.W.

STEINWAY HALL, LOWER SEYMOUR STREET, PORTMAN SQUARE, W.—Mr. George Cox has the honour to announce that his ANNUAL MORNING CONCERT will take place on Monday, July 2nd, 1888, commencing at 3.30 o'clock. Tickets, 7s. 6d (or three for £1); 3s.; and 1s. To be obtained of Messrs. Chappell and Co., 50, New Bond-street, W.; Messrs. Stanley. Lucas, Weber and Co., 84, New Bond-street; and of Mr. George Cox, 4, Montague-place, Russell-square, W.C.

MR. RALPH STUART will give his First Pianoforte Recital, consisting of works entirely by Chopin, at Princes' Hall. Piccadilly, on Saturday afternoon, July 7, at three o'clock. Stalls, 7s. 6d.; Balcony, 2s. 6d.; Admission, 1s. Tickets to be obtained of the usual agents.—N. Vert, 6, Cork Street, Burlington Gardens.

MISS EMMA BUSBY'S CONCERT, School of Painting, Pelham-street, South Kensington, THURSDAY, July 5. Five o'clock. Tickets, half-a-guinea; family ditto, one guinea, at Messrs. Chappell, Lucas, and Weber, Bond-street; and of Miss E. Busby, 1, Chichester-road, W.

MISS JOSEPHINE AGABEG will hold her ANNUAL PUPILS' CONCERT at the Steinway Hall, on WEDNESDAY AFTERNOON, the 4th July, at 3 p.m.—All communications respecting Lessons and Concert engagements, address, 17, Colville Mansions, Kensington Park, W.

THE CHILDREN'S ORCHESTRA.

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Conductor: Mr. PERCY ARMYTAGE.

The LAST CONCERT of THIS SEASON will take place at THE WESTMINSTER TOWN HALL, on SATURDAY evening, June 30th, at 9 p.m. precisely.

Tickets, **10s. 6d.**, **5s.**, and **1s.**, to be obtained from Percy Armytage, Esq., 15, Motcomb Street, Belgrave Square.

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BAYREUTH FESTIVAL PLAYS, July 22 to August 19.—Good Seats for every Performance, and Travelling Tickets by all routes, can be had from THOS. COOK and SON, Ludgate Circus; 99, Gracechurch Street; 35, Piccadilly; 82, Oxford Street; 445, West Strand, &c.

CITY OF EDINBURGH POLICE BAND.—WANTED a competent Bandmaster, to take office on 21st August next. Applicants who have conducted military bands will be preferred. Age not to exceed 45. Salary, £100 per annum. Age and height to be stated. Conditions of service will be furnished on application to the Town Clerk, Edinburgh, who will receive applications and copies only of Certificates up to 21st July,

WM. SKINNER, Town Clerk.

City Chambers, 27th June, 1888.

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MESSRS. BROWN and TOOTH (late Oxenham) will SELL by AUCTION, at their Rooms as above, on MONDAY next, at Two precisely, the musical copyrights and plates of the above-mentioned firm. On show Saturday, and catalogues had at the Auctioneers' offices.

MR. W. T. BARKER,

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WILL Return to England the second week in June, and be open for CONCERT ENGAGEMENTS, AT HOMES, RECEPTIONS, etc.

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Facts and Comments.

An editor's life is not a happy one. Like the Mayor of Pevensey, in the old story, he is after all "but a man," and at intervals likes to take a little holiday, to listen to the merry village chimes, and forget that such places as St. James's Hall and Covent Garden exist anywhere out of a nightmare. Let him do so at his peril! His journal will reach him in his quiet, rural retreat in due course of post, and this, or something like this, he will see. In one page he finds himself, to his utmost horror, patted on the back by a reviewer, who, with more goodwill than tact or discretion, praises the wretched editor in his own paper for some piece of work which he is said to have done in an "admirable manner." "Save me from my friends," he sententiously remarks, and reads on to find that one of the young lions of his staff has been to a conversazione, or musical party, and having spent "an exceedingly pleasant evening," thinks that so interesting a fact is worthy of permanent record. Later on he finds that another young man, who has been permitted to try his hand at "miscellaneous concerts," has turned the brother of a charming and well-known pianist into her father. After this the poor editor gives it up, "and on that day I read therein no more," he murmurs faintly, vaguely recollecting a famous line in Dante, and goes sadly on his way.

We regret to hear of the death of Mr. Edmund Gurney, who died at Brighton, last week, in consequence of an overdose of chloroform, incautiously taken to cure obstinate sleeplessness and neuralgia. Mr. Gurney was a Cambridge man, and a Fellow of Trinity, and wrote a voluminous work on the "Power of Sound," in which he endeavoured to apply the philosophy of Herbert Spencer to music. The book is far from being a good one, but English works bringing any kind of thought to bear upon the philosophy of music are so rare, that an occasional glance at Mr. Gurney's pages might not be inadvisable for the young student, were it only to see how such things ought not to be done. Latterly Mr. Gurney had left music for the occult sciences, and he was one of the founders and joint secretary of the so-called Psychical Research Society.

A leading professor of the violin recently mentioned the curious fact that out of twenty-seven pupils at one of our great music-schools, twenty-one are ladies, while at another only one out of thirteen pupils belongs to the sterner sex. Dr. Von Bülow is in the habit of railing at petticoat pianists. If he lives long enough, he may perhaps have to conduct a band of smiling petticoat violinists, which may soften the heart of the irate Doctor.

Mr. De Lara has finished a long Cantata for chorus, orchestra, and soli, on the subject of Sir Edwin Arnold's "Light of Asia." It is an ambitious effort, and will surprise those who know Mr. De Lara only from his songs.

The competition for the Parepa Rosa Gold Medal took place on Monday. The examiners were Mr. Barton M'Guckin, Mr. Carl Rosa, and Mr. Alfred Blume (chairman). There were 31 candidates. The prize was awarded to Kate Norman.

Mr. Thomas Barker, the young harpist, whose performances are so well and deservedly remembered in London, has just returned from a tour in America, where he seems to have met with a success not less distinguished than that which he achieved in England. Mr. Barker, it will also be remembered, has a brother who, although much his junior, is not a less promising performer on the harp, and who has accompanied Mr. Frederic Cowen on his musical mission to Australia.

The Queen has given directions that the Royal Albert Hall Choral Society shall in future be known under the style and title of the Royal Choral Society.

Things are not going well with the Prince de Chandernagore, also known as Eugène Courjon. This gentleman, besides being a Prince, is also a musical composer, and like other musical composers, for a long time found it difficult to discover a congenial interpreter of his impassioned effusions. At last he came upon such a chosen vessel in Miss Margherita Perroni. She, he declared, "was the only young lady who could play his pieces," and in order to secure her companionship and services, he called in the assistance of Hymen. In other words, he resolved upon making Margherita Perroni a Princess. Most young ladies, and most young ladies' mothers, would be delighted at such a prospect, but Matilda Perroni, an opera singer, thought otherwise. She would have none of the Prince, either as a son-in-law, or in any other capacity. In consequence, the bold musician thought of a course not uncommon in romance, but, alas, illegal in this prosaic country of ours. He abducted the young lady, and instructed his servant Nellie Deeks to find lodgings for the charmer in the romantic neighbourhood of Walham Green. Unfortunately, the young lady has not yet come to the years of discretion. She has only reached the age of sweet eighteen, although her lover somewhat ungallantly declares that she is twenty-two. These devious ways of adventure at last led the unfortunate pair to the Hammersmith Police Court, where the stern Mr. Paget presides. That worthy magistrate inquired into the Prince's circumstances, and was told that he was a landed proprietor in British India, resided in Paris, and had a house in Conningham Road. This sounds well enough, but Madame Perroni proved implacable, and Mr. Paget, adopting her view of the case, granted a remand, and refused to allow bail for the present. So the Prince remains in durance vile, where, let us hope, they will allow him a piano to pour out his grief in impassioned measures. Years hence, when Margherita Perroni, in her own inimitable manner, plays the prison song to the liberated prisoner, the pair will gaze in each other's eyes and forget past trouble in present bliss. This vision should cheer the captive Prince. By the way, what are the Prince's compositions like? Has he a spare copy on hand, and will he give us a chance of deciphering its meaning without the aid of the fair Margherita?

The Brothers De Reszke are about to sever their connection with the grand opera; they are off to the land of the almighty dollar. Their recent successes in London have attracted the attention of an enterprising American manager, and arrangements have been made for a concert-tour in the States, to extend over ten months, at the rate of 40,000 francs per month.

Rubinstein has recently been giving a series of historic recitals before the pupils of the St. Petersburg Conservatoire. The virtuoso performed no less than 1,302 pieces by 79 authors, including 10 pieces by the English composers, Bird, John Bull, Gibbons, Purcell, and Arne.

Mr. Wilhelm Ganz's morning concert will take place at Dudley House, Park Lane, on Thursday afternoon next, July 5th.

Gounod recently visited Rheims, where on Sunday last he conducted his fourth "Messe Sollennelle" at the Cathedral. The 18th of June happened to be his birthday, and passing through the Cathedral just as the infant son of a professor of the Rheims School of Medicine was being baptised, he entered the sacristy, and wrote his name at the bottom of the list of witnesses, with this addition: "Un passant, né, lui aussi, le 18 Juin—mais en 1818!"

Mr. Alfred Napoleon will give a pianoforte recital on Friday next, at Steinway Hall, when his programme will include the Appassionata Sonata, Bach's Prelude and Fugue in C sharp, and a group of compositions from the pen of the concert-giver himself, including a Prelude and Fugue in F sharp minor.

Herr von Czeke, the Hungarian violinist, announces a concert at Princes' Hall, on Tuesday afternoon next, in aid of the Gordon Boys' Home. He will be assisted by the Countess de Bremont, Madame Liebhardt, Mr. John Thomas, Mdlle Jeanne Douste, and others. Interesting features of the concert will be the performance of a dramatic scena, "Haroun Al Raschid," the setting by the Rev. F. K. Harford, of Archbishop Trench's poem, and of Elegies, by Ernst and Vieuxtemps, which will be given in memory of the late Emperor of Germany.

It is said that the Czar of Russia plays the trombone, and that while the Austrian pianist, Grunfeld, was in St. Petersburg he spent a good deal of time in accompanying the musical Emperor in his performances. After this, Nihilism becomes a little more intelligible to a musician.

Messrs. Steinway have, it is said, concluded an agreement for six years with Otto Hegner, who will appear first in New York during the winter of 1889-90.

A meeting of the subscribers to the Macfarren Scholarship was held on Saturday afternoon, June 23rd, in the Concert-room of the Royal Academy of Music, among those present being the Rev. Canon Duckworth, Dr. A. C. Mackenzie, Dr. Horace Hill (Norwich), Miss Agnes Zimmermann, Mr. John Gill, and others. Mr. Meadows White, Q.C., occupied the chair. The subscription list was announced to amount to nearly £1,430. The various resolutions as to the conditions of the scholarship were passed.

Mdlle. Otta Brönnum, the young Danish singer who was associated with Madame Albani at the opening of the Anglo-Danish Exhibition, announces a concert for next week, when she will sing in no less than six languages.

Mrs. Bartholomew's (*née* Kate Shackell) morning concert is fixed for Tuesday next.

HECTOR BERLIOZ AND JULES JANIN

By Andre de Ternant.

(Continued.)

Wagner, too, found it out for himself, after the disgraceful treatment he received from the majority of the representatives of the Parisian Press when "Tannhaüser" was produced at the Grand Opéra. The Comtesse de Gasparin, one of Wagner's early admirers in France, wrote: "Jules Janin seul s'indigna, se révolta, se rangea du côté de ce vaincu du Jour, qui n'était pas encore le vainquer du lendemain. Et c'est alors que de plein cœur je lui écrivis tout droit;" "Vous êtes un brave homme!" If Janin could sympathise with an unfortunate man of genius who was comparatively unknown to him, readers need scarcely be told what must have been his sympathy for an equally unfortunate life-long friend. Oftentimes the *feuilletonist* assisted the needy composer with a loan when creditors, bailiffs, and other obnoxious persons were at his heels, clamouring for money, and saved the little home from the hands of the brokers, and the wife and child from being turned out into the streets. All this may not seem very romantic to relate, but it is undoubtedly true. The remuneration Janin received from the proprietors of the *Journal des Débats* was certainly not much in excess of that of Berlioz, but, apart from his journalistic labours on the *Débats*, he could always find a market for his articles and books, besides editing and writing prefaces for standard and other works, while Berlioz's musical compositions were very unremunerative; even when they were accepted by the publishers, he had to content himself with receiving an insignificant sum, hardly worth mentioning, or, more frequently, a few complimentary copies instead. This sad state of affairs of course compelled Berlioz to devote the greater part of his time to literary work. How he detested that kind of occupation he tells us over and over again, and this is a description of a writer placed in the same position as himself: "The unhappy *feuilletonist*, obliged to write upon everything within the domain of his *feuilleton* (sad domain, swamp full of locusts and toads!), desires only to finish the task imposed upon him; he has very often no opinion on the subjects about which he is compelled to discourse; they excite neither his anger nor his admiration . . . Most of my brethren know how to do this without pain, and even with a charming facility. For myself, when I set about it, I do so with an effort not less prolonged than distressing."

Jules Janin was the first critic, Edmond About once remarked, who introduced *bavardage* into criticism, and what Berlioz complains of, therefore, never caused him any trouble. He contributed to the *Débats* alone over three thousand *feuilletons*, and knowing the composer's repugnance for literary work, very often assisted him without receiving any renumeration whatever. He once slyly alluded to his friend's antipathy in his *Semaine dramatique*:—

"This very sterile week has begun well; it has commenced with Berlioz's admirable concert. Behold the serious and convinced artist! He will remain six months or ten months of the year without anyone knowing what has become of him. What becomes of him? He abandons himself to his whim of the hour: one would take him for a Bohemian, a vagabond, and a good-for-nothing fellow. From time to time, and by chance, he takes up the critical pen, and praises indiscriminately many miserable things and insupportable vanities. He says that he finds it beautiful, grand, and superb. You who know him not, listen with your mouths wide open, as long as there is wit and talent displayed; but his friends, those who know what passes in his large brain, are not duped by these eulogies. On the contrary, they follow the criticism, and want to hear his last word and what he really thinks of the masterpiece in question, before forming an opinion. . . . O! of course! he remarks, what masterpiece? Of whom are you speaking? What do you take me for? I have no connection with the other Berlioz; I am another Berlioz; I am the Berlioz who sings and weeps, and who marches on hearing the sound of an invisible orchestra, of which I am the all-powerful master. I a critic! you are mistaken. He is a changeling who uses my name without authority. It is true that the fool writes in an ingenuous and spirited manner; but he has singular admirations! I therefore hope in the future that you will not confound me with that dauber of white paper. When I write, I must have under my hand some beautiful black lines on which I can jot down my thoughts here and there, all filled with mysterious signs, for the use of the greatest instrumentalists or the most beautiful voices in existence. When I write, I object to being compelled to march on like a slave, but, on the contrary, I want to follow my own fancy, and, according to my inclination, run over the scale of sounds in the same manner as did Mozart and Beethoven. That is what I call carrying out one's ideas. But I am counselled to take up a pen and write easily, and without a pause, which might calm and amuse me. Fie upon it! What do you take me for? For Berlioz the critic, perhaps! Take me simply for Berlioz!"

It was no doubt owing to Janin's misapplied zeal and kindness, that Berlioz was held accountable for many absurd and ridiculous opinions on music and musicians for more than a quarter of a century. The criticism on the first performance of Herold's "Pré aux Clercs," at the Opéra Comique, excited considerable acrimony for many years, and Janin only acknowledged himself as the author of the misdeed shortly after Berlioz's death:—

"Certain critics have reproached Berlioz with having spoken ill of Herold and the "Pré aux Clercs." It was not Berlioz, it was somebody else—an ignorant youth, who, in those days, believed in nothing, and who, in a wretched article, maltreated the masterpiece of Herold. This repentance will last as long as his life. The name of this ignorant being, I am ashamed to say, is Jules Janin." After the "Pré aux Clercs" incident Janin was a little more cautious in his dealings with music and musicians, and when Berlioz was absent on his musical travels, d'Ortigue, or some other critic, was temporarily engaged to fill the vacancy. But at times, even when in Paris, Berlioz, either from idleness or want of sympathy with certain composers, especially of comic operas, gave them a wide berth when he had the opportunity. In two amusing chapters in the "Soirées de l'Orchestre," he gives us an account of the method he employed on such occasions.

Janin, who always managed to write brilliant columns on the most insignificant theatrical trifles, could not understand the musician's silence, and he never failed to address a few words to him, which may be read between the lines, and on one occasion he concluded his weekly *feuilleton* in the following manner:—

Chanson a Berlioz.
Au clair de la lune,
Mon ami Berlioz;
Apprête ta plume,
Pour écrire un mot.

Sur un Opéra-Comique, intitulé, *l'Aieule*, qu'on a joué depuis huit jours, et dont vous n'avez encore rien dit, paresseux!"

When Paganini sent Berlioz the handsome donation of 20,000 francs, Janin did not fail to write a glowing article about it in the *Journal des Débats*. But the letter he wrote to his friend is even more interesting than the *feuilleton* itself:—

"Dear Berlioz,—I cannot refrain from letting you know the pleasure I experienced this morning when I saw the letter and enclosure sent to you by the illustrious Paganini. I am not alluding merely to you or to the money, which will give you three years' leisure, time enough to produce some masterpieces, but to the great name of Beethoven, by which he hails you. How nobly it gives the lie to those petty spirits, male and female, who refuse to recognise your "Cellini" as the brother of "Fidelio." All praise to Paganini—the praise his good action deserves; let him be blameless for all time. He has shown himself great and generous towards you—more generous than the kings, ministers, and even artists, who are the true kings of the world in Europe. He has supported you with his approbation and his purse; now, more than ever, is it incumbent on us to praise the great musician, who holds out his hand to you. Dear Berlioz, I embrace you affectionately in all the joy of my heart."

(*To be continued.*)

BEETHOVEN'S REMAINS.

'Curst be he who moves these bones," one is inclined to say with Shakespeare, on reading of the transfer of Beethoven's hallowed remains from the Währing graveyard to the new central cemetery of Vienna at Simmering. Modern civilisation advances in Vienna as elsewhere, and the houses of the living encroach on the dwellings of the dead. So the remains of Beethoven, in the once suburban God's Acre of Währing, have had to be removed from their resting-place, and those of Schubert, who, by his own desire, was buried by the side of the great master, will soon follow. Gorgeous monuments will be erected to them. But what are these compared with the recollections attaching to the simple stone where Schumann found the steel pen which he treasured and reserved for his most inspired thoughts? We have extracted a description of the ceremony, and of the unseemly scenes which took place at the open grave, from the accounts of various English correspondents in Vienna.

Beethoven's remains, writes one of these gentlemen, have not lain undisturbed since their first interment, for in 1863 some of his admirers, having subscribed to place a monument over his grave, obtained leave to transfer his body from the wooden coffin in which it had been buried into a new coffin of zinc. Beethoven was, as is well known, deaf during the greater part of his life, and at his death a distinguished anatomist of the period, Professor Wagner, was allowed to amputate his ears, with the whole of the aural cavities, in order to investigate the causes of the deafness. The ears were placed in two glass jars full of spirits of wine. But Wagner died before he had finished his examination of them, and soon afterwards the jars mysteriously disappeared. The story goes that they were bought of Wagner's servant by an English doctor, and removed to England. According to another account, they are in Paris.

The exhumation took place on Thursday of last week, in the presence of a few persons, chiefly officials. At four o'clock the heavy flagstone that covered the grave was raised, revealing at the bottom the zinc coffin, with a faded laurel crown upon it, and a handful of ashes, which had been thrown down by the priest who officiated at the second burial twenty-five years ago. All heads were bared as the coffin was lifted and placed on a settle, where the metal lid was at once prised open and removed. The skeleton then became exposed to view. The cranium had become detached from the face of the skull, and one of the bystanders took it up in his hand. It looked unusually large. The entire lower row of teeth was complete, and very fine, strong teeth they were, but all the front teeth of the upper row had fallen out. The leg bones were long; the hands had quite crumbled into dust.

The skeleton remained exposed for less than ten minutes but already a gentleman who held a portable camera had taken a photograph, while another gentleman, who belongs to an anthropological society, entered into an altercation with the officials, who refused to let him take some measurements and a plaster cast of the skull. The materials for a plaster cast were all at hand in a carpet bag, and the anthropologist looked deeply disgusted at having to walk away with them unused. Concerning this scandalous scene, another correspondent says:—A painful incident in connection with the removal of the remains from the Währing Cemetery was a quarrel between the authorities and certain persons who desired to make an anthropometrical examination of Beethoven's skull. This ultimately was allowed; but I regret to say that, in some as yet unexplained manner, the skull was nearly broken in two, and two of the teeth—all of which were well preserved—disappeared, having, no doubt, been stolen.

The lid having been replaced, the coffin was transferred to an iron shell, and slowly borne towards the chapel of the cemetery. The officials and other persons present followed in a procession, two and two. The public had been kept out of the cemetery, but by this time there was a crowd of faces peering through the gates.

The remains were removed on Friday to the central cemetery of Vienna at Simmering. Thousands of persons thronged the streets to watch the imposing funeral procession, and all along the route, which was more than five miles in length, the street gas-lamps were lighted. The hearse was drawn by eight horses, and was followed by two cars loaded with floral tributes. Behind these came a seemingly endless line of carriages, containing all the celebrities of the musical world in Vienna, and deputations from a very large number of instrumental and choral societies. The funeral service was performed at the cemetery by the Coadjutor to the Archbishop of Vienna, this being the third service which has been solemnised over the great composer's remains. The coffin was then laid in what will probably be its last resting-place, near to the graves which had been prepared for Mozart and Schubert. These are in a portion of the cemetery which has been reserved for the illustrious dead.

We do not question the sincerity of the motives which prompted the ceremonies thus described, but it is impossible not to feel regret at this disturbance of the last rest of one who, in life, had so little. The best way of showing devotion to the master is, after all, not by erecting monuments to him whose memory is immortal, but rather by loyalty to his aims and care for his work.

Correspondence.

ANGLO-ITALIANS.

To the Editor of THE MUSICAL WORLD

SIR,—I was struck by the appropriateness of giving an Italian concert at the Italian Exhibition, and by no means unprepared, under the circumstances, to find in the programme, besides familiar names, others not hitherto so well known in this country. But when I first opened the bill of fare those names, I confess, caused me some bewilderment. In the palmy days last year of Buffalo Bill, Mexican Joe, and similar ethnological diversions, rumour darkly hinted, I know not with how much correctness, that if—to travesty Napoleon's well-known *mot*—you scratched a noble savage you would be likely, in some cases, to find an equally noble specimen from the Emerald Isle or from Whitechapel. Now—dismissing all notion of scratching, as one from which the imagination simply recoils in the present case—I want to ask, is it, is it just possible that the Signora Sara Palma may, on some occasions, be known to her friends as Mrs. Sarah Palmer; and that Signorina Jenny Dickerson's acquaintance with the Sunny South may date from a time more recent than that of her birth? I hazard the question in all ignorance and all deference; and certainly this suggested readiness on the part of an English amateur to recognise in two lady vocalists two fellow countrywomen, cannot possibly be construed in any uncomplimentary sense.

I am, sir, your obedient servant,

PUZZLED.

THE CHILDREN'S ORCHESTRA.

Few prettier sights perhaps than that afforded by the "Children's Orchestra," are seen than when this band of juvenile musicians gather on the platform of Westminster Town Hall. To Mr. Percy Armytage belongs the honour of having started and organised the orchestra. It is composed entirely of dainty maidens, belonging to what Mr. Harry Furniss calls the "baby blackleg" school, and dear to Sir John Millais' heart, under the age of 17. Here are violinists without number, violoncellists, and even youthful performers on the unwieldy but indispensible double-bass, trumpeters there are, and an amazonian drummer. Judged from a high musical standpoint, perhaps, the performance leaves something to be desired, if only in the matter of too much drum. Considered, however, as a children's orchestra, Mr. Armytage, the conductor, is to be heartily congratulated on the excellence of his band, and when their barque is fairly launched in peaceful waters, the less noisy portion of the orchestra is thoroughly capable of discoursing sweet music, and the good work which is being done by this children's orchestra, during the little more than two years that it has been in existence, can be gauged in some measure by the fact that the profits of the performances have already exceeded £1,000, and this useful sum has been devoted to the support of children's charities. The president, moreover, H.R.H. the Princess Mary Adelaide, is not only content to adorn the programmes with her name, but takes a great personal interest in the well-being of the orchestra. Every member is chosen by a committee of election, which includes the Lady William Lennox, Lady Stewart, Mrs. Spencer Chapman, Mrs. Frederick Cook, Mrs. William Candy, Mrs. Archibald Milman, Mrs. Walter Stopford, and Mrs. Alt. The rules are framed in the spirit of generous despotism, and for those scions of a noble house who find their musical taste lacking an outlet for its expression outside the nursery walls, we cannot do better than recommend them to add their support to Mr. Armytage's admirable scheme, and join his "Children's Orchestra."

ART IN CHURCH.

Writing in the Cleveland *Musical Art Journal*, U.S., Mr. F. Norman Adams observes:—

"Accepting the fact, that the utilizing of art in the church is something more than to *please*, we realize forcibly the paramount importance and attention that art demands when it is associated with our religious services, and becomes a powerful exponent of our highest thoughts and feelings. Church Music should be consistent with the religious service, whatever ritual may be employed.

"To neglect such an art, whose mission is so clear, is derogatory, because our great musical masterpieces are the outpourings of *great* spirits. We are all quite unable to express through any language of words what we experience and feel, mentally and morally, day by day in our lives, and here enters a grand opportunity for art to become the channel of expression which words can not accomplish. In our religious services the singing of hymns alone are totally inadequate to meet the requirements of the moment, when our innermost self craves to express its highest feeling. At this moment something more is ardently desired, longed for, and imperatively demanded for expression, which hymns cannot fulfil. A musical masterpiece is equal to such a demand and can appeal directly to the psychological part of our nature, and is able to express what the multitudes cannot in their language of words find to utter. An art which has such great capabilities and of such vast resources demands our deepest sympathy and respect. The cultivation of those whose duty is to become the exponents (vocally and instrumentally) of such an art should be most unflinchingly attended to and supported, and looked upon in its real light as a most necessary accessory to our daily lives, as having a definite purpose and influence, and as a work which produces one hundred fold. It is the bounden duty of congregations to support an efficient musical staff and not to be content with a simplicity of music which is quite inadequate to express the emotional portion of the religious service. There is no reason why we should ever fear of having *too* good music in their churches. Music cannot be *too* beautiful for any church, or of too high an order; when a composition cannot be understood it is our position to wait patiently until we do.

Next Week's Music.

THIS DAY (SATURDAY).		
"Faust"	Royal Italian Opera, Covent Garden	8.30
Mr. John Thomas's Concert	St. James's Hall	3
Miss Constance Lardelli's Concert	Steinway Hall	8
Mdme. Della Valle's Concert, St. James's Hall (Banqueting Room)		3
Concert by Children's Orchestra	Westminster Town Hall	9
MONDAY.		
"Le Nozze de Figaro"	Royal Italian Opera, Covent Garden	8.30
Richter Concerts	St. James's Hall	8.30
Mdlle. Marianne Eissler's Concert	Princes' Hall	3
Mr. George Cox's Concert	Steinway Hall	3·30
Mdme. Laura Zagury's Concert	27, Queen's Gate	3.30
Miss Emma Barker's Concert	16, Grosvenor Square	3
TUESDAY.		
"Un Ballo in Maschera"	Royal Italian Opera, Covent Garden	8·30
Herr von Czeke's Concert	Princes' Hall	3
Mrs. Bartholomew's Concert	Steinway Hall	3
WEDNESDAY.		
Concert by Artists of Royal Italian Opera	St. James's Hall	3
Mdlle. Otta Brönnum's Concert	Steinway Hall	8
Miss Josephine Agabeg's Concert	Steinway Hall	3
THURSDAY.		
"Guglielmo Tell," Royal Italian Opera	Covent Garden	8.30
Royal College of Music Student's Concert		7.30
Mr. Wilhelm Ganz's Concert	Dudley House, Park Lane	3
Miss Eugène Sturmfel's Concert	15, Portman Square	3.30
FRIDAY.		
Royal Italian Opera	Covent Garden	8.30
Mr. Alfred Napoleon's Concert	Steinway Hall	3

The Organ World.

THE NEGLECT OF ENGLISH CHURCH MUSIC.

Of late much has been said regarding the neglect of English Church music, and the letters contributed to these columns by Professor C. Villiers Stanford and other valued correspondents appear to trace this neglect to that almost always out of place individual, the Precentor. It is only fair even to an officer who is—save as in such rare instances as the great musical authority who holds office at Hereford—almost invariably a musical *dilettante* and seldom a *connoisseur*, to say that there are causes for this neglect both within and without the cathedral walls. This does not say that there is not serious blame to be attached to the large majority of our Precentors, who, by ignorance of art, general musical incapacity, and consequently dangerous meddlesomeness, are naturally "more officious than official," and far too weak to be either serviceable encouragers or defenders of any school of music demanding for its proper understanding artistic thought and knowledge. Weakness and inaction on the part of persons of responsibility are often just as mischievous as ignorance and obstinacy; and it must be allowed, alas! that the Precentor—and for that matter a large proportion of our clergy holding responsible positions—abundantly display in musical matters all four sources of artistic error and wrong dealing; for they are as often as not by turns, consciously or unconsciously ignorant, obstinate, weak, and inactive. To return, it must be acknowledged that as our cathedral services are no longer confined to acts of worship on the part of a mere handful of persons with a taste for cathedral ritual and music and gathered into a comparatively small chancel space, something more in touch with general popular taste has become a necessity now the public claim the great churches and have filled our minsters with congregations overflowing chancel limits and often extending far down the expansive transepts and naves. The cathedral choir itself, it is now felt, must be extended and enlarged; first occasionally and probably permanently very soon.

And much of the fine old cathedral music is too delicate and *recherché* in character, and wanting in breadth, dramatic power, and warmth of expression for a popular taste taking its standard of sacred art from the more freely-written and fully orchestrated oratorios as heard in the concert-room. Then contrapuntal treatment does not appeal as directly to the popular mind as broad, rich masses of modern harmony; and in no department of the art does fashion exercise a more powerful influence over idiomatic tone formations than in the music assigned to solo voices. Thus the grand old services and anthems have been put aside, only for a time one may hope, by a variety of circumstances and requirements, quite as much as by the want of conservatism—to apply the word in a harmless artistic and unprejudiced manner—and trained judgment on the part of our Precentors. Indeed, our Precentors may be said to view the matter as musical amateurs, with, as someone has it, rather "less than more" instead of "more or less" culture; and so they have become, to a large extent, and, perhaps unconsciously, the exponents of popular taste as distinguished from painstaking and cultivated judgment. What seems to be wanted is a wise medium course, which, while extending a welcome to modern art, will duly preserve and present the best specimens of the great schools of the past. The all but complete neglect of our standard church composers—as boldly and clearly stated by an esteemed correspondent and eminent musician, writing as "Cathedral Organist"—is a scandal. At the same time it is satisfactory to note the earnestness in this matter of the Cambridge professor of music and other leading musicians, and to know that the Principal of the Royal Academy of Music, Dr. Mackenzie, and others are anxious to take practical steps, whereby the glories and traditions of old English church music may be preserved and better understood. Such earnestness, combined with a growing feeling in favour of placing all control over strictly musical matters in the hands of real, as distinguished from *pseudo* musicians, will penetrate even cathedral circles. The few bright examples the church can display of properly trained and consequently useful musical clergymen, are another source of hope, as their influence will doubtless be exercised for good and their number will be enlarged as time goes on. The real cause for present complaint is the assumption of power on the part of those who have no reasonable right to its exercise, as being unprepared by education or technical training; and linked to this, as by a logical sequence, is another grievance, the deprivation of rightful influence and control suffered by our organists as skilled and duly prepared specialists. E. H. T.

ORGAN RENDERING OF ORCHESTRAL ACCOMPANIMENTS.

II.

In dealing with this subject it may be well to say that the suggestions to be offered are with a conditional understanding that the organist is engaged in representing the orchestral accompaniments, unfettered by as few responsibilities as possible in the way of supporting the choir apart from such support as the score itself supplies; and that the singers are sufficiently reliable, adequately trained, and most probably are singing under the *bâton* of a capable conductor. But it must not be overlooked that the cold, often unsympathetic, and fixed tones of the organ form a very indifferent support to voices as compared to that supplied by the inspiring, living, and varied tones of the orchestra. This remark leads to the broad question, ought choral works originally scored for orchestra to be attempted with only organ accompaniment? For, putting aside loss of instrumental individual effects, voice parts intended to be accompanied by orchestra often range higher than they would in music originally destined for church use with organ only. One might wander into a field of speculation regarding the possible creation of a distinct school of church oratorio music, built upon admirable works coming under this denomination already in existence. To return, it is clear that care and tact in the support of voices, especially in the case of choirs of men and boys, must remain a duty of the organist engaged in rendering orchestral accompaniments on the organ. The first business of the organ-player called upon to do such work, would be that of finding organic equivalents for the most constantly employed combinations and mannerisms of the orchestra. These organic representations would have to include eight feet effects mostly from flue pipes, which could be used for the various expressions of the string mass from soft to loud tone quantities; general effects in harmony of wood wind; and in dealing with the more modern scores, the use of the brass family in harmony would also have to be catalogued by the organ-player, as on the list of his effects. Various intermingled orchestral sounds would also call for due consideration. Then some attention would be demanded in the way of securing something like equivalent solo effects; these not by any means being always attained by such representatives as the stops named after given instruments would seem to promise.

E. H. TURPIN.

THE INFLUENCE OF THE RENAISSANCE ON MUSIC.

A lecture delivered before the College of Organists by MORTON LATHAM, ESQ., M.A., Mus.Bac.

Every art is affected by the habits of thought with which the artists themselves are surrounded. Music has been too frequently regarded as an art, *sui generis*, so utterly distinct from all other arts that it has been supposed to stand uninfluenced by them and itself uninfluencing them; music has, in fact, been treated as if it had a quite distinct and separate existence, as if, in short, it belonged to a different life altogether.

In a former lecture at this college, I have endeavoured to show how wrong a view this is, and, incidentally, that it not improbably results from ignorance of music in its true artistic nature by the general world, who can understand even more of a picture which perhaps recalls a scene with which they are familiar than they can of music, which recalls only the emotions to which the scene gave birth, and which, therefore, can only touch those who are capable of feeling emotion. Hence it is necessary that all comparative work in which a due place is to be given to music should be done by musicians themselves.

And why have musicians been guilty of shortcomings, as they certainly have been, in performing this part of their duty. I can but suggest this reason. A painter can only work by daylight, and the hours of evening and winter are naturally largely devoted to general cultivation which is always likely to lean in the direction of comparative study. The claims on the time of the professional musician are far greater, from the very fact that he can work by any light. Teaching or rehearsing in the day time, performing at night, and only able to snatch a few occasional hours for his own higher work in composition, there is little time left for him, whose profession is also his means of livelihood, to study the wider art circle, so as to be able to form a broad, comparative view of the place occupied by his own art in the greater moulding of art throughout the world; and thus he runs the risk of becoming narrow. This must, I think, be the explanation.

One thing which has tended to separate music from other arts is that it is generally the last to be consciously influenced by new ideas, and this partly results from the circumstances to which I have just referred, which tend to separate musicians from other artists. It also partly results from the strong association of music with the church.

In all matters, church influence has, at all times, and in all countries, been invariably a conservative influence, and in nothing is this better seen than in music. All the great changes in music have invariably had their commencement in secular and not in religious art. For instance, the use of the modern scale was common in popular music long before it was admitted to the services of the church; the use of instrumental accompaniments similarly found its way last into compositions for the church; and the service of the church is the last place to which we should look for any technical novelties of harmony or construction.

That this conservative influence is good, there can be no doubt. It is certainly desirable before any novelty is consecrated by the church that its merit should be proved by experiment in secular work. But the fact remains, that as a natural consequence, music, which is the art most intimately associated with the service of the church, is always the last to be affected by the changing thought of each successive generation. Thus ignorance of music as an art by the uninitiated, narrowness of a large number of musicians, and the conservative influence of the church, have all tended to dissociate music from the sister arts.

All people are perfectly aware of the difference between Gothic architecture and the classical architecture revived in the *renaissance*. Most people are conversant with the change which took place at the same time and under the same influences in painting. Those who are well read are able to appreciate a similar change in literature. But few people, even among musicians, seem to appreciate that music was equally influenced by the same causes.

I have said that music is generally the last of the arts to be affected by new ideas; and this was certainly the case at the time of the *renaissance*. The revival of classical feeling had completed the revolution in literature, in architecture, and in painting before musicians were conscious of its influence on their own art.

In considering the influence of the *renaissance* on music, it is desirable to divide the matter into two heads, first to see how music was affected by the *renaissance* unconsciously at a time when the other arts were consciously adopting its maxims, and secondly, to consider how, later, when the change of ideas had been completed in the sister arts, a similar change was deliberately and consciously made by musicians in their own domain.

The most complete parallel that I know to the unconscious —or I should rather say semi-conscious—influence of the *renaissance* on music is to be found in architecture, and especially in the architecture of the north of Europe. Gothic architecture had never taken the same vigorous root in Italy which it did in the North, and it therefore did not offer the same obstruction to the violent change effected by the *renaissance*. The change in the architecture of Italy was therefore almost sudden and complete. But in England there was a long transition period, in which were erected those exquisite, late Elizabethan and early Jacobean, buildings which are, in general outline, Gothic in feeling, but, in ornamental details, *renaissance* in expression.

It was at the time when these buildings were being erected in England that the absolute conscious change in music took place in Italy, which then reigned supreme, far before all countries in every kind of cultivation. We may fix the date exactly in the year 1,600; that is about a century after the change had made itself generally felt in every other art.

But let us look at one or two acts of individual musicians in the century preceding 1,600, in which, to borrow the parallel from architecture, the general outline was still Gothic, while, in details of expression, *renaissance* sentiment was admitted.

Venice, in the sixteenth century, was a city standing by itself, apart from the jealousies of the republics of the north of Italy, and uninfluenced by the disputes of rival Princes, claiming for itself complete independence in all matters, almost even in religious discipline. It was a city inhabited by wealthy merchants, who, from the nature of its position, practically lived their whole lives in the city, and who, unable to retire to the quiet refreshment of country life in villas near the city, like Lorenzo de Medici to his retreat at Careggi, outside Florence, and not having the costly luxury of large landed estates, naturally spent their wealth in the erection of gorgeous palaces in the city itself.

The particular direction which this expenditure took was colour. Inspired by the gorgeous sunsets reflected in the waters of the lagoon, the Venetians naturally adopted the richest coloured marbles for their buildings. This again influenced the painters of the *renaissance*, the Venetian school being essentially the school of colour. Burnet, in his "Practical Hints on Light and Shade in Painting," speaks of the relief, harmony, and breadth found in the best pictures of the Venetian school; and then, still dealing with the same subject, he quotes the following words from Sir Joshua Reynolds:—

"Titian, Paul Veronese, and Tintoretto were among the first painters who reduced to a system what was before practised without any fixed principle, and consequently neglected occasionally."

And elsewhere in his "Essay on the Education of the Eye," Burnet says:—

"The inventions of Paul Veronese, Tintoretto, and others of the Venetian school, please and captivate all beholders, from their harmony of light and shade, and their beautiful and gorgeous arrangement of splendid colour."

(To be continued.)

CHURCH MUSIC.

(Continued.)

"I have said that church music ought not to suffer from haphazard construction. If it is allowed to the composer to avail himself of all the best known means of expression, whether of solo voices, singly, or combined, or chorus, with what care should he enter upon his task, that he use only such combinations as shall best illustrate the text and edify the congregation. Too much of the so-called sacred music of the day is not worthy of the name, when we consider the vast number of flimsy productions which are published without number, for the most part written for the conventional quartet choir; these ephemeral compositions are for the most part fragmentary in their structure, ill-adjusted, chaotic, 'without *form* and void,' seemingly written only with a view to afford soloists an opportunity to illustrate themselves. They are to church music in its best estate as a cheap building done in carpenter's Gothic is to such a monument as York Minster, or Durham Cathedral. Contrast such music for a moment to the music of most of the best English church music writers. Perhaps no better example of music, written according to the canons of musical form, can be found than Smart's 'Te Deum' in F, which, musically considered, might almost pass for the first movement of a sonata. There is his first theme beginning with the words, 'We praise thee, O God,' the second subject in entire contrast to the words, 'When thou tookest upon thee;' and then comes the modulatory period, when the voices in unison are supplemented by a most wonderful accompaniment, carrying them on through the various key changes, till at length the return is made to the first subject in the tonic, to the words 'Day by day we magnify thee,' after which follows the conventional ending of a first movement of a sonata. Here is music that comes up to all the requirements of the text, so far as man is capable of fulfilling those requirements, and is admired no less by the learned musician than by one who is wholly ignorant of the simplest canons of musical art.

"Why should we not have a distinctively American school of church music in this country similar to that which exists in England? In England a church anthem of acknowledged merit, showing evidence of good musical workmanship, finds ready access to each and every one of the twenty-five or more cathedrals which are scattered over the country, their two daily musical services, kept up throughout the year, calling for a vast amount of music, in making up the music library of any one church, to which additions are constantly being made endorsed by the cathedral churches. An anthem is quickly taken up by the parish churches; it is sent over here to this country, where its circulation is still more extended. In the church, in Boston, where I have charge of the music, nine-tenths of the anthems, hymns, and chants used are by English composers. I met an American lately in London who had travelled extensively in Europe, and who said to me as I took my departure for the Continent: 'You will have to bid good-bye to real churchly music until you get back to London again.' And this was really so, for notwithstanding I heard some fine services in some of the larger cities yet it seemed like getting home again to return to London, go down to St. Paul's and hear the daily service once more. Of course, this feeling was, in a great measure, due to the fact that English speaking people have different ideas from their French and Italian neighbours as to what is ecclesiastic and churchly in sacred music. Without discussing this matter at greater length I cannot help thinking that the greatness of the English nation, and the position it occupies as one of the foremost nations of the world, is owing in a large measure to her distinct public recognition of religion, and especially of public worship. She can almost say of her daily evening sacrifice of prayer and praise that the sun never sets upon it.

"Of course there are many difficulties in the way of introducing true church music, and making it known and felt. It is much more difficulty to sing than the ordinary psalmody. But the greatest hindrance to the introduction of the more elaborate specimens of the true ecclesiastical school of writing have been in a great measure removed by the aid of the choir festivals, which seem to be growing more and more in favour every year. At the choir festivals by publishing the music three or six months in advance of the time when the festival is held, it can be properly studied and thoroughly learned before the general rehearsals occur, the most satisfactory results are obtained, even with the more difficult numbers, and in this way the best specimens of English church music, as well as those from other sources, are rendered with accuracy and precision, and thus each choir connected with such an organization is constantly adding to its repertoire churchly music of acknowledged merit, with the advantage of having had in common with other choirs, a thorough drilling from the general director in the matter of its proper rendition. I cannot but think that these choir festivals, if properly managed, will most satisfactorily dispose of the two questions given at the outset, '*What* ought church music to be? How ought it to be rendered?' Let the committee on music for such festivals exercise great care in making their selections, always keeping in mind the material they have at hand for its production; let music, written distinctively for mixed choirs, be always sung by such choirs, and the same with regard to boy choirs. Let it be the *best* of its *kind*, whichever kind is chosen. Nor should compositions be selected for performances which are written for orchestral accompaniment, unless the orchestra is available for such accompaniment. I am well aware that some such music can be quite satisfactorily treated upon the organ, but there is a great deal of music which it is absolutely impossible for an organist to attempt to reproduce on that instrument. The beautiful violin passages which embellish so much of the sacred music of Mozart, beautiful from their very delicacy and fineness of tone of the instrument for which they were written, are ofttimes utterly spoiled when attempted on the organ, being entirely unsuited to the diapason quality of tone which predominates. Especially does such music, in addition to the quick, so-called, cross-time accompaniment, when the bass has the first count in the measure, and the chord is repeated for the others, have a tendency to degrade this noble instrument.

"Let us have music in the church with which no other associations are connected. Let it be distinctive, as I have said before. Let us not have 'Nearer my God to Thee,' sung to the melody of 'Robin Adair,' as has been done, nor 'Jesus, lover of my soul,' to the song 'When the swallows homeward fly.' If Moses was told to put his shoes from off his feet, for the place whereon he stood was holy ground, with what care should we guard our tabernacle on earth, and keep out of it any and everything that has not been consecrated wholly and entirely to sacred use. I have said very little thus far in regard to the quartet choir considered as such, for however indispensable four soloists may be, as they certainly are, in the organisation of any choir, yet I cannot think that four singers *alone* can adequately illustrate and set forth the musical offering of a great congregation. Such a choir does not come up to the standard to be found either in the sacred or secular field of music. No one would think of writing an opera, much less an oratorio, for four voices alone. The trained chorus is wanting to supplement them, and in church the great congregation to supplement both in one grand, united offering of praise and worship. Another question suggests itself. Should church singers be paid? The proper answer to this question can be more readily apprehended by asking another and similar one. Ought the clergy to be paid? However much we might despise that clergyman, who, if such a case were supposable, entered upon the duties of his holy office from merely mercenary considerations, yet we have the express words of scripture to the effect that they who serve at the altar shall live of the altar, and the same holds true of the singer or player who lives by his art. David said, 'I will not offer to the Lord that which costs me nothing,' and if the best of music cost money, and we have the money to avail ourselves of it, by all means secure it, and thus give unto the Lord a musical offering that may be acceptable to him, though it may cost us something in the way of self-denial at home, that we make our spiritual home on earth more glorions. But the singer should enter upon his holy office from the same motive which actuates the clergyman—from love of the art and desire to do all the good with it that it is possible for him to do. Too many hired choir singers, it is feared, look upon the matter of singing in church from merely a pecuniary point of view—so much service for so much money. Let us all look forward to that time, we trust not far distant, when each chorister shall be a devout worshipper--a member of the church—the duties of whose office are undertaken for no sordid or mercenary reasons, but from the love af God, the love of the musical art, and the benefit that may result to mankind in *exciting* and *stimulating* their devotions."

COLLEGE OF ORGANISTS.

The last lecture of the present session was given on Tuesday last, in the form of a paper on "Some suggested modifications in Day's Harmony, to meet various objections raised against his Theory," by Dr. C. W. Pearce. The chair was taken by Dr. E. J. Hopkins, who, with Mr. C. E. Stephens, Dr. C. Vincent, and other gentlemen, took part in the proceedings. The able paper will, in due course, be placed before the reader.

THE PRECENTOR QUESTION.

To the Editor of The Organ World.

Sir,—I cannot allow the letter written to you by "J.K.," on the subject of "The Clergy and Church Music," to pass without sending a line respecting it, which I trust you may be able to insert in your next issue.

I should like to ask "J.K." in what way he thinks the bishops could provide for the better musical education of the Precentors, even if it were desirable. It is quite impossible to expect that amateurs (and Precentors could not be called anything else in music) could ever hold their own against professionals, and yet the amateurs (according to "J.K.") ought to be able to "enlighten" the professional and show him a better way of playing anthems and services if the organist's playing should not be to his taste. I should also like to ask "J. K." how he thinks things could be expected to work smoothly in our cathedrals if Precentors were the equals of organists in all musical matters. There would be continual friction. It is well-known that wherever a Precentor has had any power in the training of cathedral choirs, there has been, as a rule, contention. And can one wonder at it. Where is the professional man who could be comfortable when interfered with, and dictated to, by an amateur? and yet this is what is expected by some Precentors, as I know from my own experience. There is an old proverb, which says, "too many cooks spoil the broth," which will apply very aptly to the subject of church music.

"J. K." seems almost to think that it would be desirable to go back three or four hundred years to the time when the clergy had almost entirely in their hands knowledge of every kind. As it is impossible to do that, the wisest thing to do is to make different arrangements for altered circumstances. I state boldly my own opinion that the office of Precentor should be abolished, or, if not abolished, that the organist should be Precentor. My reason for saying this is that I have found, as a rule, Precentors either quite ignorant of their duties, or, owing to the smattering of music which some of them possess, so bigoted in their musical views that there is great danger of the best class of English church music being shelved, as Dr. Stanford in his letter to you a short time ago seems to fear. I have been associated with two Precentors, who, when they were appointed, could not have made out a single week's list of services and anthems if they had not had the old lists of their predecessors to guide them. Yet it is to such men the power is entrusted of choosing new music and shelving any old music they do not like (too often the best). When I state that not a single bar of Purcell's music is sung in our cathedral; that such anthems as "Hosanna," Gibbons; "Bow thine ear," Byrd; "I was in the spirit," and "I beheld, and lo," Blow; "Call to remembrance," Battishill; "Praise the Lord, O my soul," "Sing praises," and "Cry aloud," Croft; and a considerable number of other anthems equally fine, have been allowed to drop out of use, it will seem to most Cathedral organists that a Precentor cannot have much musical taste.

I could, if it were not intruding too much upon your space, reveal some musical atrocities committed by Precentors within my own knowledge that would astonish anyone who can appreciate the good old style of English church music. I enclose my card.—Yours faithfully,

June 21, 1888. A Cathedral Organist.

SIR JOHN STAINER.

By an opportune arrangement, it is proposed to give a dinner and present an address to Sir John Stainer, in recognition of distinguished services to the art of music. The date will, it is understood, be Tuesday, July 17, and the dinner will take place at the Hôtel Mètropole. The general committee includes Lord Herschell, Lord Charles Bruce, Lord Thring, the Right Hon. A. J. Mundella, M.P., the Hon. Spencer Lyttleton, Mr. W. H. Gladstone, M.P., Mr. Stuart Wortley, M.P., Colonel the Hon. W. Colville, Sir George Grove, Sir Arthur Sullivan, the Rev. Canon Gregory, the Rev. Canon Scott Holland, the Rev. Flood Jones, the Rev. W. H. Milman, the Rev. W. Russell, the Rev. Dr. Troutbeck, J. Barnby Esq., J. F. Bridge Esq., Mus. Doc., T. Chappell Esq., Arthur Coleridge Esq., W. H. Cummings Esq., Otto Goldschmidt Esq., E. W. Hamilton Esq., H. Weist Hill Esq., Henry Leslie Esq., A. H. Littleton Esq., A. C. Mackenzie Esq., Mus. Doc., G. C. Martin Esq., Mus. Doc. Charles Morley Esq., W. Parratt Esq., Mus. Bac., C. Steggall Esq., Mus. Doc., E. H. Turpin Esq., F. Walker Esq., A. Chappell Esq., W. G. Cusins Esq., W. A. Barrett Esq., Mus. Bac., R. R. Holmes Esq., F.S.A., Prof. C. Villiers Stanford Mus. Doc., Buxton Morrish Esq., C. E. Stephens Esq., M. E. Wesley Esq., Prof. J. Ella, with power to add to their number. The Executive Committee consists of the following gentlemen:—Lord Charles Bruce, the Hon. Spencer Lyttleton, W. H. Gladstone, the Rev. Canon Scott Holland, J. F. Bridge, Mus. Doc.; Otto Goldschmidt, A. J. Littleton, hon. treasurer, and E. H. Turpin, hon. secretary. This representative list abundantly displays the wide sympathy and good-will expressed towards Sir John Stainer, by the clergy, by legislators, University and musical men, and directly represents St. Paul's Cathedral, Westminster Abbey, the Royal Academy of Music, the College of Organists, and the Guildhall School of Music. The event promises to be one of exceptional interest, as it will be a practical testimony to the worth of the esteemed and distinguished man in whose honour it is to take place. The name of the chairman and other particulars will be duly made known. The price of the tickets, it is expected, will be about 25s. Application for these should be made at an early date.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next, July 3rd, the library will be opened from 7 to 10. July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Candidates should send in their names, with fees, on or before July 10th. Every information may be obtained on application. Other arrangements and particulars will be duly announced.

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IMPORTANT NOTICE.

The Half-yearly Subscriptions to THE MUSICAL WORLD should be renewed this week.

The Musical World.
LONDON: SATURDAY, JUNE 30, 1888.

THE BOLOGNA EXHIBITION.

BOLOGNA, June 25.

In 1875 a handsome public garden, named after the Queen Margherita, was laid out just outside the time-worn walls of Bologna, and here the provincial exhibition of Emilia has taken up its temporary abode. The most important building, situated on a slight eminence facing the principal entrance, is that dedicated to the musical part of the exhibition, which is international, and many most interesting curiosities do we find in it. On the ground floor are the saloons, filled with all kinds of modern instruments, and the room dedicated to the memory of Donizetti, containing MSS., his piano, his portrait, the chair on which he died, the table on which he composed, the likeness of his first master, Simone Mayer, photographs of his birthplace, and other relics.

Berlin, Brussels, Antwerp, Milan, Rome, Venice, Bologna, have contributed rare objects to the collection of ancient musical instruments contained in the gallery set apart for this branch. From Berlin, Ernest Mendelssohn sends the MSS. of Beethoven's overture "Fidelio;" Haydn's symphony in E flat, Mendelssohn's 114th Psalm, and the choruses to Œdipus, together with Mozart's "Serraglio." Signora Succi, of Bologna, lends letters and MSS. of Paganini, Lulli, Beethoven, Weber, Schumann, Haydn, Bellini, Zingarelli, Carlo Bach, Chopin, Wagner; a cantata for bass voice, *L'oro*, by Antonio Caldara, 1763; and the following quaint lines by Salieri, 1750.

"Che mais sarebbe
  Sez' arte il mondo?
Confusione
  Da cuna al fondo.

E per cio gridasi
  Vivan gl'artisti;
E al diavolo
  Vadan i sofisti."

In a small upright case are two Amati violins, 1602 and 1606; in another, one of eight made by Steiner in homage of the Republic of Venice, as well as a violoncello, by the same, in 1608. Austrian school—a guitar, by Stradivarius, 1679; a small harp, 1681; a very ancient lute, an English harplute of the end of last century, a mandolin, 1790; a tympanon, by Jos. Battista, 1723; a curious small spinet of thirty notes only, by Giorgius Bernerini Tridentinus, 1595. Another, rather larger, made by Pari, at Modena, 1493; a contrabass, by Amati; a beautifully inlaid Venetian guitar, 1641; a large black English horn of the seventeenth century; a spinet made in Mantua, 1545, the notes labelled A, B, C, four octaves; a violoncello by Stradivarius; a Russian bassoon of the last century; and a *glicibarifono*, whatever that queerly-named instrument may be; divers *trombe marine*, which are not trombe at all, but oblong stringed instruments, about five feet, with one very thick string; a *colascione*, with three strings over four feet long; an enormous wind instrument, from Antwerp, called *flauto dolce basso*, over six feet in length; a numerous collection of oddly-shaped Japanese instruments, presented by Queen Margherita, to the Milan Museum, in which a large Koto claims pre-eminence; in another case a kind of horn, formed of a sea snail of Brobdingnagian dimensions, was to be seen; an African monochord, with numberless strings all round, to which small shells were attached; a five-tubed flute, said to be the only example known, lent by the Civic Museum, Bologna; and, to conclude with a small specimen, a *sordino*, a most quaint-shaped baby fiddle, with its little bow about twelve inches long. Among the books sent by Rome Milan, &c., the most remarkable are an illuminated Gradual, first half of fifteenth century; a Missal, 1400; a *Salterio annuo*, made for the Duke of Urbino, 1471. In the centre of the frontispiece the Saviour, in a blue robe, with wounds in his hands and feet, is sitting by the Father, in a red robe; over them hovers a large dove with nimbus; in the background is a landscape with trees resembling green fungi; but the faces of the figures are not badly done; an antifonario, 1678, Salterio, thirteenth century; a very fine Carthusian Missal, 1503; six fugues in one, dissimilar in mode and tone, by Ramonati; a hand with notes and scales printed on the palm in a manual, by Bonaventura of Brescia; Purcell's Orpheus Britannicus, 1706; Thomas Mace's Musik's Monument; second part, Lute made easy, a dialogue between the author and the lute in verse—"The world is grown so slight, full of new fangles, and take their chief delight in jingle-jangles, with fiddle noises, pipes of St. Bartholomew," &c., 1676. Dedicated to the Queen of Sweden in 1658, by Marazzoli, is *Vita umana* ossia Trionfo della Pietà, musical drama; on the frontispiece is engraved the triumph of pity and the girandola at Castle St. Angelo; next this is Quagliati's Carro di Fedeltà e d'Amore for five voices; Monteverde's Orfeo, 1609; a cantata by Cavaliere, called Anima e Corpo, 1600, &c.

The handsome concert-room was crowded on the 16th of June, when the first series of concerts commenced, the programme including Mozart's Symphony in G minor, Beethoven's "Coriolanus" overture, a Siciliana for strings only, by Boccherini, and Schumann's Symphony in B flat. In one of the following concerts, the veteran Sivori will take part; in another, our own Purcell's name occurs; and the three concluding concerts for this month will be devoted to Mendelssohn's "Elijah." Strange that the oratorio, most popular in England after the "Messiah," should be unknown in Italy! But so it is. We have heard during a residence of of eighteen years, only the "Messiah" and "Israel in Egypt," as well as "Judas Maccabeus," the last-named twice at Turin, by the Stefano Tempio Choral Society, conducted by the Maestro Giulio Roberti. The highest praise is due to Signor Parisini, of the Liceo Musicale, and Signor Martucci (who surely must be one of the youngest conductors of orchestra, as he is but twenty-eight) for the indefatigable manner in which they have worked up band and chorus, not only for the concerts, but for Wagner's "Tristan und Isolde," lately given at the fine Teatro Comunale, with most successful result. Nouvelli was the Tristan, and Signora Cattaneo the Isolde; and so admirably did they interpret their difficult parts, that at the end of the first act they were recalled five times, together with Martucci. The lengthy lamentations of King Mark rather interfered with any great demonstration of enthusiasm in the second act, but as soon as the last note of the third had sounded a perfect hurricane of applause burst forth, and all the singers and Martucci were recalled again and again; and well did they deserve it, especially the latter, who had had nineteen rehearsals for the orchestra, and fifteen general rehearsals. Some critics who had heard the opera at Bayreuth and Munich consider that in parts the Bolognese representation surpassed those, famous though they were.

For us English, Elijah is so identified with Santley's splendid singing, that we shall feel the greatest curiosity about the singer who will impersonate the prophet in Bologna.

E. M. Stevens.

THE HANDEL FESTIVAL.

In that singular and charming book, "The Ethics of the Dust," Mr. Ruskin made some unkind remarks concerning the Crystal Palace and the monster concerts of which it is triennially the scene. The Crystal Palace itself, said Mr. Ruskin, in his own amiable way, was designed by the lower Pthah—the lower Pthah, as everyone does not know, being a second-rate Egyptian god, who represented degraded and purposeless mechanical labour. "The little Pthah, having built the place, set to work to put fine fairings on it. He painted the Nineveh bulls afresh, with the blackest eyes he could paint, and he got the angels down from Lincoln choir, and gilded their wings like the gingerbread of the old St. Catherine's Fair; and he sent for everything else he could think of. There are the casts of Niobe and her children; and the chimpanzee; and the wooden Caffres and New Zealanders; and the Shakespere House; and Le Grand Blondin, and Le Petit Blondin, and Handel; and Mozart; and no end of shops, and buns, and beer; and all the little Pthah worshippers say, never was anything so sublime!" And hearing this, one of the children who formed Mr. Ruskin's audience said, "Now, do you mean to say you never go to these Crystal Palace concerts? They're as good as can be." And this was the pregnant reply of the Sage of Brantwood. "I don't go to the thundering things with a million of bad voices in them. When I want a song, I get Julia Mannering and Lucy Bertram and Consellor Pleydell to sing, "We be three poor mariners" to me; then I've no headache next morning. But I do go to the smaller concerts when I can, and I always get a reserved seat somewhere near the orchestra, where I can see the kettle-drummer drum. You know one can't see the modulation of violinists' fingers, but one can see the vibration of the drummer's hands, and it's lovely."

It must, of course, be admitted that this passage, as is not wholly unusual with Mr. Ruskin, is greatly exaggerated; but it is none the less suggestive, and, in some measure, true. Certain is it that the chorus of to-day does not contain a million bad voices, if any. Not less certain is it that the multitudes which during the past week have been crowding the vast transept of the Crystal Palace did not come to watch the vibrations of the drummer's hand. They were drawn together to do honour to the memory of one who is justly dear to the national heart. And indeed, there are few things more wonderful in the history of art than this love of the English people towards the *Caro Sassone*. It is so different from the cold approval with which the public is wont to regard a great artist, and is not unworthy, as an example of high national enthusiasm, to set beside the story of the shouting procession which bore Cimabue's Madonna through the streets of Florence to the church of St. Maria Novella. And therefore, though it is possible to question whether such performances as these are entirely good, regarded purely from the artistic standpoint, it is not possible to deny that the generous love and honourable reverence which we, as a nation, delight to exhibit for the great master, are altogether creditable to the national heart, and that for this reason, if for no other, the English people do well to observe increasing fervour with the Handel festivals.

That the love of which we have spoken is in nowise abated, must have been plain to all who were present at the performances of the latest festival, which was introduced on Friday week by the rehearsal which, whatever it may be called, has always been regarded by amateurs as equal in importance and interest to any of the succeeding concerts. The programme was, as is usual on these occasions, of selections from the works named for subsequent entire performance, and the vast chorus and orchestra under Mr. Manns' able guidance had already been brought to such relative perfection that, save in one or two instances, it was not necessary to interrupt the performance. The chorus seemed, in comparison with that of the last festival, to have gained in strength and *timbre*, as well as in executive accuracy. The volume of sound was magnificently impressive, and led the hearer to wonder what effect would have been produced on the contemporaries who assembled at the first performance of "Mr. Handel's oratorio," when the band and chorus together numbered 525, could they have listened to the four thousand singers and players who have been giving, during the past week, to the master's works a solidity and breadth of effect of which Handel himself did not dream. For, after all, it is around the choral work that the interest of these occasions chiefly centres, not only because it is in these that Handel's power is most to be seen, but because in the sound-devouring spaces of the Crystal Palace nearly all the delicacy of solo singing is lost. Consequently, the greatest effects of the rehearsal on Friday were produced by such massive structures as the "Hallelujah" chorus, the still more massive double chorus from "Israel in Egypt," and similar pieces of writing whose impressiveness and solemnity are scarcely to be paralleled. But with what skill the chorus could render more refined effects was shown by the performances of the beautiful "Nightingale" chorus, and that, not less beautiful, "Wretched lovers," from "Acis and Galatea," the last-named especially being given with the utmost justness of expression. The soloists were Mr. Barton McGuckin, who sang "Total Eclipse" and "Waft her, Angels," with admirable taste; Madame

Nordica, who won much approval by her rendering of "Hush, ye pretty warbling choir"; Madame Albani; whose chief contribution was "Angels ever bright and fair," admirably sung; Madame Trebelli, to whose lot fell somewhat unimportant airs, but who did the utmost possible with them; and Messrs. Bridson and Brereton.

According to the time-honoured custom, the festival proper opened on Monday, with the performance of the "Messiah," when the promise of the rehearsal was more than fulfilled. The slips made by the chorus and band could be counted on the fingers of one hand, and in no case were they very serious, the worst being made by the brass, which was, however, for a moment only. The breadth and massiveness of such choruses as the "Hallelujah," "All we like sheep," the final adagio of which was, in especial, given with most solemn impressiveness, and "Lift up your heads" were admirably realised by the choir. The soli were taken by Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley, with whose names this masterpiece has for long been so honourably associated. Madame Albani and Mr. Lloyd had, of course, less difficulty than their colleagues in overcoming the acoustic difficulties with which soloists are faced in such a place; but the consummate art of Madame Patey and Mr. Santley was not less apparent, the latter gentleman evoking the utmost enthusiasm by the fire and spirit with which he gave "Why do the nations?" and "The trumpet shall sound." Madame Albani and Madame Patey were, perhaps, heard at their best in the solos "Come unto Him" and "He shall feed His flock," each of which was given with perfect expression. Madame Patey also sang the air "But who may abide?" Mr. Lloyd sang his solos as he alone of living tenors can sing, "Comfort ye" and "Behold and see" being especially admirable.

We are compelled by pressure on our space to postpone till our next issue notices of the final performances.

ROYAL ITALIAN OPERA.

The most important operatic event of the past week has been the production, on Monday evening, of "Il Flauto Magico." Madame Trebelli and M. Edouard de Reszke had been announced in the cast, but their parts were, as a matter of fact, taken by Madame Scalchi and Signor Novara. The Pamina of the evening was Madame Minnie Hauk, who gave a very suggestive reading of the part, and sang Mozart's music throughout in her best manner. Signor Novara was distinctly successful as the High Priest, playing with much force and breadth, his rendering of "Qui Sdegno" winning him unbounded applause. Mdlle. Arnoldson sang charmingly, and looked not less charming, as Papagena; and Miss Ella Russell, as Queen of Night, attacked the difficulties of the part with much courage, and a good share of success. Signor Ravelli as Tamino, Signor Del Puente as Papageno, and Signor Rinaldini as Monostatos, were all satisfactory; while the orchestra, under the guidance of Mr. Randegger, was good throughout. It is to be regretted that Mr. Harris's fondness for ballets should have led him again to offend against the artistic proprieties by the introduction of a ballet in the present opera. Possibly the offence was not so great as on a certain former occasion, but it was none the less an offence.

"Fra Diavolo" was presented last week, with Miss Ella Russell as Zerlina, and Signor Ravelli as the brigand hero. Miss Russell sang sweetly, and acted gracefully in her part, and Signor Ravelli's reading of the *rôle* of the hero was very picturesque. Mdlle. Louise Lablache as the Lady Pamela sang with more then usual effectiveness. Signor Del Puente as Beppo, and Signor Novara as Giacomo, were admirably and legitimately humorous, and without the least exaggeration, while almost identical criticism applies to Signor Ciampi, who, in the part of Lord Koburg, abstained from his too common fault of stepping out of the canvas.

On Friday of last week, "Carmen" was given, when the tenth anniversary of its production in England was celebrated, and with Madame Minnie Hauk in the part with which this admirable artist is so closely identified, and Mdlle. Bauermeister, Signor Del Puente, and Signor Rinaldini, in their old parts, the performance could scarcely fail to be as good as indeed it was. Little detailed comment is needed, for all amateurs will know how these singers, with the help of a good orchestra, interpreted Bizet's opera. At the end of the third act, a gold wreath was presented to Madame Hauk as a memorial of the anniversary.

Concerts.

DR. VON BULOW'S BEETHOVEN RECITALS.

The fourth and last of these highly-interesting and instructive performances took place last Tuesday afternoon, when, as before, the cheap seats were uncomfortably crowded, and the balcony was comparatively empty. In the stalls were many musicians of note, including M. and Madame de Pachmann, Madame Norman-Neruda, Sir George Grove, Sir Charles Hallé, Mr. Prout, Mr. Dannreuther, Mr. Hartvigson, and M. Sainton. The programme consisted of only four numbers, but three of them, at least, were of the highest importance—the Sonata in A major, op. 101, the Sonata in B flat, op. 106, 33 Variations on a Waltz by Diabelli, and the posthumous Rondo known as "Rage at the loss of a penny." The two sonatas were given with the strong intellectuality and grave earnestness of style that always characterise Bülow's performances; but it was not till the variations that he showed himself in his best form and played with genuine inspiration. The title given to each variation in the programme is probably an idea of Bülow himself to bring about a more intelligent appreciation on the part of the listener, and the endeavour to give the variations a distinctive character apart from the merely cold and lifeless form is always the most remarkable feature of Bülow's variation-playing. However that may be, the titles are singularly happy, especially "Alla Leporello" for the 22nd, and "Humoreske" for the 27th variation. At the close of the arduous performance the doctor was repeatedly recalled and enthusiastically cheered. His presence is a healthful influence among us, for his vigorous, clear style is as opposed to effeminate sentimentality as it is to the too prevalent tendency to over elaboration of detail for the sake of effect.

MISCELLANEOUS.

An interesting pianoforte recital was given by Mr. E. H. Thorne, with the assistance of his well-tutored pupils, at Princes' Hall, commencing with an artistic performance by the *bénéficiaire* of one of Beethoven's most beautiful and effective, and, at the same time, most rarely heard earlier Sonatas, op. 10 in D (the opening theme foreshadowing the great pianoforte trio in the same key), in which the pianist displayed a crisp touch, clear execution, and a thorough grasp of the composer's meaning. Rheinberger's Duet, op. 15, for two pianofortes, although a most scholarly work, proved more interesting by reason of its comparative novelty than its melodic charm, whilst a special effect was made by Mr. Algernon Ashton's most attractive "Scottish Dances" for four hands, forming the second set of a series of English, Scottish, and Irish Dances; that is, original themes worked out with artistic purpose. Mr. Thorne likewise introduced a clever "Sonata Elegica" of his own, containing many points of interest.

M. Vladimir de Pachmann gave a pianoforte recital at St. James's Hall. Whilst most artists are apt to sober down as years go on, the inverse process appears to take place in the case of Vladimir de Pachmann. In his earlier days somewhat lacking in fire and impulse, he has become one of the most passionate performers. Added to this the finish of a technique held for a long time past almost incapable of improvement, the net result is a degree of perfection equalled by very few, and surpassed, probably, by none; even his somewhat marked demonstrativeness, objected to by some, becoming almost *une qualitie*, when every note is felt, with the artist's obvious desire to elicit a corresponding feeling in the listener. As a matter of fact, the audience was held spell-bound from the first bar to the last of a long recital, comprising a varied selection of pieces from Beethoven to Brahms, Rubinstein, von Bülow, F. Cowen, &c., and including the very charming set of variations composed by the artist's gifted wife, and brought out at her own recital last year. That the great pianist's appearance should be confined to one recital will be an object of regret to most present.

Mr. Harold Savery's concert, which took place last week at Steinway Hall, afforded the concert-giver an opportunity of exhibiting a baritone voice of excellent quality, to which he adds good method and intelligence. He was conspicuously successful in his renderings of Henry Parker's "The Flying Dutchman" and Marzial's "My Love is Come," which latter song, in especial, he gave with admirable spirit. He was assisted by Mrs. Dyke, whose rendering of Gounod's "Worker" was excellent; by Mdlle. de Lido, Mr. Herbert Thorndike, and others. Mr. Odell also gave some of his inimitably funny recitals.

A well and fashionably-attended concert was given by Mr. George Power on Thursday. Mr. Power was very successful in two songs by Meyer Helmund and Gounod's "If Thou Art Sleeping." Miss Louise Phillips sang with much grace and delicacy Cowen's "Snowflakes," and joined Mr. Power in Miss Carmichael's duet, "At Daybreak." Miss Marguerite Hall gave charmingly artistic renderings of Kjerulf's bright song, "On the Ling, Ho!" and "A June Song," and Marzial's "My Love Is Come" received a spirited interpretation from Mr. Alec Marsh.

The concert by the students of the Royal Academy, which had been postponed on account of the death of the Emperor of Germany, took place on Saturday evening, in St. James's Hall. A very intelligent performance of Beethoven's Quartet in C, op 59, was given by Messrs. O'Brien, Gerald Walenn, Dyson, and Allen Gill. Mr. Owen Roberts sang with considerable skill "Lohengrin's Farewell," and several compositions by the pupils were introduced, among them being songs by Mr. Frank Idle and Miss Bertha Ball.

Miss Carlotta Levy, who, as we lately announced, has but recently forsaken the study of instrumental for that of vocal music, gave a morning concert, on Tuesday last, at Steinway Hall. The young lady proved the wisdom of this step by the good use to which she put a soprano voice which, especially in its upper register, is of considerable brilliance, and her method and style are extremely good. She sang with skill and taste Goring Thomas's "Wind in the Trees," Godard's "Chanson de Florian," and Blumenthal's "Love, the Pilgrim," and was assisted by Miss Helen D'Alton, Miss Frances Harrison, Mr. J. G. Robertson, whose sweet voice won him much favour, and others.

It is rarely that two ladies have the courage to present the whole of an opera at a benefit performance, and it is with pleasure that we have to record the success of Miss Clara Leighton's and Miss Jeanne Rosse's performance of "Martha," on Saturday, June 3, at St. George's Hall. Miss Clara Leighton has had considerable experience with the Carl Rosa Company, and her pure soprano voice and clever acting have previously delighted many audiences. In the character of Lady Harriet Durham she was most successful. Miss Jeanne Rosse, who, during the past few years has been attaining fame as a platform vocalist, made, as Nancy, her "first appearance on any stage." Her voice is a powerful contralto, of very extensive compass and careful training; her personal appearance is greatly in her favour, and she acts with much animation and intelligence. When greater confidence has succeeded the nervousness consequent upon a first appearance, Miss Rosse will be a most valuable addition to our English opera companies. The part of Lionel was played by Mr. Valentine Smith, of the Carl Rosa Company, in an admirable manner. Mr. Smith was in very good voice, and his performance was, all round, an excellent one. Mr. Charles Victor was heard and seen to advantage as Plunkett. His rendering of the drinking song in the third act was especially good, and had to be repeated. Mr. Van Neuerdin took the part of Sir Tristram at the last moment, in place of Mr. H. G. Harper, who was indisposed; and Mr. J. B. Dumbell played the Sheriff. Great praise is due to the director and conductor, Mr. Henry Baker, and to both chorus and orchestra.

Miss Florence Emerson's concert, the first since her recovery from recent long and severe illness, took place last Tuesday, and her many friends and admirers were glad to find that that illness had not in any way injured the *timbre* of her voice. Her most interesting contributions to the programme were Donizetti's "Regnava nel silenzio," and Tosti's latest song, "We have loved," both of which were given with much charm of voice and style, and more than justified the welcome given by her audience. Miss Emerson received able assistance from Miss M. Serruys, Madame Schlüter, Mr. Henry Guy, Mr. Henry Pope, and others.

Mr. James A. Bovett gave his *matinée musicale* in the Banqueting-Rooms, St. James's Hall, on Tuesday last. Mr. Bovett possesses a light tenor voice of good quality, which promises to be an acquisition to the concert rooms of London. He sang in a genuinely artistic way Handel's "Where'er you Walk," "Come into the Garden, Maud," and in one or two trios. The concert-giver was assisted by Mdlle. de Lido, who sang charmingly the cavatina from Bizet's, "I Pescatori"; by Miss Eleanor Rees, who gave, with her peculiar grace and purity of style, Lovett King's "Oft I wonder," and Horn's "I've been roaming;" by Miss Annie Williams, and others.

The third ballad concert of the season was given at the Alexandra Palace on Saturday, when Mr. Sims Reeves was, of course, the chief attraction to the large audience, who were delighted beyond measure with the singing of the great tenor, who gave "Macgregor's Gathering," and "Tom Bowling," much of the effect of these, however, being spoiled by the constant noise and interruptions of the people in other parts of the building. It is surely to be regretted that the direction cannot prevent this. Miss Julia Albu, Miss Helen D'Alton, and Mr. Barrington Foote also sang.

Reviews.

INSTRUMENTAL.

Messrs. Novello, Ewer, and Co., have published three short pieces for pianoforte by Fred. H. Cowen, the captivating qualities of which, especially when played as M. de Pachmann plays them, so immediately appealed to the audience assembled for the recital given by that popular pianist at St. James's Hall, last Saturday afternoon. Many who then heard these "Trois Morceaux" for the first time, and many more who have heard of them, will be glad of the opportunity thus afforded of making their closer acquaintance in black and white. The first number "Petite Scène de Ballet," a melody in G major and three-four time, is charming as it is original. Demanding as it does intelligent and sympathetic rendering rather than any unusual executive ability on the part of the player, this piece possesses features especially likely to attract the attention of amateurs, and is one of those little gems for the pianoforte, the demand for which so greatly exceeds the supply. Almost equally pleasing in their way are the "Romanza"—a flowing theme in E major, with florid accompaniment—and a graceful, fairylike Scherzo of gossamer lightness, in G minor, requiring a fair amount of skill for its effective rendering in the time marked.

There is sterling work in a "Suite for Pianoforte," by Francesco Berger, two of the numbers especially—"Gavotte and Musette" and "Barcarole"—making excellent pianoforte pieces when taken separately. The "Prelude," "Religioso," and "Irlandaise" are all written in musicianly style, but unequal as regards melodic interest. "Six Melodic Studies for Pianoforte," by A. de Orellana (Charles Woolhouse), as will be inferred from their title, are an attempt to combine tuneful interest with the pursuit of various technical objects, and in this the composer has been in great measure successful, although he cannot be said in all cases to have been proof against the danger—incidental to all such attempts—of being tempted to sacrifice business to pleasure. Except in so far as all pianoforte pieces may at times be made to subserve the purpose of studies, there are several here, sufficiently pleasing in themselves, which would pass very well under titles of another sort. The same publishers send a march, written with some vigour, entitled "Marche des Mousquetaries," by G. Saint George.

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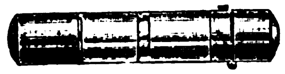

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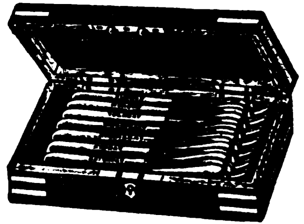

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(*Continued on Page* 444.)

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Facts and Comments.

On Monday the Lord Mayor presided over a meeting, convened for the purpose "of founding an institution for the further development and teaching of operatic art in this country." Amongst those present were the Principals of the Royal College, the Royal Academy, and the Guildhall School of Music, Mr. Parry, Mr. Goring Thomas, Mr. Stanford, Mr. Randegger, Mr. Carl Rosa, Mr. Alfred Lyttleton, Mr. Thomas Chappel, Mr. Hans Richter, and others; and in the course of the discussion it was elicited, as the unanimous opinion of the meeting, that an institution for the teaching of all that belonged to operatic art was urgently wanted in this country.

What is required, even more urgently, is a theatre at which the young idea, when it has left the hand of the teacher, can develope itself; in other words, a National Opera House. Whether this will ever be established on a solid basis without State aid or municipal aid, and whether even such aid being granted, native opinion will be brought to the point of regarding the native product as a thing equal to the foreign importation, are questions which the future may solve. We should be very glad to learn that the musical Lord Mayor has some big promise, either from the Corporation or the companies in his pocket, and, from the confident manner in which he spoke, we should almost conclude that this devoutly-to-be-wished-for consumation is not altogether outside the range of practical politics. So far, Mr. Alderman De Keyser has done little or nothing to commemorate his mayoralty in the indelible letters of history. Here, no doubt, would be a chance. In the meantime, his lordship will be able to get the best advice from a committee formed of some of the gentlemen already named, which is to report to the conference within a month. "Put money in thy purse," is the best piece of advice that could be tendered by anyone.

Wagner's early opera, "The Fairies," was produced at Munich in due course, and the critics speak of it exactly in the way in which critics generally speak of the immature production of the work of a man who subsequently became a great genius. Our own readers have already had some account of both the libretto and the music, to which we have nothing to add. Wagner, like Mendelssohn and other famous men, is paying the penalty of a great reputation by having the things that he would have liked to hide from every eye dragged before the public. We advisedly use the plural, for already the revival of another youthful opera by the great master, the MS. of which, also, is in the Bavarian archives, is on the cards. This is the "Novice of Palermo," founded upon Shakespeare's "Measure for Measure," and played once only at Magdeburg the night before the theatre was shut up from want of funds Will anyone found a limited liability company for the purpose of saving great and small men and their reputations from indiscreet friends and admirers?

The classical laurels of Oxford and Cambridge have given sleepless nights to the young students of Cheltenham College, and the result has been the "Elektra" of Sophocles, the performance of which, on Saturday, is spoken of as an excellent one by those who were present. The music, composed for the occasion by Dr. A. E. Dyer, the organist, who seems to have gone in largely for leit-motives, contained, we are told, "striking and original writing, elaborated upon the themes 'Vengeance,' 'Electra'—a plaintive strain—and 'Orestes'—a theme expressive of triumph, all introduced in the prelude, while the choral odes were modelled upon the Greek ode. The orchestra consisted of about 30 instruments, composed of the school band and friends from outside."

The death is announced, at Dresden, of Professor Emile Naumann, at the age of 61. Professor Naumann started in life as a pupil of Mendelssohn and composer, but failing to achieve much success in that line, took to criticism and æstheticism generally and wrote many books, one of which, a "History of Music," has been translated into English. It is not much above the level of competent book making.

"Pulsator Organorum" asks: "What was the first known piece of instrumental music ever written, *i.e.*, committed to paper?" Here is a problem for the sages of the musical world to ponder over during the approaching holiday.

It is proposed to give a complimentary dinner to Sir John Stainer on the 17th inst., and an influential committee, with Lord Charles Bruce as chairman, and Mr. E. H. Turpin as hon. sec., has been formed for the purpose.

Eugene Wiener, the flautist, and manager of the New York Philharmonic Club, is visiting London, and will extend his travels to the principal music centres on the Continent, searching for novelties on his way

Mdme. Minnie Hauk expects to head an English opera company in America next season, when she will sing "Carmen" and Bizet's "Pearlfishers" for the first time in her native tongue.

The Edison Phonograph may in time work wonders in the musical world. We hear that a selection of six pieces from the programme of a concert at Orange, New York, has been sent to London. The selection varies from a simple ballad to a Gounod-Liszt waltz.

But better still remains. "There could not be devised," says the *American Art Journal*, "a better instrument to show the defects of the voice, nor a more useful aid to students or teachers of singing and elocution. Leaving aside nasal or guttural sounds, which, reproduced by the phonograph, are made hideous beyond the blessedness of ignorance or deafness of conceit, the slightest imperfection of emission and pronunciation is so emphasised, that the singer and speaker cannot help hearing their faults as plainly as they see their hare lip or upturned nose in a looking glass. Moreover, and perhaps more important than all, any relaxations in the stretched, sustained continuity of tone which constitutes legato singing, are negatively recorded by wavy troughs which, in the weaker reproduction by the phonograph, become actual gaps in the melody. In connection with this, we notice the significant fact that Mr. Edison is better satisfied with lively tunes than with slow ones. The perfect singer would be the one whose record of a largo on the phonograph would be as full and satisfactory to the ear as a piece of rapid execution."

"Le bon Dieu me dit; chante,
Chante, pauvre petit."

Such is the burden of one of Beranger's most plaintive songs called "Ma Vocation," but it seems to have been adopted lately as a motto by an extremely large number of people who, it may be assumed, never read Beranger, whether "Des Familles" or otherwise. No doubt the poet himself was convinced of the authority of the voice which, throughout five verses, bade him to sing; and, indeed, Beranger had something to sing about. But the musical critic must be exonerated from the charge of callous cynicism if he questions whether it is indeed "le bon Dieu" who has commanded so many people in these latter days to sing at half-past three in the afternoon. Nor is the message delivered, in more or less doubtful intonation, of such weight as to convince the sceptical. Called on to sing they may perhaps be; but the command is given neither by the *vox Dei*, nor the *vox populi*. Perhaps it would be too much to say that it is *de profundis*; but, at any rate, the jaded critic may be forgiven for hoping that some of the young men and maidens of musical proclivities may cease to hear these voices of the night.

Stern and wild Caledonia had not, up till recent years, done a great deal for the cause of art. Indeed, when one reflects that it was a Scotchman who discovered, amongst other things equally startling, that the sentiments of Shelley's "Epipsychidion" were "wholly vile," one is rather inclined to think that, on the whole, Scotland had rather hindered than advanced the cause of art. But the Scotch should be cleared from one prejudice which has, in the popular mind, always attached to them. The Scotch did not invent the bagpipes. It is a negative sort of virtue, but much may be forgiven to those who have practised it.

"Don Quixote" is the subject of a new comic opera which will shortly be produced in New York. No doubt the gaunt knight and his donkey-riding squire will look funny enough on the stage; and, after all, it is not only Yankees who are unable to see the utter pathos underlying the story of Cervantes' great romance. A great and generous soul, betrayed into absurdity only by excess of chivalry—surely this is something too high and noble for the Philistines of comic opera.

Even yet the days of the infant phenomenon are not at an end. There has arisen in New York a juvenile violinist, aged 10, whose name is Tecumseh Hoffman. The editorial pocket would cheerfully be opened to contribute towards the support of a new Herod, who should massacre all children who do anything whatsoever.

When Miss Ellen Terry, in a comedietta performed the other day at St. George's Hall, consented to appear as Mary Jane, a part that had been previously rejected by all the members of the "Mummers," as one altogether too humble for their dramatic aspirations, she read a lesson to amateurs which might equally well have been applied to the regular profession, although while human and theatrical nature remains what it is, that lesson can hardly be expected to prove very fruitful in results. As far as the lyric stage is concerned, the boldest imagination wavers in its flight at any attempt to picture an artist of the calibre, for instance, of Mdme. Patti, volunteering to support some youthful *debutante* by playing, say Trasginta to her Carmen, or Annina to her Violetta.

The "Mary Jane" episode, however, may fairly be said to have been eclipsed at the first performance, this season, of "Il Flauto Magico," at Covent Garden, by Mdme. Scalchi, whose name was down in the bill for the first of the three genii, but who, when Mdme. Trebelli "schwore" from playing the first of the three damigelli, most heroically took that part also.

General regret will be felt at the announcement that the condition of Mdme. Sophie Menter's health is such as to require her immediate departure from these inclement shores to a warmer climate, and that the further pianoforte recital, that was to have been given in July, will therefore be unavoidably postponed. Most of the audience who attended the last recital are unaware that the plucky artist was doing battle, throughout the fulfilment of an unusually exacting programme, with the fell pains of acute neuralgia.

Of the two concerts which the Bach Choir intend giving next season, the first, to take place on March 5, will present an especially interesting feature, in the introduction of two cantatas by Bach, not hitherto heard in London. At the second concert, fixed for May 4, Beethoven's Mass in D will be performed.

Mr. Freeman Thomas will commence his next series of promenade concerts at Covent Garden, on Saturday, August the 4th, and on that occasion it is intended, for the comfort of the promenaders, to extend the space in front of the orchestra by several yards. If the orchestra platform could be pushed back far enough to oust from the field altogether the beer and lemonade bottles, and drive refreshment caterers into their legitimate place, the refreshment saloons, those at any rate who attend for the purpose of listening to music would have some reason to rejoice.

The blind Spanish guitarist, Manjon, who plays upon an instrument of eleven strings, will give a concert at St. James's Hall, on July 14. A picturesque, and sufficiently sympathetic instrument when used as an accompaniment to the voice, the guitar seldom lends itself effectively to feats of unusual executive difficulty, so that one has sometimes been tempted to say it is apt to sound worst when played best. Signor Regondi, of concertina fame, and a performer of decided genius in his particular line, used to play wonderfully also upon the guitar. But the effect he produced with his runs and florid passages often resembled nothing better than a modestly good performance upon a worn out piano of the tin-kettle order. Senor Manjon, however, comes from the land *par excellence* of guitar playing, and if report speaks true, makes remarkable music without sacrifice to the characteristics of his instrument.

Mr. Carl Meyer, the baritone, of the Cologne Opera House, who sang at the last Philharmonic concert, intends repeating his visit to England in May next year.

Mr. Raphael Gordon will give his first concert, at Steinway Hall, on Wednesday evening next, under the direction of Chev. Odoardo Barri.

Reviews.

BOOKS.

It must be confessed that the plan adopted by Mr. Henry Fisher in the production of a useful volume entitled "The Musical Profession" (J. Curwen and Sons), shows, in many respects, a considerable improvement upon the modern, but already worn out, system known as "interviewing"—a system which in many cases might be described as the permission accorded to a reporter by a celebrity to bore him on condition that he may be allowed facilities for boring a number of other persons in return. The long-winded egotistical confidences apt to result from compacts of this kind have been adroitly evaded by the present author. Anxious that his book should be really a fair reflex of the different opinions held upon various branches of the subject on hand by persons of standing and experience, he has taken the trouble to draw out a set of brief questions, and of submitting them for equally brief answer to sundry more or less eminent members of the musical profession. There seems every reason to believe, from internal evidence, that the replies thus obtained are of a sufficiently representative character; and the net result of his labours is a work which can hardly fail to interest both old stagers in the profession and those who are still debating with themselves as to the expediency of yet further swelling its ranks. To young persons belonging to the latter category encouragement is very properly meted out with a cautious hand, and in cases where the presence of certain obviously indispensable qualifications is not unmistakably indicated, Mr. Punch's famous "don't" figures prominently in the advice bestowed. The book, however, is for the most part addressed to those who have already taken the step, fatal or otherwise, and deals, sometimes at considerable length, with various questions connected with a teacher's career, its social, artistic, and business aspects; concert giving, the preparations of pupils for examinations, the organisation of choral and orchestral societies, and like matters. It might be taken for granted beforehand, that expressions of opinion obtained in the manner described would be likely to be neither very brilliant nor very original. There is no disparagement in calling the book a collection of truisms. On the whole it may safely be said that any one whose mind is thoroughly well equipped with all the trite truths applicable to a particular position, and able to marshal them at a moment's notice, as occasion requires, is likely to find more practical support in these than in the smartest of aphorisms. The author—for he is more than a compiler—has found evident pleasure in his work, which must have been of far from a light kind, and he has applied his method to the elucidation of so many and such various questions that few who are interested directly or indirectly in the subject of music teaching, will fail to find some helpful information in one part or another of this volume.

Two prettily got up volumes, redolent of the land of sun and song, which have lately been issued by Messrs. Ricordi, under the title of "Eco di Napoli," will prove a veritable treasure-house of melody to vocalists who love the graceful, flowing style associated with the native music of Italy. Among no less than a hundred short pieces which have been brought together, and in many instances transcribed by the editor, Signor Vincenzo di Meglio, will be found a good proportion of genuine national themes of various dates; having in their way—though this is a different way—as distinctive a character as the more rugged and vigorous folk song of the North, and showing that marked preference for the minor key usually noticeable in music of the kind. To these have been added some songs by Mercadante and other less familiar composers, the Neapolitan words being in all cases supplemented by an Italian version. The same publishers send "We Have Loved," by F. Paolo Tosti, in which this composer, though not at his best, has written gracefully for the drawing-room; and also from the same pen three Italian songs, decidedly superior in style to their English companion. There is much charm in a singularly plaintive use of the minor key in the opening bars of No. 1, entitled, "Segreto," as well as in the subsequent transition to the major. The other two, "Malia" and "Vieni," though perhaps not quite so characteristic, are, nevertheless, both pleasing and vocal; and the latter, a tuneful Barcarola, will scarcely fail to find favour.

"A Monk's Vision," by Sydney Shaw (Stanley Lucas and Co.), deals with a subject suggested by Gustave Doré's picture, "Day Dream," and will prove a sufficiently effective song, especially when the violin, harp, and harmonium accompaniment *ad. lib.* are brought into requisition. In "I am the shepherd true," by John A. Macmeikan, the religious sentiment of the words is well expressed by the music. "Going home, lad," is a decidedly tuneful song of more cheerful complexion, and possesses elements of popularity. (Both of the above, Stanley Lucas and Co.) There are signs of interesting intention, in many respects successfully carried out, in a song by H. Elliot Button, entitled "Ever Young" (Viaduct Publishing Company), the final modulations in which, however, strike us as being rather awkwardly managed.

INSTRUMENTAL.

William Czerny sends "Serenade," by Alfred Grunfeld, which will be found a pleasing pianoforte piece, as will also a well-written "Mazurka in F," by the same composer, and a pretty flowing melody entitled "A Sylvan Lay," by N. von Wilm. "Sweet Mignonette," song without words, by Oscar Wagner, is of only moderate originality.

From Novello, Ewer and Co., we receive "Duo Concertante," for pianoforte, violin or clarinet, or viola, by Charles Harford Lloyd, a musicianly work, in which the interest of both instruments is admirably sustained throughout. The single movement, of which this duet consists, abounds in pleasant melodic ideas, set forth in unmistakably artistic style, and violinists will do well in giving their attention to it. Among minor pieces for the same instrument, mention may be made of a graceful little solo, "Idyll in A," for violin, flute, or violoncello, by G. F. Kendall (William Czerny); a lively, characteristic "Ronde Bretone," for violin or pianoforte, by J. B. Tourneur (Viaduct Publishing Company); and a "Romance," No. 1, of "Six easy pieces," by Otto Peiniger (Stanley Lucas and Co.)

Amateurs of stringed instruments will find much serviceable material in a series of albums now in course of publication by Novello, Ewer, and Co., and of which Nos. 9 and 10 are just to hand. The former, "Six Morceaux de Salon," is a selection of themes written for violin, or violincello and pianoforte, by Joachim Raff, including the favourite "Cavatina," and the latter contains six effective "Characteristic pieces," for two violins and pianoforte, by Siegfried Jacoby. The very useful "Practical Violin School," by James M. Fleming (L. Upcot Gill), to which we have drawn attention on more than one occasion, is being re-issued in monthly parts.

Among recent dance music which may be singled out as pleasing and useful for their purpose, are "The Claudia Polka,' by Eille Norwood (Stanley Lucas and Co.); "Beneath the Roses," waltz, by Gilbert Byass (Charles Woolhouse), and "Threads of Silver" polka mazurka, by W. C. Levey (Viaduct Publishing Company).

VOCAL.

Two little collections, entitled "Chants Printaniers," by Juliette Folville (Ve Leopold Muraille, Liège), possess a musical interest which will not fail to recommend them to vocalists with a taste for songs of superior aim, and able to command the services of an efficient pianist. ~~The effect~~, at times melodic, and at others declamatory, of these songs, is enhanced by an accompaniment to which a share of work is allotted at least equal to that of the voice part, and in both will be found abundance of ideas, often of considerable charm, together with evidences of refined fancy and thorough mastery over harmonic resources. Their style is unmistakably French, and on occasions the influence of Gounod is apparent, but never to the extent of servile imitation. The ~~whole~~ of the first series, and part of the second, consist of settings of verses by Paul Collin, including the "Strophes" and "Air d'Andromaque," songs of the declamatory order, to which, however, many may prefer the more modern sentiment conveyed in "Sonnet du Printemps' "Le Sentier," "Serenade," and similar numbers, not forgetting "En Hiver," with its light accompaniment in clever imitation of the flying snowflakes. The same publishers also send a very pleasing "Berceuse" by this composer, which has been issued in separate sheet form.

Two other little songbooks, each containing a series of "Twelve Gipsy Songs," by Karel Bendl (Novello, Ewer, & Co.), with words illustrative of the joys, sorrows, and picturesque surroundings associated poetically with gipsy life, which have been translated from the German by F. Corder, possess merit of a different order. These short pieces, with their more strophic form, their clear cut melody, and characteristic rhythm, make somewhat less demand upon the musical perception of the hearer, but are, nevertheless, well worthy of a place in the vocalist's repertory.

"Oh Loving Heart," by Edward Lassen (Mdme. Czerny), though rather conventional in some parts, has both merit and qualities that are in favour of its popularity. "The Sailor's Grave," is a moderately effective song by Harold Clare Lewis (Harrison and Harrison, Birmingham). Three pretty two-part songs for female voices, have been contributed by Herbert F. Sharpe, entitled respectively "To the Crocus," "I'll rowe thee o'er the Learig," and "Morning Song," the second obtaining appropriate character by the use of an ancient scale (Charles Woolhouse). Amongst Messrs. Novello, Ewer, & Co.'s recent part music, are two pleasing trios for female voices, by George J. Bennett, "In Grotto Cool," and "In Dell and Dingle;" another effective trio, also for treble voices, by Berthold Tours, "To stay at home is best;" three serviceable anthems, "O ye that Love the Lord," by John Naylor; "Let the words of my mouth," by Arnold D. Culley; "This is the Day," by the Rev. E. V. Hall; and various numbers of the the tonic sol-fa series containing part songs by popular composers.

HECTOR BERLIOZ AND JULES JANIN.

By Andre de Ternant.

(Continued.)

This happy circumstance enabled Berlioz to suspend his journalistic labours for seven months, and during that time he composed the beautiful symphony of "Roméo et Juliette." Before the work was introduced to the Parisian public, under the composer's direction, Janin sought to enlist the sympathies of his readers on behalf of the work, and, apart from showing the warm interest he took in it, what follows is a fair example of the charming manner with which he seemed to address every reader individually :—

"Do not forget what I am going to tell you. Do not pass this over in the same manner as you pass over everything, only too happy when you have discovered that this gentleman writes tolerably well, and that he possesses sufficient imagination and talent. Listen: *The Concert of Hector Berlioz will take place on Sunday next, the 24th of this month, in eight days, in the large hall of the Menus Glaisirs, No. 2, Rue Bergere.* This is important for you and for him. For you, the natural protectors of Berlioz, whom he instructs every day, and to whom he explains in these pages so many mysteries of his art, which you pretend to understand, and of which you would not know the first elements, intelligent readers, if some one more clever than yourselves were not appointed to instruct you. It will take place, with your permission, next Sunday, and you must come and encourage Berlioz. You will have to show a little goodwill and kindness, and it is also necessary that you should be a little attentive and serious, and that you should not come to show yourself, *madame*, nor to laugh, *monsieur*, but both of you to listen, to understand, to recall those tender passions, and to find on your charmed eyelids some of those gentle tears which alone can stimulate love and poetry. Come then, dressed in your most simple apparel, at two o'clock, and immediately I will tell you what awaits you. The most beautiful drama of Shakespeare, the most touching, the most terrible, and that which commences with the song of the morning lark, and ends with the complaint of the plaintive owl—'Romeo and Juliet'—duels, tumultuous confusions; ironies, and tender moonlight meetings on the balcony where the woodbine grows. Nights of darkness, nights of love, nights of festivities, nights of combats, and the terrible night of death. . . .

"Is it not a courageous undertaking? the terrible subject of the drama, which requires the genius of a Shakspeare! But what would you say if a man all alone, and only with the assistance of vocalists and instrumentalists, without comedians, without a theatre, without decorations, without the drama, and without any of the poet's accessories, should undertake (himself alone) to make you divine, to make you understand, and to make you recognise all the passions of the drama.

"And this is how one has the right to receive the alms of genius to genius! Paganini has performed a generous action. He has given an honest man of great talent, betrayed by his singer*, twenty ragged scraps of paper ornamented with a certain black stamp, and he will receive in return a masterpiece. For some pieces of badly stamped metal, he will receive a marvellous symphony by one who wants to love him, to honour him, and to return what he has given. Here, take it, maestro; all this belongs to you.

"In fact, Berlioz's new symphony 'Roméo et Juliette,' is dedicated to his benefactor, Nicolo Paganini. During nearly three months, two hundred and twenty musicians and choristers have been rehearsing this great drama. They were paid with Paganini's 20,000 francs.

"And yet some persons remarked that Berlioz with this money would pay his debts or purchase a house! If Berlioz had done it with this royal money, Berlioz would have been a thief."

Janin had to attend a revival of La Harpe's wearisome and antiquated tragedy, "Coriolan," at the Théatre-Français on the the night before the production of "Roméo et Juliette," and he, therefore had very little space at his disposal the following day to devote to Berlioz and his work. But after reading the article in question, one would not unnaturally come to the conclusion that the great critic must have been fast asleep during the greater part of the performance of "Coriolan," and to the astonishment of his readers he abruptly left the unpleasant task unfinished, and wrote :—

"And now I must hasten to Berlioz's concert. . . I have just returned from this concert, and the extraordinary and the charming melodies still resound in my ears and on my heart. But it is impossible for me to speak to-day of Berlioz's new and admirable symphony, 'Roméo et Juliette'; my soul and thoughts are too absorbed. Grant me at least a short time to recall to my mind this great drama, so full of passions and terrible scenes, so full of love, of eloquence, of genius, and sadness."

In the next weekly *feuilleton*, Janin, however, devoted all his energies to the work, and in a long article he gave a full description of its beauties. It would be, of course, impossible to reproduce all of it here, but the following extract will corroborate many of Berlioz's own remarks about the reception of the work in his memoirs and letters :—

"The success has been as great as it deserved to be. The terrible game which Berlioz played has been won, completely won. Those who abandoned him, those who plotted against him, those who treated his opera as a childish work, those who failed to recognise Berlioz's genius, the great tenor who was afraid to exert himself on the behalf of so great a genius, and who left him in the lurch, what will they say, what will they think, on seeing him so gloriously revenged after his former failure! They have only one word more to say, *I do bite my thumb*, as the Capulets said to the Montagues.

(*To be continued.*)

THE HANDEL FESTIVAL.

It is always around the second day of the Handel Festival—or "Selection Day," as it is called—that the interest of musicians chiefly centres. For however admirable the popular enthusiasm for "The Messiah" may seem, there is yet a mass of the Saxon master's works which is utterly unknown to the public, and with which musicians themselves are but slightly familiar, and it is in the discovery and presentation of these that the Festival does most service to the cause of art. It can hardly be claimed, however, that on the occasion immediately under notice any very valuable additions have been made to the Festival repertory. The chorus had but little to do, although two at least of its contributions were among the most interesting items of the programme. We refer more particularly to the "Calumny" chorus from "Alexander Balus," and "Ye tutelar Gods," from "Belshazzar," each of these being given with magnificent breadth and force. Nor is less favourable criticism deserved for the rendering of the "Coronation Anthem" and of "Wretched Lovers," the final part of which was, in especial, sung with admirable accuracy of attack. The solos far outnumbered the choruses, and included several pieces which, though known to amateurs, were new at these concerts. Almost the whole body of soloists appeared, and it was, therefore, hardly wonderful that so large an audience assembled to hear, or rather to look at, each singer. Mdme. Albani sang "Let the bright seraphim" in her most brilliant style, Mr. M'Grath playing the trumpet obbligato. "Lascia ch' io pianga" fell to the lot of Mdme. Trebelli, who made the utmost of the pathetic air. Mdme. Nordica, who made her first appearance at these festivals, sang "So shall the lute and harp," from "Judas Maccabæus," with much grace, the florid music of which was given with the greatest clearness, and the same lady also gave "Hush, ye pretty warbling choir," which, not less than her "wreathed smiles," won much approval. Credit should also be given to Miss Emily Squires, a young singer who joined Mdme. Nordica and Madame Trebelli in "See the conquering hero comes." Mr. Edward Lloyd sang "Love in her eyes" and "Call forth thy powers," in his best style. "Total Eclipse" and "Waft her, angels," were interpreted with much dignity and expression by Mr. Barton McGuckin. But again it is to Mr. Santley that the chief vocal honours must be awarded. In "Honour and arms" our great baritone achieved a second veritable triumph of art, overcoming the acoustic difficulties of the place with magnificent success. The orchestra gave an admirable performance of the overture to the "Occasional Oratorio," which was redemanded by the audience, nor should mention be omitted of Mr. W. T. Best's rendering of the organ concerto, No. 7, in B flat. The final day of the festival was occupied with the performance of "Israel in Egypt," when the largest audience on record assembled, amongst the constituents being Mr. Gladstone, who came presumably in the hope of forgetting the woes of Ireland in the recital of the more distant, if more appalling woes of the Egyptians. As might have been expected, the splendid volume of choral sound did its best work in the grand double choruses of "Israel," which afford the greatest scope for the style of singing which proves most effective in the Crystal Palace. These choruses recount an epic rather than a personal history, and give voice to a nation's sorrows, and a nation's triumphs, and this tale could scarcely be told in any more emphatic and graphic way than by the employment of so vast a chorus. A work so thoroughly known to all amateurs does not call for detailed comment. The chorus gave all possible effect to "The horse and his rider" and the "Hailstones," the latter chorus being encored, as indeed was scarcely unnatural. In "He sent a thick darkness," not less than in the choral numbers already mentioned, were the all but perfect intonation, the resonance, and the fire of the singers under Mr. Manns's guidance, made apparent. Amongst the soloists, Mr. Lloyd was certainly the most successful, giving "The enemy said" with magnificent effect. Mdme. Patey renewed her success with her solos, and Mdme. Valleria, in Miriam's song of triumph, was at her best. Miss Annie Marriott, Messrs. Bridson and Brereton completed the number of soloists, the lady especially singing with great simplicity and pathos. At the close of the festival Mr. Manns was the recipient of an ovation which, complete as it was, was but an adequate recognition of the service which the conductor has rendered throughout an arduous week. That the festival has been from the financial, not less than from the artistic point of view, entirely successful, will be seen from the subjoined statistics, which show the attendances at the festivals of 1885 and 1888 respectively.

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* Janin rather unjustly alludes to Duprez.

	1885.		1888.
Rehearsal day	17,788	...	18,844
"Messiah"	22,721	...	22,522
Selection	22,165	...	21,249
"Israel"	22,763	...	23,722
	85,437	...	86,337

ROYAL NORMAL COLLEGE FOR THE BLIND.

The Fawcett Memorial playgrounds at the Royal Normal College and Academy of Music for the Blind at Upper Norwood were recently opened by Mr. Mundella, M.P., in the presence of a large number of the friends of the institution. The memorial address was to have been delivered by Mr. Leslie Stephen, who, however, was prevented by illness from being present. The first part of the proceedings consisted of an inspection of the physical exercises and amusements which play so important a part in the system of education pursued at the College. These included gymnastics, roller skating, swimming, cycling, rowing, rope-skipping, and swinging, and the training which the pupils had received, together with their facility in performing all these exercises, excited much comment and admiration.

A meeting, at which Mr. Mundella presided, was subsequently held.

The Chairman in the course of his speech said that if the spirits of the departed were conscious of what took place in this world, he could not help thinking Fawcett was rejoicing with them that day. No man who was ever afflicted with blindness had greater courage, moral as well as physical, a keener sense of enjoyment, or took his exercises with a greater zest than Fawcett. There was nothing nearer to his heart than that the blind should have as great opportunities of physical enjoyment as those which he enjoyed, and as those which were offered in the name of Fawcett that day to the students of the Royal Normal College for ever. He rejoiced that Dr. Campbell had come across the Atlantic and given them the benefit of his wonderful skill and energy in the education of the blind in England. That institution, which began with two students only 16 years ago, and at a time when, to use Mr. Fawcett's own words, only 1 per cent. of the blind in England were able to earn their own living and in the enjoyment of independence as compared with 50 per cent. in America, that institution which had now between 160 and 170 students, owed its marvellous results to the admirable courage and power of its principal, Dr. Campbell. It had been his (the chairman's) duty to investigate all the best blind schools of Europe, and, excellent as the German schools especially were, he believed one need not go from home to see the best example of a blind institution that could be found in Europe; it was there, on that spot. For physical education there was no blind school that he had ever seen which possessed the same advantages as that school. The noblest charity was that which helped people to help themselves, and that institution had made many self-sustaining, self-reliant, and independent; it was turning out excellent teachers and trainers of the blind, and what had been accomplished by their means already was most encouraging and almost marvellous. He had examined blind women who were now teachers in London Board schools, teaching the blind, and the testimony had been given to him by members of the London School Board, and all the evidence tended to show that no one could teach some things to the blind, as well as the blind themselves. The worst thing that could be done for a blind child was to regard it as a helpless invalid; that was the tendency of many mothers of blind children, and it was the trained blind person who could most successfully prove the fallacy of that opinion. That institution had given a tone to every blind institution in the country. Other institutions began now to learn that to mew up the children in blind asylums was, as Mr. Fawcett had said, little better than putting them in prisons. The children must be taught to do all that people with sight could do, and to do it with courage and self-reliance. He hoped the Commission on the Blind would take care that no blind child should escape from tuition, or be deprived of the advantages which an institution like the Normal College presented. (Loud cheers.)

Sir Lyon Playfair said that among the uneducated blind there was a great deal of apathy, and that apathy often amounted to despair. But among the intelligent blind there was none of that apathy or despair. It was by improvement of the health of the body that they were able by the help of their teachers to get over the disability and to become good and useful citizens. It was the attention given to the health of the body which enabled that institution to be such a remarkable one. It was a grand beginning, enabling every other blind institution to do something in the same way. (Cheers.)

Mr. Mundella then declared the Fawcett Memorial to be open.

Dr. Campbell (the principal) and other speakers also addressed the meeting.

Next Week's Music.

THIS DAY (SATURDAY).		
"Carmen"	Royal Italian Opera, Covent Garden	8.30
Mr. Ralph Stuart's Chopin Recital.........................	Princes' Hall	3
Signor Palmeiri's Concert	Marlborough Rooms	3
Signor Cristofaro's Mandolin Recital	Steinway Hall	3
MONDAY.		
"Faust"	Royal Italian Opera, Covent Garden	8.30
Richter Concert	St. James's Hall	8.30
Mr. Isidore de Lara's Concert	Opera Comique	3.30
Signor Villa's Concert	Collard's Rooms, Grosvenor Street	3
Mdlle. Bartkowska's Concert............................	Steinway Hall	3
TUESDAY.		
Royal Italian Opera	Covent Garden	8.30
Mr. C. Wade's Concert	Prince's Hall	
WEDNESDAY.		
Nicolai's "Merry Wives of Windsor," by Students of the Royal College	Savoy Theatre	2
Messrs. Ludwig and Whitehouse's Concert...........	Princes' Hall	8
Mr. Raphael Gordon's Concert...........................	Steinway Hall	8
THURSDAY.		
Royal Italian Opera	Covent Garden	8.30
Mr. Harry Williams' Concert	Steinway Hall	3
Mdlle. Jane de Vigne's Concert	27, Harley Street	3
FRIDAY.		
Signor Aramis' Concert	Steinway Hall	8

The Organ World.

ON MUSICAL OBSERVATION.

By Charles Joseph Frost, Mus. Doc., Cantab, F.C.O.

It is surprising sometimes to find the lack of this in people who have studied music, or practised it in some way or other for years. They will go on in their groove, in such a straightforward and mechanical way, that they never get out of it. If the piano is the instrument upon which they bestow their time, they do it frequently with great zeal, in one direction only, forgetful of the advantage it would be to their playing if they were to expand their minds in other directions, and cultivate their musical perceptions. They should never attend concerts or musical performances without bearing this in mind, or else they get into a way of listening which gives them no educational benefit; whereas every piece performed ought to be of considerable service in sharpening their perceptions, and teaching them something. The attention should be so concentrated upon it, that outward things do not distract it. The first thing that should be settled in a listener's mind at the commencement of a performance, is the pitch and key. Where analytical programmes are available, great helps are afforded towards this; but a listener who desires to school himself to musical observation, should first of all try himself, and decide what he thinks the key is, and then verify or correct his assessment of it by means of such programme. He must expect to find a little difficulty at first in settling such a point, for it is only one here and there who does such things intuitively, but the many may by degrees be guided to a knowledge of this; though, perhaps, in early stages it may result in being only near the mark, and not quite exact. As in most other accomplishments, larger practice will be necessary for this. The melodies of the different strains might then be followed in such a way that their real notes are pictured to the mind as they appeal to the ear. This cannot of course be accomplished at once, and therefore such students as have had some kind of preliminary practice at such things will take to it the quickest; but even those that have had none, could follow a strain in part, and so determine one or two of its notes. The difficulty they find is, that, while they are thinking this out, the music goes on, and that they cannot follow the new, while reasoning out the old. Better that some should thus escape notice than that the whole should be heard, and none of it thought out. Every accomplishment must be commenced in a small way, and have the larger points brought on by degrees, and it is the same with the subject at present under consideration. For, if a student attempted to think out the whole thing at once, having had no previous practice, or experience, in this direction, the result must inevitably be failure. Having attained some practice in picturing out the melodies he hears, a student might try to follow the bass, which is perhaps next to the treble, the most ready for early efforts to trace. The outer parts are naturally easier to follow than the inner ones. Their position causes this, for the outside parts make the most impression, especially upon untutored ears. When a certain facility has been obtained in this way, in tracing the more prominent melodies, and thinking them out as they would look on paper, the harmonies might then begin to receive a little attention. Certain chords in ordinary use will be recognised almost immediately, by the frequency of their recurrence, and their familiar effect.

Others will give the listener more trouble to determine, but on that account should be persevered with, so as to be mastered and made available thoughts. A student should further try to follow the form of a composition which is being listened to, by determining what is first subject, what is second; then tracing their development and reappearance in the reprise. This may even be done by those unable to picture the notation of the music; and so, in a way, stands apart from that accomplishment, but they can be linked together, and a man is not a thorough musician who has not schooled himself to follow and picture both the music and the form at the same time.

Further experience towards this end may be obtained by practising writing from memory, and this should form part of the curriculum of all harmony classes. To some even brilliant players, and perhaps cultured musicians up to a certain point, such a task would puzzle them, not so much from inability to do it, as from want of practice at it. Such, if asked to write out such a simple, well-known tune as "God Save the Queen," "Home, Sweet Home," or "The Last Rose of Summer," would produce something that would caricature it almost beyond recognition, by reversing accents, wrongly barring it, putting incorrect time values, misjudging intervals as large, or larger than a third, and the like. And yet such people know those tunes well enough, as their singing or whistling of them might be made to prove, but, though expert players, they cannot possibly think out anything they know.

Without this accomplishment can such as these ever become efficient teachers? I trow not. For how would it be possible for such to show a pupil right when they cannot themselves say what is wrong? If a pupil does wrong in this way a teacher ought to be able to say what notes were played instead of the correct ones, or he is not worthy of his work. Such a half-competent person would never be able to read and understand music that he could not play, for he is unable to tell what it will sound like without hearing it. To such the full scores of the great masters must ever remain sealed books, except on such occasions as they may be able to attend a performance of them. They are thus finger musicians, not head musicians, and perhaps this class embraces the larger proportion of those who in the present day learn to play. In our every-day bread and butter world, people, when they want to learn to play the piano, take piano lessons; or the violin, then violin lessons, which is, of course, the proper thing to do, as they could never do either without it; but it should not be the end—all of their efforts, for while they are doing this they should at the same time try to raise their musicianship in various ways, that already talked of being one that should come in for a fair share of attention. We have not yet arrived at that stage when special lessons should be given in this subject, but teachers in harmony classes might do a great deal by giving this subject sound attention in their class time. They might play or sing matter to be written by dictation, which, though necessarily simple at first, might soon be elaborated. They should cultivate their pupil's perception of the movement of notes that are listened to, their time, and lastly, their accentuation.

Such exercises, to be thorough, and not to be overtaxing, might embrace these subjects separately before they are attempted all in one exercise. This method is found convenient in singing classes also. First, for the movement of notes, it would be well that the practice be all in conjunct work in the first stages, so that the pupil's ear may be trained by degrees to perceive the ups and downs or stationary character of the notes dictated, without being puzzled to assess intervals larger than a second. Indeed it would be most unwise to pass on to this till the first is thoroughly mastered. The certain judgment of intervals longer than a second will be much more difficult, and so require considerable practice; and it will be thus seen that if the pupil is bothered with the assessment of time also, that it is almost a hopeless task in the early stages, therefore it would be well that all such dictation exercise up to this point should be in notes of the same length throughout.

It is only when that is mastered that time exercises should be considered, and these, for the same purpose of presenting but one difficulty at a time, it would be advisable to have all upon one note, or upon one or two only. The question of accentuation might then be approached, and this is one upon which a good deal of time may have to be spent, for to those not accustomed to take notice of such things, it takes considerable time to use themselves to an observance of them. Such dictation work as has been here alluded to, would be found very beneficial to musical students generally; more particularly to those who want to cultivate and improve their faculty of musical perception. Those who had worked at such things would find on attending performances that their mind began to be exercised directly the music began, and that almost intuitively they would begin to picture the notation of the music as the performance proceeded. If those who possess this gift of hearing with their mind's eye, and seeing with their ears (as the late John Hullah so aptly put it), were asked how they came possessed of this faculty, they would acknowledge that they had no special training for it, but that it was of slow growth and came chiefly from attending concerts, and of attentive listening and thinking of music, whenever and wherever they could hear it.

The faculty once acquired, though really indispensible to a musician, is not of necessity also a thing of bliss upon all occasions. In the case of imperfect performances, there is more sense of annoyance to the one so trained, than to one whose musical perception was less acute, for his mind asserts with redoubled force all the imperfections which the ear alone troubles the other by. Still the advantages to a musician so far outweigh the disadvantages, that he will be to blame who does not exercise himself to musical observation on every available opportunity.

ORGAN RECITAL PLAYING.

XVI.

To what extent Handel kept the harpsichord in view as the alternative solo instrument is a matter of no consequence, as the harpsichord has disappeared; most probably he only contemplated performance on that medium for home solo use, and intended the concertos to be publicly played on the organ—that is, the sets originally named for that instrument. The perspicuity and dignity of these works as originally scored for orchestra and organ are truly remarkable, and must be heard to be realised, as the eye of even the practised musician cannot realise the power and richness of the music by a mere inspection of the scores. It is as though a master of acoustical science had laid out the harmonies with a profound knowledge of a *multum in parvo* method of composition. This power is rare, and seems only the gift of great and experienced writers. Beethoven, for instance, displays the faculty with frequent success. Those who are willing to trust the master's effects and can play with courage, decision, and clearness, will be rewarded in presenting Handel's concertos with orchestral acccompaniments. However, in most instances they can only be given as solo organ pieces. In their way they demand careful study. It will not suffice to regard the orchestra as doing mere *tutti* or *ritornel* work, and so to assign the orchestral sentences to the great or any given manual. It would be extremely interesting to know how the composer himself registered for the organ or solo passages. Many of them are well written for the upper octaves, and so seem to be intended for bright eight, or eight and four feet stops. One might even venture to suppose the *piano* passages as specially fitted for the fiddle G swells of the period; this remark, at any rate, would seem to have some force as regards the more expressive and certain recitative and *cadenza* periods. There appears, however, no information with regard to the construction and capacity of the certainly small, and most probably very limited organs, Handel played upon with the orchestra, and the swell was still something of a luxury in the first half of the last century; even the echo organ, the predecessor of the swell, was not always to be found on small instruments, and an organ of two manuals would seem to have been—unlike such instruments of our day, which have almost invariably great and swell—built most frequently with great and choir manuals. Before leaving this portion of the subject, it will be well to say a few more words regarding typical passages and their adaptability for illustration, in accordance with the genius and powers of the modern organ.

E. H. TURPIN.

THE INFLUENCE OF THE RENAISSANCE ON MUSIC.

II.

Speaking of Giorgione, the youthful inaugurator of the great Venetian School of colour, of whose work so little now is left to us, Mr. Symonds says, "In his drawings he models the form without outline by massive distribution of light and dark. They suggest colour, and are indeed the design of a great colourist who saw things under the conditions of their tint and tone." And of Titian he says, "Titian gave to colour in the landscape and the human form a sublime yet sensuous poetry no other painter in the world has reached." And of Tintoretto and Veronese he says, "The imagination of Tintoretto is too passionate and daring; it scathes and blinds like lightning—the sense of splendour in Veronese is overpowering and pompous. His domain is noonday sunlight ablaze on sumptuous dresses and Palladian architecture." But why should I strain to prove this premise? Do we not know that Titian and Veronese were the apostles of colour? Do we not know that the Venetian school of the 16th century was the school of colour?

The Venetians rejoiced in their civic pageants and in their civic services in the church of St. Mark, and the influence which their architecture had exerted upon their painters, their painting exerted upon their musicians.

Willaerts, one of the many celebrated musicians who, during the 15th century, emigrated from the Netherlands, was their organist and director of music during the early part of the sixteenth century. And he was the first to substitute in vocal writings for the strict movement of the separate parts, which may be fitly compared to drawing, certain broad harmonies for harmony's sake, giving a colouring which must have delighted the ears of the Venetians, whose eyes were already satiated with the gorgeous colours of Tintoretto, Paul Veronese, and Titian.

Naumann, in his history of music, a translation of which has been recently published in England, with valuable additions by Sir Frederick Gore Ouseley, has suggested that Willaerts obtained this idea from the fact that there were two organs opposite to each other in the Church of St. Mark—that the choir, therefore, got divided into two halves, and that this gave scope for the treatment of the chorus in the form of a double chorus, which, he says, Willaerts was the first to adopt, and which naturally tended to the use of broad harmonies.

This may very possibly be the case. It is not unnatural that an accidental arrangement of the organs in the church may have been seized by a genius as a means for obtaining a particular effect. But I think that Naumann has missed the real point of the *renaissance* and the influence on music of the other arts which had already undergone revival, for he says elsewhere (Vol. II, p. 767), "The musical *renaissance* dates then from the era of the six great composers," Bach, Gluck, Handel, Haydn, Mozart, Beethoven. Thus he places the *renaissance* in Germany instead of in Italy, which was ever the home of classical thought, and in time he places it in the eighteenth century, which is too long after the real *renaissance* to be reasonably connected with it. While admitting the possibility of the accidental discovery of an effect as stated by Naumann, I cannot help also seeing in the harmonic effect itself of the double chorus something more than an accident, something for which the musician may have been searching long—the colours of the pigments in the Venetian pictures, the colours of the marbles in the Venetian architecture, and even the reflected colours of the sky in the Venetian lagoon.

That this first indication of a new departure should have been shown in Venice, is interesting in more ways than one. I have shown the interest which attaches to it as the introduction into music of colour in the midst of the great Venetian school of colour in painting. Then it is interesting historically, in connection with music itself. Giovanni Gabrieli is an important name in the history of the Venetian school of music. As he was only five years old when Willaerts died, he cannot have been directly influenced by the great old Netherlands master; though, as a child, he may have been taken by his uncle to hear Willaerts. The uncle was a pupil of Willaerts, and ultimately succeeded him at St. Mark's, and was the master of Giovanni Gabrieli. Giovanni Gabrieli developed the harmonic colouring invented by Willaerts, and his writings include compositions for three choirs, showing that if the two organs of St. Mark's suggested to Willaerts the possibility of using two choruses for harmonic colouring, it happily did not suggest to Gabrieli the impossibility of using more than two choruses. But it seems that Gabrieli developed the principal of colouring in other ways. He used instrumental accompaniments more largely than his predecessors, and his modulations are so advanced that in Sir George Grove's dictionary it is stated that "in this respect he may be called the father of the chromatic style." One of Gabrieli's pupils was Heinrich Schütz, and this is what he says of his master:—

"I served my first year of apprenticeship under the great Gabrieli. Ye immortal gods, what a man was that! If the ancients, so rich in expression, had been acquainted with his powers, they would have placed him above the Amphions, and if the Muses had been inclined to enter the marriage state, Melpomene would have desired no other husband than he, so great was he in his art." Observe that language could not be more thoroughly imbued with classic thought than is that of Schütz.

Schütz, while in Venice, lived with his master, Gabrieli, and his master bequeathed to his favourite pupil his signet ring. How interesting is this emblem left by the donor to one whom he had selected as worthy to succeed him. How little did Gabrieli know of the magnitude of the bequest he was making.

Schütz returned to Germany, bearing with him the magic signet ring, and from that moment the ascendancy in music passed from Italy to Germany. There were many great Italian composers yet to be born, but not one who could be compared with the mighty geniuses soon to spring from the Teutonic soil.

Schütz thus forms the chief connecting link between the Italian school and the German school. He also carried harmonic colouring further than his predecessors. There has recently been discovered a setting by him of the 150th Psalm for four choirs, with very original orchestral effects. Moreover, he is closely connected with the *renaissance*, being the first German who composed an opera. The subject was of course classical, "Daphne." Schütz carried the dramatic style into sacred music in a manner which distinctly anticipates the work of Bach. Besides the peculiar dramatic effect in Bach's music, on which to enlarge now would involve too long a digression, his Passion music and some of his church cantatas were, as we all know, written for two choirs, each accompanied by its own orchestra; and these were stationed on opposite sides of the church, as at St. Marks, in Venice. Thus the great double choruses of Bach, and, I might add, Handel's "Israel in Egypt," are the direct development of the colour compositions of Willaerts and the Venetian school.

Finally, it is interesting that this first feeling of *renaissance* should have been shown in Venice, because Venice was for a long time the home of the opera.

The real change effected by the *renaissance* in music was, of course, the discovery, if I may use the word, of the musical drama or opera. In referring to this in detail, a word of apology is necessary if I appear to be labouring on a part of my subject with which many of my audience are probably better acquainted than myself. But I must go into it to show that the change in music was of a piece with the change which had taken place in every other art. The mode of thought passed away from the abstract ideas of God and of another world to the concrete beauty of Nature and of the things of this world. Worship became less in influence, and realism became greater. In painting, for example, the pictures of the *renaissance* depart from the idea of a virgin and an infant Saviour, and become those of a mother and a child. Men painted real life from real models; the absolute copy of living man replaced the conventional treatment of the mediæval saint. Men wrote sonnets instead of hymns, and in everything the worldly influence of realism began to displace the fancies of the imagination.

(*To be continued.*)

THE COLLEGE OF ORGANISTS EXAMINATION.

A paragraph of the calendar of the college reminds those interested that the half-yearly examinations are again at hand. Candidates should send in their names on or before July 10th. The F.C.O. Examination will be held as follows:—Paper work on July 17th in two sections, from 10 to 1.30 and from 2.30 to 6; organ playing tests will be taken in rotation on July 18th and 19th; each candidate will attend on the particular day and hour appointed. The A.C.O. paper will be similarly worked on July 24th, in sections, from 10 to 1.30, and from 2.30 to 6; and the organ playing will be performed by rotation on July 25th and 26th. The Diploma Distributions will take place after each examination, that is on July 20th and 27th, at 11. The examiners, six for each examination, are, as before, men of the greatest reputation and highest position in the organ playing and theoretical departments of the art.

THE STAINER DINNER.

The committee organised to make arrangements for the dinner intended as an expression of public appreciation of the great services rendered to the art by Sir John Stainer and congratulation upon the honour bestowed upon him by the Queen, has gained the addition of several distinguished names during the past week. A complete list will be published presently. By a much to be regretted mistake, the Royal College of Music was not mentioned as one of the great institutions represented on the Stainer Dinner Committee. Those who read the list of influential names given, would, however, observe that the Royal College was very strongly represented; some seventeen to twenty gentlemen named being connected with that important institution. It is pleasant to offer this explanation, and to point out the kindly interest taken in the matter by these gentlemen; especially remembering Sir John Stainer's valuable and distinguished labours at one time as Principal of the National Training School, the forerunner of the Royal College of Music. The gratifying announcement is made that Lord Herschell will preside at the dinner to be given in the Whitehall Rooms, at the Métropole Hotel, at 7.30, on July 17th. The tickets, 25s. each, may be procured of the Hon. Sec., Mr. E. H. Turpin, at the College of Organists, or of Mr. A. H. Littleton, Hon. Treasurer, 1, Berners Street.

RECITAL NEWS.

Westminster Abbey.—The Jubilee of the Coronation of H.M. the Queen was fitly celebrated on 28th June, when there was a festival service in the nave, with collection amounting to £250, in aid of Westminster Hospital. Order of service included, March from the "Occasional Oratorio," Handel; The National Anthem, with additional or alternative verse, by C. N. Skeffington; Psalm 20 (5th tone, 2nd ending, arranged by Dr. Bridge; Anthem, "Hosanna to the Son of David," Orlando Gibbons (sometime Organist of Westminster Abbey, died 1625); "Te Deum" (Dedicated to H.R.H. the late Prince Consort), Berlioz; which, with its imposing instrumental and choral effects, produced a great impression; "Coronation Anthem," Handel; and "Amen," Dr. Stainer. The Bach Choir, Members of the Cambridge University Musical Society, and the choir and orchestra of the Royal College of Music took part, in the service, in addition to the choir of the Abbey, and the children of the Chapel Royal, St. James's Palace. The music was under the direction of Dr. Bridge, Organist of Westminster Abbey. Dr. Stanford, conductor of the Bach Choir, conducted the "Te Deum," the fine obbligato organ part being admirably played by Dr. Bridge. It is unnecessary to say the music was admirably rendered.

Peterborough.—A contemporary observes: "Lincoln and Peterborough have joined hands in the inauguration of a triennial musical festival similar to that of Gloucester, Worcester, and Hereford. It is hoped that the neighbouring dioceses of Ely and Southwell will also join the amalgamation. In that event each city would have a festival in its turn. According to existing arrangements Peterborough introduces the new *régime*, Lincoln will follow with a festival next year or the year after, and then each will hold musical gatherings after the lapse of the respective triennial periods. Connected with the Peterborough Choir alone triennial festivals have already been held, and the years 1882 and 1885 witnessed such successful gatherings as to warrant the present extension. On the first of those occasions the pieces rendered were Haydn's "Creation," and selections from the "Messiah" and the "Elijah," and the principal soloist was Madame Marie Roze. In 1885 Mendelssohn's "Elijah," Spohr's "Last Judgment," and Mendelssohn's "Hymn of Praise" were the selections. At the recent festival Peterborough Cathedral was crowded by clergy and laity. In the lack of chancel, which is now in course of restoration, the choir were accommodated in side galleries at the eastern end of the nave. With the band, the performers constituted a body more than 300 strong. The chorus consisted of the Cathedral Choirs of Peterborough and Lincoln, and contingents from the choral societies of Peterborough, Northampton, Leicester, and Market Harborough. The leader of the band was Mr. Val Nicholson; the organist, Mr. C. Hancock, Mus. Bac., F.C.O. (St. Martin's, Leicester). The principal vocalists were Miss Anna Williams, Miss Lena Little, Mrs. J. Stott, Mdlle. Seegers, Mr. C. Banks (Hereford), Mr. Dunkerton (Lincoln Cathedral), and Mr. Grice (St. Paul's Cathedral). The conductor was Dr. Hadyn Keeton, F.C.O., organist of Peterborough Cathedral. The programme was in the afternoon Mendelssohn's "St. Paul," and in the evening that master's "Lobgesang" and Rossini's "Stabat Mater." With the text of the "Stabat Mater" a liberty was taken which the impulsive Rossini might not have relished. The Dean of Peterborough had altered the text, invoking Christ instead of allowing the appeal to be made to the Holy Mother, according to the original.

At the re-opening of Kirkheaton Church (Yorkshire), Mr. W. C. Ainley, Mus. Bac., gave a recital on the new organ. His programme, well performed throughout, included a Meditation by Chipp, Bach's well-known Fugue in E flat, and a "Recessional March" of his own, composed for the occasion.

At the re-opening of the organ of St. John's Church, Alloa, on Sunday last, Mr. F. W. Smallwood, A.C.O., gave a recital which was listened to by a large congregation, the selection consisting of works by Handel, Mendelssohn, Lefébure Wély, Braga, and Guilmant. The organ has undergone a thorough repair, which has been done to the satisfaction of all by Messrs. Forster and Andrews, of Hull.

High Wycombe.—A recital was given on the organ in the Parish Church by Mr. J. G. Wrigley, F.C.O., Mus. Bac. Oxon., on the 25th instant. The following formed the programme:—Sonata in B flat, No. 4 (Mendelssohn); Air, with variations (Haydn); Berceuse (Gounod); "The Lost Chord" (Sullivan); "But the waters overwhelmed their enemies," "Israel in Egypt" (Handel); Marche Funébre et Chant Seraphique (Guilmant); Dead March, "Saul" (Handel.)

Godalming Parish Church.—Programme of recital given on June 29th, by F. de G. English, Esq., A.C.O., assisted by H. T. Tiltman, Esq., F.C.O., and O. Haenni, Esq. (Violin). Allegro Moderato in A, Smart; Andante and Allegretto (Sonata IV.), Mendelssohn; Cavatina (Violin, Mr. Haenni), Raff; Nocturne in F minor, Chopin, Mr. Tiltman; Andante (Violin Concerto), Mendelssohn; Sonata in D minor (First Movement), Guilmant, Mr. Tiltman; Two Pieces for Violin, Corelli (Violin, Mr. Haenni); Prelude in A, Smart; Sonata VI. in D minor, Mendelssohn.

Bury St. Edmund's.—At St. Mary's Church a performance of Dr. Stainer's sacred cantata, "S. Mary Magdalen,' was given, with orchestral accompaniment, on June 14th. The principal vocalists were:—Madame Lita Jarrett, Miss A. E. Snape, Rev. A. W. Ivatt, and Mr. Frederick Pattle. Leader of band, Dr. Henry; organist, Mr. George C. Richardson, organist of St. Augustine's, Highbury; and conductor, Mr. T. B. Richardson, organist and choirmaster of S. Mary's. After the cantata, Mr. G. C. Richardson played Prelude and Fugue in A minor (Bach); Berceuse (Dellbrück); 2nd Sonata, last movement (Mendelssohn); Offertoire in A (L. Wély); and "Marche Pontificale" (Lemmens).

Dulwich College.—On Founder's Day, June 23rd, Mr. W. H. Stocks gave a recital on the organ in the Great Hall. Programme:—March, "Die Meistersinger" (Wagner); Adagio Cantabile in D (Dr. E. J. Hopkins); Minuet in C (Smart); Prelude and Fugue in G (Mendelssohn); Bridal music, "Lohengrin" (Wagner); March in G (Smart).

Notes.

At one of the churches at Modena a new Mass by Signor Trebbi has been performed. The Mass was generally admired, and is another token of the revival of ecclesiastical music in Italy, where church and organ music has been rapidly advancing of late years.

Herr Hermann Sander, the organist of the Johanniskirche, at Leipzig, died on May 22nd, at the early age of 35 years.

The Nonconformist Choir Union held a festival service in the City Temple on Tuesday last. The conductors were Messrs. E. Minshall and F. G. Edwards.

Gounod was lately at Rheims to direct the rehearsals of his fourth solemn Mass in the Cathedral of that city. The Mass, composed for the occasion of the Beatification of Father De la Salle, the founder of the Ecoles Chrétiennes, was to be performed on June 24th. Besides the Mass M. Gounod has composed a "Te Deum" for organ, soli, chorus, and harps.

It is most gratifying to hear that Sir John Stainer's health is said to have improved since his retirement from some of his more pressing labours, and it is hoped that his sight may be improved by rest.

Dr. Fisher's new work, "The Musical Profession," deals with such topics of interest to the organist as: Musical performances in church, the legal position of the Organist, the Choirmaster, the Organist and Vicar, Examinations, Diplomas, and the College of Organists and its work.

Mr. J. F. Barnett writes to the *Musical Standard*:—"It may not be out of place for me to give my reasons for not having employed the organ in the church scene of my Pastoral Suite at the recent performance of the work at the Philharmonic Concerts. The organ, although used in conjunction with orchestra and chorus in oratorio and cantata, is, perhaps, too distinctive in character to be used as an orchestral instrument. The most available effect would undoubtedly be to couple the pedal notes of the organ with the double basses; for although the soft diapason of the organ may be successfully imitated by a combination of orchestral instruments, as Beethoven has accomplished in one of the orchestral episodes in the finale of the Choral Symphony, there is no orchestral instrument which resembles the sublime pedal note of the organ. As, however, the organs in most of our concert-rooms do not possess pedal stops sufficiently refined in character, I resolved to rely entirely on an orchestral effect, not, indeed, to imitate the king of instruments, but rather to suggest to the imagination distant organ music."

On June the 22nd, Dr. Stainer entertained the vicars and assistant vicars choral of St. Paul's Cathedral at dinner at the Albion Tavern, on the occasion of his farewell. Dr. Stainer was asked to accept the gift of a picture by C. J. De Lacy, in memory of old times.

The troops in garrison at Exeter attended service at the Cathedral recently, accompanied by the band of the 1st Battalion Devonshire Regiment from Aldershot, which had been at Exeter during the past week. The band was used throughout the service instead of the organ. It is to be regretted that experiments are not oftener made in the way of using organ with military bands upon such occasions. Most likely in this, as in other cases, the pitch question made such union impossible.

In a suburban paper "One who Hates Hypocrisy" attributes to the "meddlesome matties" of the Church Council of St. Mary's, Hornsey, an impoverished choir and some organ troubles. Probably there are two sides to this story.

The new Birmingham Town Hall organist will be Mr. C. W. Perkins, of St. Michael's, Paddington.

Mr. Walter B. Gilbert, F.C.O., organist of Trinity Church, New York, recently received his well-merited Mus. Doc. degree at Oxford. Mr. Gilbert is a native of Exeter, and was formerly on the cathedral staff there. Sir F. Gore Ouseley presented him for his degree. His "exercise" was rendered in grand style in the Sheldonian Theatre. It is entitled "Thanksgiving and Praise," and was composed nearly twenty years ago.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next, July 10th, Meeting of Examiners, at 8; on the same day the library will be opened from 7 to 8. July 14th, Council Meeting at 8. July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Candidates should send in their names, with fees, on or before July 10th. Every information may be obtained on application. Other arrangements and particulars will be duly announced.

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The Musical World.

LONDON: SATURDAY, JULY 7, 1888.

"BY DESIRE."

In these two little words, by means of which extra prominence is occasionally given to certain items of a programme, many concert-goers of a speculative turn will no doubt have found material for rather interesting *entr'acte* reflection. Looking around the audience, some of whom will perhaps seem to be conning the pregnant announcement for the first time, the first question likely to exercise their mind is "by whose desire?"—a question generally enshrouded in as much obscurity as is the identity of those mysterious individuals who are in the habit of exasperating the impecunious by their attempts to doctor bruised consciences, in many cases no doubt scarcely worth so extravagant an outlay, with plaisters of bank-notes forwarded to the Chancellor of the Exchequer. Thoughtful inquirers also will not fail to notice slight variations in the wording of the formula that may be taken to express certain degrees and subtle shades of meaning, comprehensible only by the experienced. Even as Mr. Tom Taylor used to claim, in connection with his plays, altogether different interpretations for the phrases "original," "new and original," and "entirely new original"—by the use of the latter alone, if we remember aright, would he allow himself to have been committed to an assertion of absolute originality—so have we here "by desire," "by special desire," and "by unanimous desire." From the two first expressions but a vague notion can be formed of the numerical force of enthusiasts thus anxious to lend a hand in the arrangement of the programme. The request may have been preferred by several persons, or by only one. Allowing our eyes to wander down the rows of stalls, we are fancy free to single out any elderly lady or gentleman nodding to the music with closed eyes, any youth of poetic mien, or maiden whose manner seems to betoken possibilities of gush, as the sender of that missive, scented or otherwise, which has thus succeeded in melting the hearts of those placed in authority. But it will often be a still easier task for the attentive observer to distinguish those who are not likely to be concerned in the matter. If, for instance, the composition selected "by desire" should happen to belong to the school of Wagner or Liszt, there are sure to be among the listeners a few with set faces and an air of mingled boredom and irritation which in themselves would be sufficient to exonerate them from any charge of being accessories either before or after the fact. Longing of a more ardent kind would seem to be indicated in the extended formula "by special desire." Here, again, one is apt to ask "of how many?" Have we to thank several, or only a single individual for the suggestion? Does the desire emanate from the front or from the platform, from the conductor, or a performer, or, peradventure, even from the composer himself? Notions of a more stirring kind may, of course, be associated with the announcement on the bills of "unanimous desire," calling up, as it does, visions of a bursting post-bag, or of a deputation as numerous as the audience itself, if not of a crowded preliminary meeting at St. James's Hall, with one of the concert's most persistent frequenters in the chair, with speeches, shows of hands, and a final resolution enthusiastically carried. There have been occasions within the memory of man when a certain tameness noticeable in the reception accorded after all to a "unanimously desired" performance has had the appearance of something like an anti-climax to all these scenes of excitement and tumultuous demand which may fairly be imagined to have occurred beforehand; but the ways of the public are often inscrutable, and it is quite conceivable after their appetite has been thoroughly appeased by the much longed-for repetition, that the dulness of satiety may occasionally supervene. There is no occasion to point out, however, that the wish to hear for a second time some performance possessed of distinctive features or some new work that has made a favourable first impression, is both a natural one and altogether worthy of encouragement. Those, indeed, who give concerts, are but fulfilling their legitimate functions, while furthering their own interests, when they readily respond to it. A little time ago, for example, the young violinist Marteau played, and Dr. Mackenzie's "Twelfth Night" overture was given at two successive Richter concerts. Although we may, if we please, amuse ourselves by innocent speculation, with regard to the quarter in which desire for the repetitions in question was first expressed, no one, we imagine, will be inclined to question the appropriateness of those repetitions. Another satisfactory consideration connected with second performances given "by desire," should not be overlooked; in that they supply a much needed antidote to what some complainants in our correspondence columns—who seem, as a rule, to be rather fond of vituperative nick-names—used to dub the "encore nuisance." In this case, at any rate, persons demanding a double portion, show their willingness to give double pay.

ROYAL ITALIAN OPERA.

Mr. Harris, who is the wisest of managers, has shown his wisdom by recognising that in the Handel Festival there was so strong an attraction for the concert-going public, that it was useless to try to allure them to Covent Garden by the presentation of any very startling programme. Consequently the festival week was remarkable only for the production of "The Magic Flute," while—perhaps to allow his public time to recover from their pilgrimages to the Crystal Palace—Mr. Harris has offered nothing more startling during the present week than "Un Ballo in Maschera." This, however, drew a good audience, which indeed is scarcely wonderful, considering the good cast. The book of the opera is perhaps weak, but the genius of Verdi is able to vivify such a plot, and to make of it a strongly and permanently attractive work. The singing of such artists as Mdme. Scalchi, Miss Arnoldson, M. Jean de Reszke, and M. Lassalle is always to be listened to with interest, whatever parts they may play, and the performance of Tuesday derived additional interest from the appearance of Mdme. Rolla. This lady is an intelligent actress and singer, and possesses a voice of good quality in its middle register, though the upper notes are less satisfactory. On the occasion in question she undertook the part of Amelia with considerable success. M. Jean de Reszke, as the Duke Riccardo, who disregards court etiquette in so melodramatic a fashion, sang in his most admirable manner. Mdme. Scalchi played the part of the witch, a part, it may be said, which gives her scope for the display of some of her best characteristics, and of which she took the fullest advantage. Miss Arnoldson was in every way charming as the page, Oscar, singing and acting throughout in her most graceful way. As the husband of Amelia, M. Lassalle was very impressive, his rendering of "Eri tu" being especially fine. The orchestra, under Signor Mancinelli's conductorship, was eminently satisfactory.

On Wednesday afternoon the second operatic concert was given at St. James's Hall by the artistes from Covent Garden, when a large audience assembled. We have called the concert operatic, but though the constituents of the programme were drawn from opera, there was a fair seletion of lighter pieces. Amongst the latter it is perhaps permissible to include "Home, sweet home," sung charmingly by Miss Arnoldson, who also gave Eckert's "Echo" song. Madame Albani contributed the Prayer and Barcarolle from "L'Etoile du Nord," in which she won great success, the audience loudly demanding, and obtaining, a repetition. It need not be told with what grace and archness Mdme. Nordica sang the "Jewel Song" from "Faust," and it is sufficient to add that the interpretation by Signor Ravelli of M'ehul's "Vainement Pharaon," by Signor D'Andrade of Faure's "Santa Maria," and by M. Edouard de Reszke of the "Infelice" from "Ernani" were amongst the most interesting features of a concert which, of its class, was extremely good throughout.

Concerts.

MR. THOMAS'S HARP RECITAL.

The harp is so inseparably associated in the mind with Wales and Welshmen, that it is no wonder that a large audience assembled on the occasion of Mr. John Thomas's annual grand harp concert. The feature this year was undoubtedly the band of 22 harps, which, under the conductorship of the concert giver, played several of his compositions; in fact, with but few exceptions, a long programme was made up of compositions and arrangements by Mr. Thomas. The instrumental honours of the day fell first to Her Majesty's harpist, who, with unusual modesty appeared but twice as a soloist. It would be but a gilding of refined gold to praise Mr. Thomas here; he is deservedly at the head of his profession. Second in order we must mention Mdlle. Clara Eissler; her remarkable comniand of her instrument being chiefly shown in a grand duet, in E flat minor, for two harps, by Mr. John Thomas. Of the vocalists Mdme. Edith Wynne sang "Kathleen Mavourneen" magnificently. Miss Hilda Wilson was successful also with Wallace's "Fireside song," and Miss Liza Lehmann sang with almost entire perfection of style a romanza from "Otello." A new song, "The maiden and the sunbeam," fell to the lot of Miss Eleanor Rees. Mr. Dan Price, one of our most promising young baritones, and Mr. James Sauvage were well received. The band of harps comprised Miss Adelaide Arnold, Miss Lucretia Arnold, Miss Ida Audain, Miss Barnby, Miss Florence Chaplin, Miss Fanny Davies, Miss Mary Davies, Miss Emily Dixon, Mdlle. Clara Eissler, Miss Nellie Gunston, Miss Margaret Hingston, Miss Gwyneth James, Miss Edith Jones, Miss Rachel Phelps, Miss Lizzie Pope, Miss Alice Smith, Miss Viola Trust, Mrs. Thomas Finer, Mrs. Alen Palmer, Mrs. John Thomas, Mr. Edward Williams, and Mr. T. H. Wright.

RICHTER CONCERTS.

The penultimate concert of the season took place on Monday night, when an unusually varied and interesting programme was presented. One of its most important features was the closing scene from the first act of "Siegfried," in which Mr. Edward Lloyd took the chief part. Without the aid of stage accessories, this part presents formidable difficulties to the singer who would not only render it in a technically perfect way, but also make the scene intelligible to a concert-room audience. Both of these objects were accomplished by Mr. Lloyd, who interpreted the beautiful music in his most admirable manner, and who is to be congratulated on having added this to his Wagnerian repertory. Mr. William Nicholl was Mime, and both singers were enthusiastically recalled. A Concerto in F minor, by Bach, was a novelty to Richter audiences, and proved a very interesting work. The solo violin part was played by Mr. Ernest Schiever, who is the able leader of the Richter Band, and who acquitted himself of his task in a very laudable way, his tone being uniformly good, and his execution not less satisfactory. The overture to "Oberon" and Mendelssohn's "Midsummer Night's Dream" were also included in the programme, the last of which received an especially fine interpretation. The concluding item of the programme was Beethoven's Symphony No. 7, in A, which was played splendidly. At the last concert of the season, which takes place on Monday next, Beethoven's Mass in D will be performed.

SIR CHARLES HALLE'S CHAMBER CONCERTS.

True to his praiseworthy purpose, Sir Charles Hallé produced some important novelties and quasi novelties during the remainder of the present series of his highly interesting chamber concerts at St. James's Hall, among which special mention is due to Ed. Lalo's Pianoforte Trio No. 3 in A minor, op 36, being characterised by much originality of invention, vigour, and boldness amounting at times to genuine power. A hearing of this work decidedly enhances the desire for an acquaintance with the composer's "Roi d' Ys," the latest and apparently a genuine Parisian operatic success. A pianoforte trio (MS.) somewhat oddly styled "Intermezzo," by Stephen Heller (erroneously described as a French composer by a contemporary, Heller being born in Budapesth, and educated at Vienna), bears, like all his (too much neglected) works, the "cachet" of a refined artist. The perhaps somewhat overrated Robert Volkmann was represented by his seldom heard trio in B flat minor, op. 5, and the, if unequal yet always melodious, attractive, and not nearly sufficiently *exploité* Anton Rubinstein, by his fine trio No. 4, op. 85 in A minor. The incomparable Mdme. Norman-Neruda (violin) and Herr Franz Neruda (violoncello) had, with the veteran *bénéficiaire*, the lion's share in these artistic performances, which it may be hoped will be resumed next year and for many years to come.

MDLLE. OTTA BRONNUM'S CONCERT.

Mdlle. Otta Brönnum, who is the latest and certainly one of the most promising additions to the list of Scandinavian singers, gave her first concert at Steinway Hall, on Wednesday evening. Those who heard this young lady at the Albert Hall, on the occasion of the opening of the Anglo-Danish Exhibition, had formed high expectations of her powers. These expectations were certainly justified by her performance on Wednesday, when she gave evidence of the possession of a flexible and sympathetic soprano voice of beautiful quality and good compass. Add to these the emotional qualities of a genuine artist, which are displayed to a degree unusual in so young a singer, and it will be seen that Mdlle. Brönnum is likely to prove a valuable acquisition to the English stage. Her versatility was shown by her performances of songs in five or six languages, including Kjerulf's exquisite "Last Night," Tosti's "Penso," pieces in Danish and Norwegian, besides the famous duet from "Il Barbiere," given with Signor Carpi, and Rubinstein's "Wanderer's Night Song," with Herr Grevillius. When her voice and style have been matured by time and experience, Mdlle. Brönnum will achieve much. It remains only to be said that she was assisted on the present occasion by, amongst others, Mdlle. Marie de Lido, who sang her favourite cavatina from Bizet's "I Pescatori," "La notte e serena," and M. Travers's "Stars of the summer night" in her best style; by Signor Vittorio Carpi, who, besides the duet already referred to, sang Guaranta's "Serenata Olandese" and Yradier's "El Sol de Sevilla" in a way that evoked much enthusiasm; by Mdlle. Galitzin, Mr. Reginald Groome, Signor Abramoff, Chev. B. Palmieri, and M. Johannes Wolff. Mdlle. Thénard, and M. de Mey also delighted the crowded audience with some highly-amusing French recitations.

MISCELLANEOUS.

Madame Della Valle's first concert was given at St. James's Hall on Saturday last, to a crowded and fashionable audience. Miss Marguerite Macintyre, Mdlle. L. Lablache, and Signor D'Andrade appeared, and in their hands it is needless to say the principal portion of the programme was perfectly safe. Mdlle. Lablache sang Wakefield's "No! Sir" and "Nobil Signor" from "Gli Ugonotti" very effectively, and Signor D'Andrade's rendering of Faure's "Charité" was magnificent. He also joined Miss Macintyre in "La ci darem." Miss Alice Steel, Miss Anita Alameda, Mr. Koch, and others assisted with various degrees of success. Mr. Gustave Ernest was the solo pianist, and Herr Waldemar Meyer (accompanied by the Countess Breda) delighted all with an "Andante Religioso," by Thorne, and a "Hungarian Dance" of his own composition, and, in response to a hearty recall, played a Berceuse by Faure. Signori Romili and Bisaccia were the conductors.

Miss Constance Lardelli gave a most successful first concert at Steinway Hall, last Saturdry. This young lady has a charming and sympathetic soprano voice, of considerable quality and compass, which was well displayed in "Angels, ever bright and fair," a "Romanza," by Donizetti; a charming song, by Ernest Birch, "The parting hour," and in a couple of duets, "Il Convegno" and "Estudiantina," in which she was joined by Mr. W. H. Cummings and Mr. E. Birch respectively. These gentlemen also contributed some songs in their usual artistic and effective style. Madame Landon also assisted, while Signor Li Calsi (piano), and Mr. Leo Stern ('cello), gave some admirable solos. Signor Li Calsi and Miss Bessie Waugh were at the piano.

Mr. George Cox gave his annual concert at Steinway Hall on Monday last, when a large audience thoroughly appreciated an excellent programme. Mr. Cox sang with much expression Lady Arthur Hill's "Homing," and Miss Rosalind Ellicott's "My love is near," both charming songs, and admirably suited to his well-trained and effective voice. Mdlle. Marie de Lido, Mdlle. Carlotta Desvignes, Miss Lucille Saunders (who was encored for Lawrence Kellie's "Autumn story"), Miss Helen Lloyd, Miss Nellie Levy, Mr. E. Birch, Mr. F. King, and Mr. Walter Clifford all added to the success of the concert. Mr. Ralph Livings played the Wagner-Liszt "Spinnerlied," and Mdlle. Juliette Folville not only played a violin Fantasia by Vieuxtemps (admirably accompanied by Mr. Krall) with such brilliancy and effect as to obtain an encore, but later on showed her versatility by contributing a piano solo. Mr. Wilfred Bendall took the chief share of the accompanying.

Miss Thekla Friedlaender gave a highly interesting concert on Wednesday evening, last week, at the Portman Rooms, when she was assisted by Miss Agnes Zimmermann and Signor Piatti. Miss Friedlaender sang with much power, and gave evidence of cultured and artistic feeling, achieving her most distinct success in songs by Grieg and Rubinstein. Miss Zimmermann played pieces by Schumann and Scarlatti, and Signor Piatti gave an admirable rendering of his own Nocturne. We regret to learn that this was Miss Friedlaender's farewell concert before her final return to Germany.

Mr. and Mrs. Henschel gave their second and last vocal recitals on Wednesday, which had been postponed from June 18th, at the Princes' Hall. The programme was an excellent one, including, as it did, a recitative and air from Handel's "Alessandro," Brahms's "Meine Liebe ist grün," Liszt's "Die Loreley," and Henschel's "Adieux de l'Hôtesse Arabe" and four of his "Lieder im Volkston" sung by Mrs. Henschel; five songs from the "Cyclus" "Die Schöne Müllerin," by Schubert; Lœwe's "Der Erlkonig," Mendelssohn's "Jagdlied," and Grieg's "Ich liebe dich" sung by Mr. Henschel, and duets by Paisiello, Saint Saëns, and Donizetti. Mrs. Henschel sang with her usual correctness and purity of tone, and Mr. Henschel with dramatic force; both were in good voice, and numerous recalls testified to the appreciation of the audience, which completely filled the Hall.

Although Mdlle. Jeanne Douste is not quite juvenile enough to rank amongst the infant prodigies, she is young and talented and altogether attractive enough to draw a very large audience, and her fourth recital on Saturday was no exception to the rule. She executed Bach's Italian Concerto with peculiar neatness and grace, triumphantly conquering the difficulties which were made greater by the heavy touch of the instrument on which she performed; while in Chopin's G minor Ballade, and in several other solos by that composer, the same charm of expression and fairy-like lightness of execution were displayed. That she somewhat lacked power in the *bravura* passages is not surprising in so young a pianist. The extended broken chords in Chopin's E flat Study are trying enough for pianists blessed with large hands, but Mdlle. Douste's small fingers executed them with wonderful correctness and elasticity. The excellence of her *ensemble* playing was manifested in a trio by Saint-Saëns, in which she was ably assisted by Messrs. Ludwig and Whitehouse. She also played light pieces by Hans von Bülow, Mendelssohn, Francesco Berger, and Küllak.

A violin and harp recital of a most interesting nature was given on Monday last, at Princes' Hall, by Mdlles. Marianne and Clara Eissler. These young ladies are rapidly making good their claims to rank as mature artists, for not only do they individually exhibit surprising technical powers, but also possess to a high degree the genuine artistic faculty. It will be remembered by all who were present at Mdme. Nilsson's Farewell Concert that the violin solo by Mdlle. Marianne Eissler was by no means the least interesting performance on that memorable occasion, and the way in which she acquitted herself on Monday deepened the impression made at the former concert. On this occasion Mdlle. Eissler contributed Francesco Berger's "Cavatina," Papini's "Romance," and one of Senor Sarasate's "Spanish Dances," beside selections from Mozart and Bach. In all of these, deep and genuine musicianly feeling were apparent, and the performance of the Spanish dance was an admirable display of technical ability. Mdlle. Clara Eissler's harp solos were not less excellent, including Parish Alvar's fantasia, "La Mandoline," John Thomas's "Romance," and a concert study, by Godefroid. More limited in range of expression than the violin, the harp is, nevertheless, in good hands, an instrument capable of very great expression, and it was so on the present occasion. The two sisters also took part in a performance of the "Allegro brillante," from Spohr's Sonata, op. 113; and again, with Mdlle. Emmy Eissler, in the interpretation of Mendelssohn's "Prelude," arranged by John Thomas. A further addition to this gifted family was made, in the person of Mdlle. Frida Eissler, a pianist of much ability, who played excellently Rubinstein's "Melody, in F," and Liszt's "Waldesrauschen." Mrs. Edmeston and Mr. Herbert Thorndike were the vocalists.

Madame Thea Sanderini gave a concert at Collard's Rooms, on Tuesday afternoon, which proved to be of considerable interest. The concert-giver's chief contributions to the programme were Gounod's "Ave Maria," the violin obbligato to which was played by Signor Erba, and Denza's "Tu manchi o Fior." She also joined Mr. H. Williams in the duet from "Traviata," "Parigi o Cara," and in all these showed herself the possessor of a good and well-trained voice. Madame Belle Cole gave admirable interpretations of songs which were in most cases not so good as her singing, and assistance was also given by Mdlle. Leila Dufour, Mdlle. Lebrun, Mr. Walter Clifford, and others. Miss Marie De Grey gave a highly entertaining recitation in a very finished style.

A concert was given on Tuesday afternoon at Princes' Hall, by Herr von Czeke, in aid of the Gordon Boys' Home. Herr von Czeke played several violin solos in a very artistic way, amongst them being Bela's "Hungarian Idyl," and Pierné's "Serenade." The Countess de Bremont, Madame Leibhardt, Mdlle. Jeanne Douste, Mr. Hilton, and Mr. Harper Kearton also sang. The chief interest was created by the performance of a dramatic scena, "Haroun al Raschid," being a setting, by Canon Harford, of Archbishop Trench's poem. There is some very graceful and interesting writing in the little work, and the parts of the Minstrel and the Caliph gave some good opportunities to Mr. Harper Kearton and Mr. Hilton, of which those gentlemen were not slow to avail themselves.

Miss Emma Barker gave a concert on Monday afternoon at Collard's Rooms. This lady's voice is sweet and pure in the upper register, but her singing on this occasion was spoilt by a spasmodic, breathless manner of phrasing, and a slightly nasal manner of voice production, which may have been the result of nervousness. Mdlle. Marie de Lido was encored for her artistic rendering of Hollman's "Chanson d' Amour," in which the 'cello obbligato was played by the composer himself, and her rich voice again gave great pleasure in Mercadante's "Soave immagine." M. Hollman played 'cello solos by Schumann and Chopin, and an Air de Ballet of his own composition, but his contrasts of light and shade and violent crescendos are too extravagant for a really artistic performance. It is a pity that some of his superfluous feeling cannot be accorded to Mr. Douglas Lott, who gave Verdi's "Infèlice!" in a very mechanical and businesslike manner. Miss Eleanor Rees is well known for her effective singing of ballads, and on this occasion she was heard to great advantage in Lovett Kings "Oft I wonder," and the old "I've been roaming." The programme was agreeably varied by two comic songs, cleverly sung by Mr. Eric Lewis, and some recitations by Miss Goad. The concert-giver was also assisted by Mr. Wilhelm Ganz, Signor Carlo Ducci, Mr. Lawrence Kellie, Mr. Bernard Lane, and Mr. Frederic King.

A very amusing entertainment was that given on Wednesday night, by Mr. John Radcliffe and Mdme. Pauline Rita, in the Banqueting Room, St. James's Hall, entitled, "Pan to Pinafore." It consisted nominally of a lecture on the history of the flute, in its many forms, illustrated by performances on various wind instruments of all ages and sorts, and interspersed with songs by Miss Pauline Rita.

Miss Katherine Talbot gave a concert at 32, Grosvenor Square, on Tuesday last, when the concert-giver afforded much pleasure to a large audience by her artistic and refined singing which was heard in several charming ballads The names of Miss Damian, Miss Eleanor Rees, Mr. Laurence Kellie, and Herr Poznanski, are sufficient guarantee of the excellence of the remainder of the programme.

Madame Laura Zagury, the Court Singer to the King and Queen of Portugal, gave an afternoon concert on Monday, at 127, Queen's Gate, when she met with considerable success in her rendering of various classical and popular airs, notably the famous one from "Linda," which seemed to display her excellent voice and style to great advantage. She received valuable aid from Miss Adèle Myers and Mr. William Nicholl, who, besides their solos, gave together Miss Carmichael's "Daybreak," and by Herr Waldemar Meyer.

Mrs. Bartholomew, who is perhaps better remembered by amateurs as Miss Shackle, gave a very interesting concert, on Tuesday afternoon, at the Steinway Hall. The *bénéficiare* was very successful in her renderings of Dessauer's "To Sevilla," and Gounod's "Ave Maria," which she sung in a highly artistic way, that found instant favour with her audience. Mrs. Bartholomew also joined Miss Hilda Wilson in two charming duets, by Miss Mary Carmichael. Assistance was also given by Mr. Frederic King, Mr. Arthur Thompson, Mr. W. Foxon, Miss Lucy Riley, and others.

Miss Josephine Agabeg is to be congratulated on the success of her annual pupils' concert. Intelligence on the part of the pupils, and evidence of careful and artistic training by the teacher, gave an amount of interest to the performance that is too often missing in more ambitious attempts. The playing of Miss Ellen Nicol, Miss Sorgoudge, Miss Adelina Ganz, the Misses Waterhouse, and Miss Candy was extremely good. The proceedings were agreeably varied by songs from Miss Mary Belval, Miss Ida Agabeg (who sang a pretty song of the drawing-room type, by Miss Josephine Agabeg, "Shadows of the heart"), and Miss Florence Hipwell, who was in splendid voice, and was very successful with Hope Temple's "My lady's bower."

In the great Hall of Dulwich College on Tuesday, July 3rd, Mr. W. H. Cummings gave a concert in aid of the building fund of All Saints' Church. Mr. Cummings himself was heard to great advantage in Blumenthal's "Message," Dibdin's "Tom Bowling," and "Sally in our alley." His son, Mr. Norman Cummings, who has, we believe, just returned from a lengthened course of tuition in Germany, played Mendelssohn's Capriccio in B minor, Schubert's "Impromptu," and Schumann's "Arabesque" in good style. Other able assistance was given by Miss Esmée Woodford, Miss Constance Cardelli, Miss Dora Barnard, Miss Alice Suter, Mr. W. R. Cheesman, and Mr. Frank May. Mr. Fountain Meen played the accompaniments.

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ENNISKILLEN.—The first of a series of oratorio performances was given in the Parish Church, on June 27th, by the choir, when Robinson's cantata, "God is Love," was the work chosen, solos being sung respectively by the Misses McKeague, Benson, Weaver, Locknave, Mr. Benson, Corporal Nuller, and Rev. C. Ovenden. Mr. Arnold conducted.

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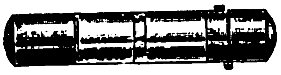

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IN THE CATHEDRAL.

Sept. 11th.—Mendelssohn's "ELIJAH."
Sept. 12th.—Handel's "SAMSON" and Sterndale Bennett's "WOMAN OF SAMARIA."
Evening—Haydn's "CREATION" (1st and 2nd parts), Spohr's "GOD, THOU ART GREAT," and Schubert's "SONG OF MIRIAM."
Sept. 13th.—Cherubini's "MASS IN D MINOR," Cowen's "SONG OF THANKSGIVING," Dr. Parry's Ode "BLEST PAIRS OF SIRENS," and Ouseley's "ST. POLYCARP."
Sept. 14th.—Handel's "MESSIAH."

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Special Notices.

MR. RAPHAEL GORDON'S CONCERT postponed to Wednesday next, July 18th. Tickets issued for July 11th, available.

MR. RAPHAEL GORDON'S FIRST GRAND CONCERT, under the direction of The Chevalier Odoardo Barri, and under the immediate patronage of Lady Morell Mackenzie, will take place on WEDNESDAY EVENING, July 18th at 8 o'clock. Vocalists: Mdlle. Marie de Lido, Madame Marian Mackenzie, Miss Clara Myers, and Miss Maud Boyd; Mr. Raphael Gordon, and Mr. Ernest Birch. Violin: Mdlle. Hirsch. Pianoforte: Signor Tito Mattei, and Mr. Gustav Ernst. Conductors: The Chevalier Odoardo Barri, Mr. Raphael Roche, and Mr. Sydney Cooke. Tickets 10s. 6d., 5s., and 2s. 6d., to be obtained of Messrs. Cramer and Co., 201, Regent Street, W.; and Mr. Raphael Gordon, 97, Talbot Road, Bayswater, W.

MONS. J. HOLLMAN (Violoncellist to His Majesty the King of Holland), has the honour to announce his MORNING CONCERT, on MONDAY, July 16th, at 3 o'clock. Artistes: Mdlle. Janvier (from the Paris Opera), Mdlle. Thénard (from the Comedie Francaise, Paris). Violin: Mons. Johannès Wolff (Violinist to His Majesty the King of Holland). Pianoforte: Herr L E. Bach. Accompanists: Signor Bissaccia and Mr. Raphael Roche. Mons. Hollman will introduce some of his latest compositions for Violoncello and Pianoforte. Tickets One Guinea each, to be had of the usual Agents, and of Mons. Hollman, 23, Granville Place, Portman Square.

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Facts and Comments.

Passing the Lyceum last Saturday night, on his way to Covent Garden Opera, a correspondent noticed a lady struggling with the weight of a huge wreath, one of the many floral offerings which were tendered by ardent and grateful admirers on the occasion of Miss Ellen Terry's farewell appearance for this season. It was impossible for him to avoid recalling the little circumstance later on in the same evening, when witnessing a tribute of similar character, but with a difference, of which the new Carmen was recipient between the acts. The difference alluded to was this—that whereas the presentation to an old established favourite, in whose case there would have been nothing out of the way in some pre-arranged manifestation of public appreciation, was enacted privately between the scenes, these outward and visible signs of success—manifestly got ready before that success had actually been achieved—were accorded to a *débutante* in full view of the audience.

Not the least among the several objections to this system of loading artists with flowers on the stage, is the fact that it cannot fail to detract, by the air of artificiality thus given to the proceedings, from spontaneous marks of approval, such, for instance, as the new Carmen received and fairly earned. There is something particularly illogical in these first night offerings. Had the *débutante*, instead of making the favourable impression she did, acquitted herself ever so badly, no one in his senses will doubt that the victor's crown, or its equivalent, would have been proffered, amid exclamations, all the same.

A pretty idea, prettily carried out, came as a pleasant surprise the other Sunday to Herr Meyer Lutz, when the choir boys of St. George's, Southwark, presented him with a silver mounted bâton, in affectionate recognition of his long and distinguished services as organist in that cathedral, a post which he has filled for 40 years.

There is rumour of another pianoforte prodigy in the person of Miss Gussy Cottlon, of Chicago, aged ten, who shortly hopes to attract audiences in London of a size such as adult *virtuosos* of acknowledged eminence have for the most part failed in getting together during the last season. But in view of the ever-increasing supply of clever children, has not the time almost arrived when the word "prodigy" will have to be abandoned?

With a view to enabling the Japanese to "see themselves as others see them," a revelation which in this case is likely to be full of surprises, there is a project on foot in San Francisco of producing the "Mikado" in Japanese.

One is glad to see that the spirit of Chauvinism which has affected France and Germany with more or less violence, is at least sunk for a season, when the two nations meet on neutral musical grounds. The band of the Republican Guards recently visited Liège to take part in the Grètry Commemoration, and amongst those who received the French musicians at the station, was a local German singing club, Concordia by name, which headed the procession on its way into the ancient city.

It is stated that M. Tschaikowski, the Russian composer, will conduct an orchestra which is to give concerts in various towns of Sweden and Norway during the coming winter. M. Tschaikowski is an excellent conductor, as those who saw him direct the Philharmonic orchestra will testify.

Madame Marie Roze is making a tour through the provincial cities of France, and if newspapers may be believed, her success seems to be all that her warmest friends could desire.

The new "Mass" and "Te Deum" which Gounod recently conducted at the Cathedral of Rheims is to be performed in Paris, at the church of Ste Eustache, next autumn by a chorus of five hundred voices, accompanied in the "Te Deum" by twenty harps.

M. Reyer is hard at work on his new opera, "Salammbo." The directors of the Monnaie Theatre, of Brussels, wish to produce the work, but there is still some hope that it may see the light at the Grand Opéra.

Signor Martucci, who is directing the musical arrangements of the Bologna Exhibition, of which an account appeared in our columns a short time since, has had a career which might well excite the envy of older musicians. He is the son of a military bandmaster, and while prosecuting his studies at the Conservatoire of Naples, he soon obtained recognition of his great talents both as a composer and a pianist. As a conductor also, he was so wonderfully successful, that, when, two years ago, the conductor then employed suddenly threw up his position at Bologna, Signor Martucci, in spite of his youth, was offered the double post of director of the Lycée Musical, and of the Théâtre Communal. During the exhibition he has conducted a series of important concerts, in the programmes of which, amongst other things, Beethoven's Seventh Symphony, Berlioz's overture to "Benvenuto Cellini," and Mendelssohn's "Ruy Blas" overture have had place. Altogether, Signor Martucci, who is scarcely thirty years of age, is one of the most noticeable figures amongst contemporary musicians in Italy.

It is but just to the Prince de Chandernagore, whose tragic history we related a short time since, to state that he has been released from the vile dungeon into which he was thrown at the instance of the irate mother of the lady whom, in his musical ardour, it was alleged he had abducted.

We regret to announce the death of Herr Franz Leideritz, who died suddenly at Hampstead on the 29th ultimo. Herr Leideritz was well-known in Germany, where for many years he had conducted opera, his last engagement of this kind being at the Leipzig Opera House. The deceased had been for the last four years a resident in this country, and had devoted himself to musical composition, his chief work being a grand opera, which was completed only shortly before his death. Herr Leideritz was a talented and conscientious musician, and his many friends will learn with sincere regret that a life of so much promise should have closed so prematurely.

An afternoon concert will be given at the Town Hall, Kensington, on July 23rd, at 3.30, under the direction of Mr. E. H. Turpin and Mr. Wilfred Bendall, for the benefit of Mr. Malcolm Lawson, and to enable him to obtain the necessary rest and change after his late severe accident (by which he has temporarily lost the use of his left arm). Madame Antoinette Sterling, Miss Marguerite Hall, Miss Emily Lawson, Mr. Herbert Thorndike, Mr. John Probert, Miss Mary Carmichael, Signor Erba, Mr. Hermann Vezin, and other artists have kindly given their services. Tickets may be obtained of Mr. Heseltine Owen, 3, Melborne Grove, The Boltons, S.W., who will gladly receive any subscriptions towards the benefit fund. Tickets can also be obtained from Mrs. Malcolm Lawson, 21, Charlton Villas, Harlesden, N.W.

A Fancy Fair will be held on the 17th of July, and three successive days, in the Old Irish Market Place, at the Exhibition, now open at Olympia, which promises to be a very attractive affair. The "Music and Literature" stall will be presided over by Lady Arthur Hill, the Marchioness of Downshire, and other ladies well-known in the fashionable world.

Mr. Emanuel Nelson announces an evening concert, at Princes' Hall, on Thursday next. Mr. Nelson has been known for nearly thirty years as a director of concerts, and presents an attractive programme.

The Nemesis which dogs the footsteps of all over-zealous people who parade before the world the juvenile productions of great men has not been tardy in overtaking those who have been instrumental in unearthing the two immature operas of Wagner, "The Fairies" and "The Novice of Palermo," against the revival of which we have already protested. It seems, however, that Nemesis has hardly caught the right victims. The score of the first work referred to was in an extremely small writing, and, indeed, was in some places almost illegible, and those entrusted with the process of copying them had such a difficult task that they have been attacked with a serious ocular disease, which, indeed, threatens their vision altogether. The process of copying the second score is likely to be still more difficult. But it certainly is unfortunate that the innocent copyists should be chosen for this punishment, which should rather have fallen on the "resurrectionists" who will not let the still-born children of great men rest in their graves.

"If any of our readers," says "Freund's Music and Drama," "will compare the repertoire of operas that have been given at the Metropolitan Opera House last season, with that which is presented to the London music lovers just now at Covent Garden, under Mr. Harris's management, they will at once perceive how infinitely higher a standard of musical art has been reached in this city than in London, the metropolis of the world. At the latter the "Lucrezias," "Puritani," "Sonnambulas," "Traviatas," and other hysterical and lachrymose people make their cheerful round. A work like "Carmen," with Minnie Hauk in the title part, is considered an exciting attraction. We have had here during the last winter the masterpieces of the greatest composer of dramatic music the world has ever seen. With the exception of one drama—"Das Rheingold," which will be produced next season—we have had the complete cycle of the "Nibelungen." We have had "Tristan und Isolde," with an occasional performance of "Lohengrin" and "Tannhäuser" thrown in. The fact is that in London, the great centre of Italian operatic music, the opera to this day is a merely fashionable entertainment where society meets after dinner to discuss the affairs of fashionable life, talk scandal, and criticise each other. True, we have a good deal of that among the inmates of the boxes in our own Metropolitan, but the vast majority who occupy seats in the orchestra and in the three galleries above the boxes are earnest, cultivated people who come for one purpose only, that of hearing the greatest works of dramatic music that have been created, performed in as artistic a manner as can only be witnessed at three or four of the great opera houses of the old world." This is "tall talk," but it has certainly a grain of truth in it, and is not a little suggestive to those who care for the condition of English art.

However, in the face of such facts as these, over which our cousins are making so joyful, it is a little amusing to read of the following incident, which seems to prove that, however far ahead of us Americans may be in the matter of Wagner's operas, there is one sort of musical performance which they have not as yet brought to absolute perfection. It seems that in Albany, U.S.A., there lived a musician of credit and renown in his own locality. In the absence of adverse evidence, it is fair to assume that he was a respectable and respected person, who, in his way, did service to the cause of art. It came to pass at last that this musician died, for not even American artists are immortal. So far there is nothing singular in his history. The pathetic part of it, however, is yet to come. The day for the funeral of the defunct musician was appointed; the cortège set out, amidst lamentations loud and long, and was met at the grave by a body of singers—possibly pupils of the deceased—who had come to grace the obsequies with tender strains that should tell of the love and reverence they had borne him. They ranged themselves in order; there were preliminary whisperings and looks; and they opened the copies of Mendelssohn's "St. Paul," which they all carried. The mourners waited, hushed, expecting to hear the first notes of "Happy and blest are they," or, perhaps, "Be thou faithful unto death," when suddenly they were startled by the denunciatory phrases of "Take him away." "Take him away," shouted tenors and basses, "Take him away," answered sopranos and contraltos, not less fiercely. The chorus ended, and the astonished listeners breathed freely after the whirlwind. But not for long. The choir-leader gave a second signal, and the choir broke out more savagely than ever with "Stone him to death!" Once more the storm of sound arose, in a gradual *crescendo* of fury; and parson, mourners, and mutes were lost in wonder at the needless anger of the choristers against the unoffending dead. There are no details to hand of the scene that took place when the second chorus was over, though it is safe to surmise that those musicians had to "git," while it is impossible to say what the dead musician's spirit thought of the proceedings. Probably it behaved as did that of the hero whom Pallas slew, in the last book of the Æneid :—

> "Vitaque cum gemitu fugit indignata sub umbras,"

and we fear it will go hardly with those choristers, should they chance to meet the indignant spirit in the shades below.

HECTOR BERLIOZ AND JULES JANIN.

By Andre de Ternant.

(Continued.)

"Bite then your thumb until it bleeds, ungrateful wretches that you are! It is not I who will prevent you from doing so. We, however, receive our hero with applause, follow the procession of his triumph, crying *vivat* on the way, and once again render thanks to Nicolo Paganini, who has paid for the score more than any modern European monarch would have done. Be happy with us, Nicolo Paganini, you have kissed both Berlioz's hands! May this triumph, of which half belongs to you, restore a little needful strength and life to your body, used up by genius! May the happy news travel over to you on the shore of Genoa, where shines, in all its purity, the beautiful sun of Italy, so that you may know how much we ourselves, who acknowledge having blasphemed against you in a day of anger, are now indebted and devoted to you, Nicolo Paganini!"

When Berlioz's first wife, the once celebrated Irish actress, Henrietta Smithson, died, after a long and painful illness, on the 3rd of March, 1854, Janin, after alluding to the melancholy event in an obituary notice, again drew the attention of his readers to "Roméo et Juliette," and did not fail to mention that it was her performance of Juliet with the English actors which inspired her husband to compose the work. Berlioz seems to have been deeply touched after reading the sympathetic remarks, and in a letter to his only son, written a few days afterwards, he wrote: "I fancy you have seen the charming things which Jules Janin said about your poor mother, in his article of Monday last, and you must have noticed with what delicacy he alluded to my work on "Romeo and Juliet," quoting the words of the funeral march, *Fêtes des fleurs, &c.*

An incident in the friendship between Janin and Berlioz, which will perhaps interest lovers of music in England more than any other, is connected with the production in Paris of the "Damnation de Faust." It has been frequently performed in London, and all the provincial towns of importance in the United Kingdom, during the last few years, and, up to the present time, is the most popular of all the great French composer's works. Even Berlioz himself remarks in his "Memoires": "I look upon the work as one of the best that I have produced, and up till now the public appear to think with me." These words, however, it must be stated, were written many years after the first performance of the work, in December, 1846, when it was received by the Parisian public with the utmost indifference. "Nothing in my artistic career (Berlioz says) ever more deeply wounded me than this unexpected indifference." A friend in need is a friend indeed. Janin truly was such on every occasion, and after alluding in his weekly *Feuilleton* to the enthusiastic reception of a long forgotten comedy by Scribe, which was produced in Paris during the same week, he addressed his readers as follows:—

"Did you hear, close to the Opera-comique, to-day at four o'clock, the warmest demonstration of pleasure, and, in truth, the most difficult to obtain? I speak of those praises so painful to draw from the public, which cost the artist the most precious moments of his life, and for which he must suffer the most cruel agonies. Inexorable and contested glory, for ever continual battles against oblivion, which must be gained step by step, by the sweat of the brow, and by the most heartbreaking tortures. Terrible and cruel struggles, endless duels against the man who has the courage, who has the will, and who would rather die than prostitute his art to the stupid will of the public. Happy, thrice happy, are those who can obtain applause like M. Scribe! But I pity them, while I envy those unfortunate persons who must be contented with receiving the same applause as Berlioz."

Many other extracts from Janin's writings might be quoted with advantage in these pages, but the present writer has gone beyond the limits he intended at the outset. In fact, a compilation of all these extracts would form a very interesting volume, and besides an important contribution to the fast growing literature on Berlioz. There is no doubt also that it would generally interest even those readers who care little about music, or understand little about the technicalities of the art, quite as much as Jean Jacques Rousseau's observations on music and musicians in the "Confessions," Goethe's correspondence with his musical friends, Burns's letters to Thomson, the publisher of the Scottish songs, Heine's writings on music, and other similar works. However, it is to be hoped that what has been explained and quoted in these pages will sufficiently depict the remarkable intimacy and unusual sympathy between a literary man and a musician.

Berlioz resigned his post as musical critic on the *Journal des Débats*, shortly after the ill-fated production of "Les Troyens," at the Théatre Lyrique, in 1863, and was succeeded by M. Reyer, who still holds it. Jules Janin's name continued to appear for some years as the author of the dramatic *feuilletons*, but he was for the greater part of the time confined to his room by gout and corpulence, and therefore had to trust to literary assistance for the necessary information, and later on he was even unable to do this. In the year of 1869 Berlioz passed away, comparatively unnoticed by the giddy world of Paris, who caused him so much sorrow, but Jules Janin lived to see his friend's compositions resuscitated as those of a French Beethoven in Paris, by MM. Lamoureux, Colonne, and Pasdeloup, who vied with each other in producing his works on the concert platforms, and on the 19th of June, 1874, he died at his country house, at Passy, sitting in the same armchair in which Béranger died.

THE MUSIC OF THE SYNAGOGUE.

In spite of their remarkable conservatism, the Jews have preserved no traces of any national music of their own; and it would be absolutely correct to say that traditional melodies of undoubted antiquity are next to unknown in the service of the synagogue. This is not the general view taken by writers whose ideas are grounded upon the beliefs current among orthodox Jews; for the latter hold some extremely fanciful notions about the origin of the airs to which many of their prayers are sung. The Sephardim, or Southern Jews, assert that the "Shirah," or Song of Moses, as it is chanted in the morning service, is still the identical melody composed and sung by Miriam when the Israelites crossed the Red Sea. The Polish and Northern Jews hold that the air to which they sing the "Oléna Le' Shabeah," or Ascription of Praise, on the New Year and Day of Atonement was expressly taught to Moses the Lawgiver, when he spent forty days on Mount Sinai, and that he afterwards taught it the Israelites. Last year—at a concert given, if we recollect aright, at the St. James's Hall—the "Kol Nidré," or Remission of Vows of the Eve of Atonement, was given as a specimen of synagogue music; and the audience were on that occasion informed that the melody was one of the most ancient preserved among the Jews. As a matter of fact, the melody is comparatively modern, and it is quite unknown to more than half of the Hebrews throughout the world. The Southern Jews have a totally different way of chanting it; while the Eastern Synagogues, following the most ancient custom of all, simply recite the formula. The old Jews—who understood, at all events, the meaning of the Chaldaic words they used—would no more have dreamed of setting a formula like "Kol Nidré" to an air such as the Polish Jews have adopted than the Protestants of this country would think of adapting the Prayer for the Royal Family to a popular chorus.

Rather more than a thousand years ago the Rabbinical schools of Palestine invented a musical system—or, more correctly speaking, a system of musical signs—appropriated to the public "reading of the Law" on Sabbaths and festivals, one of the most important functions of the synagogue. And it is in connection with this "reading" of the Law that one would naturally look for some traces of the ancient music of the Jews. From time immemorial the recitation of the sacred books in the synagogue has been a sort of musical declamation, more or less florid; and the Talmud (Megillah 32, end, for instance) has many references to the employment of certain melodies for the purpose. This mode of recitation was originally propagated through many generations by oral instruction, and, oddly enough, by manual signs. These signs were "made by the right hand," as Talmud Berachoth (62 *a*) explains, and continued in use long after a written notion was adopted—in Yemen the Arabian Jews still employ them. About the end of the seventh century the synagogues made an attempt to represent the cantillation of the law by a system of written signs introduced in the text. The Greek and Syriac Churches had about this time perfected their systems of musical notation, and this it no doubt was that stirred up the Palestinian Jews to undertake something of the same kind. The result was the adoption of the "neginoth" or "ta'amim," often called "tonic accents," which are marked in every printed Hebrew Bible along with the vowel points. As a musical sign each of these accents denotes an entire musical phrase, and as such embraces several notes—precisely like the *neumes* of the early Latin Church. In this way the traditional modulation of each word was fixed, and the reader acquainted with the musical value of each sign was furnished with all that was needful for the correct cantillation or recitation of the sacred books. But, while the signs remain unchanged and fixed to this day, the original musical value of the "ta'amim" appears to have been lost in great part if not entirely. The Sephardim and Southern Jews sing them one way; the Polish and Northern Jews in another and totally different fashion; the Karaite Jews have their way of chanting them; the Caucasian Jews have forgotten their musical value; and those of Kurdistan—the most ancient Hebrew communities that exist—do not agree with any of the others in their mode of singing the text of the Pentateuch. Of course the Sephardim maintain that their modulation is the ancient one, and so do the Jews of Northern Europe. But the two modes of recitation have nothing whatever in common—even the rhythm of the signs is dissimilar. Germans and Portuguese differ, moreover, among themselves in the musical value they attach to each "ta'am;" and the utmost that can be said with any certainty is that th Eastern Jews and the Sephardim or Spanish Jews appear t have preserved in their cantillation some traces of the ancient mode of reciting the Law.

If it has fared thus with the musical declamation of the sacred text for which a system of musical signs was actually invented by the Rabbins, it may easily be imagined what has happened in the case of ancient synagogue melodies which no means were taken to preserve. There may, perhaps, be a trace of old Jewish music in the solemn "Benediction of the Priests" on high days and festivals, as chanted in the Spanish and Portuguese synagogues. It is extremely simple, consisting of no more than six notes, repeated for each of the two-and-twenty words forming the blesssing; and the character of the melody is thoroughly Oriental. But then, again, it is unlike the melody of the true Eastern Jews, who have possibly a better tradition, since the continuity of their existence as communal bodies has, in many instances, remained unbroken for more than eighteen centuries. Besides, the Jews of Northern Europe have no fewer than six different and distinct airs to which they chant the Benediction. It seems probable that each of the three or four main divisions of Jews adopted a melody derived and altered a little from the popular music of the country in which they dwelt; for in every case the airs employed in the liturgy of the synagogue have a marked affinity with the national music of the land in which we find them in use. This would account not only for the differences we find existing throughout Jewry, but for the peculiar characteristics of synagogue music wherever we examine it. Of course, some persons may feel disposed to agree with the learned Jew, Dr. De Solla—quoted by Carl Engel in his work on "The Music of the Most Ancient Peoples"—that the very fact of the melodies of the synagogue differing in each country is an additional proof of their common origin and antiquity. But this is not a view likely to commend itself to people with a common-sense regard for the value of evidence. That the Jews should have adopted for liturgical purposes the music of the peoples surrounding them, modified a little by their Eastern predilections, is quite in accordance with what we know to have been their practice in other matters. And it may be worth pointing out that in every country he has visited the writer of this paper has found a marked resemblance between the favourite melodies of the synagogue and the popular airs of the gypsies.—*The St. James's Gazette.*

Reviews.

VOCAL.

Number 29 of Mr. Joseph Williams's Albums consists of four pleasing vocal duets for soprano and tenor, by Fred. H. Cowen, in which the happy combination of the popular element with a refined and cultivated expression will no doubt procure for them wide acceptance both in the drawing-room and the concert-room. The first two, "Edenland" and "The boy and the brook," words by the author of John Halifax and Longfellow respectively, will attract by their simple melodic interest. A somewhat more elaborate rendering of the poet's intention has been successfully attempted in No. 3, "On her lover's arm she leant," a setting of Tennyson's words, and in No. 4, with Shelley's equally familiar verses, "The fountains mingle with the river," the former, with its fanciful accompaniment, being especially effective. "The gleaner's harvest" is a cantata for female voices, by Charles Harford Lloyd, with words by Jetty Vogel (Novello, Ewer, and Co.). It contains several numbers of melodic interest, besides a clever "canon 2 in 1 at the fourth below." Written by an experienced hand, this little work is sure to go well when undertaken by choral societies of fair efficiency, to whose attention it may be safely recommended. "The fairies' isle" is another cantata for female voices, by Battison Haynes—words by Edward Oxenford (same publishers), and is of lighter texture than the foregoing. A pretty notion is here prettily carried out, and the music, descriptive of the Sicilian maiden's annual offering of flowers to propitiate the fairies supposed to inhabit a rocky island near their coast, flows tunefully and pleasantly throughout.

We have received yet another sheet of "Vocal exercises," designed this time to illustrate the method adopted with his pupils by Mr. Frederic Penna (Novello, Ewer, and Co.), and to these are appended a few letterpress observations, the full significance of which will of course be better apprehended with the aid of a master, or of a certain treatise on singing referred to by the author. Short as they are, the exercises have been constructed and arranged with evident care, and if conscientiously practised, cannot fail to prove useful to vocal students.

BOOKS.

In a little "Manual of Orchestration" recently published by Hamilton Clarke (J. Curwen and Co.) a considerable amount of information concerning the various instruments now used in large and small orchestras, their range, characteristics, and capabilities, has been compressed into a small compass. Designed principally to assist amateurs in the "intelligent following of orchestra music," this little work will be found acceptable to young students as a preparation to the study of larger works; the more so as the author says what he has to say in a general manner, and with manifest enthusiasm for his subject. At the same time he is perhaps needlessly oracular upon "the advent amongst us of certain operas of the modern German school," concerning which he declares that "throughout an entire evening's entertainment he has failed to discern a single fragment of melody or tune;" but as no names are mentioned, the direction in which this shaft is intended to be launched is left in doubt. If, however, the natural surmise is also the correct one, and the works of really great masters representative of the modern school are here aimed at, a little more modesty, and a little less confidence in his own powers at all times to "follow intelligently" may fairly be recommended to the teacher. It will not be the first time, and is not likely to be the last, that complaints of the same kind have been advanced against compositions literally brimful of melody, simply because that melody is not couched in the most familiar phraseology.

A second edition lately published of Mr. Henry C. Bannister's pleasantly written paper upon musical art and study contains an additional essay, entitled, "The enjoyment of music," which was read last year before the College of Organists, and is marked by merits of the kind already referred to in our notice of the previous issue.

A little volume on "Elocution, Voice, and Gesture," by Rupert Garry (Bemrose and Sons), deals with a subject which should have interest for others besides those actually destined for the theatrical profession; for there is scarcely a vocation in life in which the sort of training in speech and personal bearing here indicated may not be fairly regarded as an important, though too often neglected, branch of education. What the professors of dancing and deportment did, or were supposed to do, for the youths of former generations, now comes naturally within the province of the more scientifically qualified elocution master, including, as it does, the cultivation of habits of self-possession, and of other qualities likely to contribute in no small degree to success in life. With regard to the more directly artistic objects in view, these have been subserved by a series of essays, containing hints, set forth with much clearness by an evidently experienced teacher, upon the management of the voice and gesture, a chapter upon vocal remedies, &c. The "annotated precis," given at the end, include, besides the stock selection, some less familiar extracts, with remarks and selections by Mr. Wilson Barrett and Mr. Edward S. Willard, which will not fail to add to the interest of this little book for actors both amateur and professional.

HOW I MADE MY DEBUT IN ITALY.

After several years' preparation, consisting of hard work, self-denial, struggles, and disappointments, I had at length so far attained my object that I could be said to be able to sing. My voice was well "posed," I had conquered the difficulties of "producing" the voice properly, and of managing it. I had studied until I had at my fingers' ends several operas suitable for my light soprano voice. In a word, I was ready to let myself be heard in public. The difficulty which now arose was to find a public ready to hear me. Oh! you who sit at home and dream of the laurels so easily won by singers, if you only knew half the difficulties which (usually) beset the path to fame!

I now first made the acquaintance of the *impresario*, a being, I found, whose life is rendered laborious by an *embarras de richesses*. So many would-be Lucias, Rigolettos, Sonnambulas, Trovatores besiege him, that the poor Impresario knows not which way to turn!

After many negotiations and small intrigues, I found myself in possession of a real *scrittura*—that is a written engagement to sing. I was to make my *début* as prima donna in the time-honoured "Lucia di Lammermoor," in a small country town near Venice.

"This looks like business at last," remarked my American friend, as we perused the precious document with elation unspeakable, after the departure of the *impresario*.

It certainly was a business affair, in which I was the payer, however, not the recipient, having had to pay for the risk and the honour of a *début* a sum which I could ill spare. But the important fact remained. I was to sing on three evenings; I should test my merits in public; my chance had come.

In due time I repaired to O——, a quiet little place with a small theatre, the walls of which were already adorned with placards announcing our performance. I felt no great confidence in the rest of our company, and, unfortunately, the rehearsals did not tend to reassure one. The tenor sang flat, and had a sublime disregard for time, besides being rough and unpolished. The chorus was thin and weak, the orchestra small, and the dramatic soprano, a lady of mature years, who was to sing on alternate nights with myself, took a dislike to me, and lost no opportunity of expressing it openly, which was a worry, if only a minor one. But I resolved to forget all these trifles in devotion to art, and I was by this time prepared to find thorns among the roses of an artistic life. So the evening of my *début* found me hopeful in spite of many fears and misgivings and horrible fits of nervousness. About two hours before the performance began the *impresario* arrived "to speak with me on a matter of grave importance." My heart sank as I saw an anxious frown upon his brow, and various frantic gestures indicating despair. What could it be? Was the theatre on fire? or had the public of O—— unanimously refused to hear us?

"My dear Signorina," said the *impresario*, in a mysterious and awe-inspiring manner, "I come to you in an emergency. Your talent, your youth, and, may I add, your beauty, have awakened a singular interest in me, one which, I may say, I rarely feel for *débutantes*. Your voice needs only to be heard to be appreciated, and I resolved to procure you the opportunity of being heard. Yet how shall I say it? Even at this last hour the precious opportunity may escape our grasp. The demand for tickets has been very small, the fastidious public of O—— being cautious as to the merits of an unknown prima donna. I have not the least doubt that on your second appearance every seat in the house will be taken. Still, in the meantime, what is to be done? The prospects of the receipts for to-night are so small that positively the other distinguished artists and the orchestra have refused to perform at all, unless a certain sum be guaranteed to cover the deficit of the evening. I appeal to you, Signorina."

Hereupon ensued an explanation, showing that I, the unknown primâ donna, being the apparent cause of the unfortunate deficit (the other artists being already very distinguished celebrities), it clearly behoved me to make it up. I thought of the tenor, and of the baritone (who was, by the way a *débutante* too), and I might have replied that if these artists were already so well known and so much esteemed by the discriminating public, why then did not their merits outweigh my deficiencies? But I was a novice, it was nearly the hour for my *début*, and I saw my long coveted chance endangered.

Recklessly, I gave the sum which the *impresario* declared necessary to guarantee the success of the evening, and that worthy departed evidently relieved in mind.

Half-an-hour later, arrived a messenger from the *chef d'orchestre*, delicately hinting at the customary *douceur* due to those indispensable musicians. This sop to Cerebus took the form of 30 francs, which were received by the messenger with a low bow full of mingled dignity and servility. Many were the other sops which I dispensed on this occasion, but it is needless to relate them all.

In spite of all drawbacks, and in spite of nervousness, I felt a glow of triumph when I stood on the boards at last! And after the first plunge I did not feel so very nervous, and sang fairly well, as well as most of the *débutantes*, whose name is legion. Also I was told that I looked well, an important point.

I was recalled twice, and received three bouquets of flowers (needless to say that I treasured some of them for years). On the following day I was honoured by some highly complimentary verses written on gold-edged paper, by a poetical Count, who had occupied the stage box at the performance, and who had come behind the scenes to be introduced to Lucia The lines began, "Oh! blond and captivating daughter of the North" (I learnt afterwards that the Count wrote verses to every prima donna who appeared at O——. It was a hobby of his, and he had much leisure time at his disposal).

On the whole, I pleased the discriminating public of O—— very well, and I was not called upon to supplement any further deficiencies in the receipts for our performances. Several flattering notices of me appeared in the local papers, and my friends at home imagined me already famous, forgetting that one little corner of Italy is not the world.

My star reached its zenith on the evening of my last appearance in O——. After the opera was over, and just as I was falling asleep, the sound of music beneath the window of my room awoke me. It was the grateful and admiring orchestra who had come to serenade me. I had to appear on the balcony and thank them, and they replied by singing a charming little song with a refrain of "Come again soon and sing to us, &c.," which touched me deeply.

Afterwards I marvelled at the ease of this apparently spontaneous production, but I learnt that it had already been sung to other Lucias before me, and that the serenade was a regular and customary tribute to any prima donna from the orchestra—that is to any prima donna who has not been an utter failure. So the illusion vanished even from my serenade, though it afforded me much amusement afterwards, on comparing notes with other girls who had gone through their *débuts* with experiences exactly like mine.

I never had a second engagement. I refused to accept another without being paid for my services, and I never found an *impresario* who was willing to pay me. They all expected me to sing for nothing or to pay them, and I had not time nor money to spend in doing this (serving my apprenticeship as it were), until such time as I should be able to command payment. Being unknown to fame and inexperienced, I could not do so as yet. Shortly afterwards, too, I was obliged to return to England and was unable to leave it for some time. After a year I was again at liberty to turn my attention to my "career," but I decided not to return to Italy, for I could not afford to wait there for "something to turn up." In England I had no chance of a really good engagement, perhaps from want of influence or from want of knowing how to set about it. Also ambition had left me. I no longer pined for the triumphs (and the struggles) of the stage. I suppose I was not really an artist at heart, and I was content to live happily as a private individual at last. I am doing so still.

MARY DETT.

Next Week's Music.

THIS DAY (SATURDAY).		
"Aida"	Royal Italian Opera, Covent Garden	8.30
Senor Manzon's Guitar Concert	Princes' Hall	3
Silver Fête (last day)	Exhibition Grounds, South Kensington	
Mdlle. von Brunn's Concert	Steinway Hall	3
MONDAY.		
"Lohengrin"	Royal Italian Opera, Covent Garden	8.30
Signor Bottesini's Concert	St. James's Hall	3
M. Hollmann's Concert	105, Piccadilly	3
TUESDAY.		
"Mefistofele"	Royal Italian Opera, Covent Garden	8.30
THURSDAY.		
"Faust'	Royal Italian Opera, Covent Garden	8.30
Mr. Emanuel Nelson's Concert	Princes' Hall	8.30

The Organ World.

ORGAN RENDERING OF ORCHESTRAL ACCOMPANIMENTS.

III.

In connection with this subject, it was lately pointed out that the player's first business, when called to offer an organic version of orchestral accompaniments, is finding something like organ equivalents for the different typical instrumental effects. To realise something of such a duty, one may imagine being placed at the organ keyboard and engaged in fixing upon the mind the chief combinations likely to produce these typical features of organ orchestration. In the first place, two *pianissimo* string effects should be secured, one for the swell manual as furnished by the soft eight-feet stops, and the other on the choir, or on a two-manual organ on the great, by, say a dulciana alone, or by that stop combined with a stopped diapason when actively-moving or *staccato* notes have to be enunciated. The reason why parallel effects of this type are wanted will be obvious; the swell *pianissimo* is needed when there is a likelihood of solo effects being wanted for, say clarionet or flute stops, as are usually found on the choir or great manuals, and the choir subdued string imitation would enable the performer similarly to be prepared for solo sentences presentable on a swell reed, for instance. The next advance will be attaining some equivalent for strings heard in *piano* medium. Here again the soft eight-feet work of swell and choir are needed, but they require supplementing possibly. Thus, a soft oboe stop on the swell will lend richness to *piano* string effects on that manual, in sustained harmonies, giving a flavour of the bowing sounds, as Mr. James Higgs thoughtfully pointed out when speaking at a College of Organists' meeting some years ago, on the subject of organ arrangements. Then again, in *piano* string passages of considerable activity, or of a piquant character, a soft four feet stop on either swell or choir, as swell principal or harmonic flute, or choir soft flute or *viol d'amore*, will lend great clearness to the harmonies or figures, and may be safely employed without doing violence to any harmonic principle, save when accompanying solo wind instrument effects, in which cases the four feet tone would be detrimental as standing, so to speak, above the pitch of the solo figures in question. Next the stringed mass would find fair organic representation, as in *mezzo piano* or *mezzo forte* tone medium on the great diapason work, either alone or coupled to the swell, with eight feet stops and soft reed. The stringed mass of the orchestra playing in medium tone may be described as the orchestral representation of that grand organic effect, the great diapason work. Increased decision, rapid movement, or pointed phrasing may justify the use of some more or less telling four feet stop, such harmonic brilliancy being distinctly felt in the mass of stringed instruments when engaged in the enunciation of strongly phrased and vigorously bowed sentences.

E. H. TURPIN.

COLLEGE OF ORGANISTS' EXAMINATION.

An exceptionally large number of candidates present themselves for examination during the next two weeks. The arrangements are duly completed, and the diplomas gained will be presented each week at the close of the examination. The presence of that distinguished musician, Dr. Garratt, M.A., of Cambridge, as a distributor of diplomas, will be an interesting event. The diplomas will be distributed on Friday next, July 20th, and on July 27th at the Bloomsbury Hall, Hart Street, at 11.

THE INFLUENCE OF THE RENAISSANCE ON MUSIC.

III.

In his history of the *renaissance*, Mr. Symonds has happily said* that the discovery of Giotto by Cimabue, may be treated as the parable of the *renaissance*. Cimabue found the shepherd boy, Giotto, not tracing mosaics inside a church, but on the open mountain, trying to draw the portrait of one of his own sheep from the life. What, therefore, we have to look for in music is something akin to this study from Nature, something realistic rather than mystical, something in which ideas are taken from what surrounds man, and is external to him, rather than from what he feels, and is internal.

It appears that, in 1475, Poliziano, the tutor of Leo X. (that Pope who, in that he was artist rather than priest, was so typical of the *renaissance* which he fostered, and who was himself a musician), wrote a drama called "Orfeo," taking for his subject the story which has ever since been a favourite classic for dramatic treatment. This drama was written a century before men had thought of making an attempt at anything deserving to be called by the name of opera, but it has to be mentioned as the first step in a new direction, which was ultimately to land men in the opera. It was a departure from the old sacred plays, it was the treatment of a secular subject on the stage; and it was something more important, it was the treatment of a classical subject. That is, it was the direct product of *renaissance* feeling of the best kind. It was not the mere copying or translation of a classical work, but it was original thought, bearing the impress of classical study, in this respect exactly corresponding with the early architecture of the *renaissance*, in which the architects did not copy the buildings of antiquity, but, having studied those buildings, worked out their own original designs with minds impressed with a feeling for classical details.

And from that date dramas based on classical subjects, and thereby distinctly showing the influence of the *renaissance*, were written from time to time. As soon as these dramas came to be interspersed with incidental music, another step towards the possibility of a musical drama was made. But still there was a very large distance to be travelled. This distance was diminished as the music became more associated with the subject of the drama. But while the music continued to be incidental, it could not be said that the drama was musical drama. The drama in itself was complete without the music, and the incidental airs and choruses were complete in themselves, and did not develop the plot; on the contrary, they so far militated against the drama that the action of the play had to be stopped to admit of the performance of the music, and in turn the music had to cease to allow of the resumption of the play. There was as yet no real combination of the two arts. At last, in 1580, three men of names well known in Florentine history—a Bardi, a Corsi, and a Strozzi—associated themselves together, with the deliberate idea of trying to revive the music used by the Greeks to accompany their dramas, for the purpose of aiding in the dramatic development of the plot. These three amateurs, to whom we owe so much, used to meet in the Palazzo Bardi—that solemn grey building with its silent windows looking northwards down upon the narrow Via dei Bardi, so different from the brilliant stage effects to which the studies of its occupants would give rise.

In classical authors descriptions of the manner in which the music was performed were to be found, descriptions of the instruments were to be found; but what the music exactly was, was not to be found. One thing, however, was ascertained that the music essentially followed the action of the drama, and was used to intensify the meaning of the words. And this was an entirely new idea. With the old Ambrosian tones directions were given as to the inflections to be used at a comma, at a colon, at a full stop, at a note of interrogation; so that careful attention was paid to punctuation. But the same reciting notes might be used for prayer or for praise, for words of Easter joy or words of Lenten sadness; and as time went on, and greater development was shown in the music, less attention was bestowed on the words. The men who mixed up the words of L'homme armé with the Kyrie, popular songs with the Communion service, must have come to regard the words as little better than inconvenient incumbrances.

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* "The Fine Arts," p. 191.

At length a play was written by the poet Rinuccini on the classical subject of the story of Eurydice, and a musician who had been associated with these interesting meetings at the Bardi Palace, Peri, set this drama to music—not mere incidental music; the music was intended to follow the words throughout, and to add force to their meaning. Up to that moment, in all musical performances of a class higher than the popular ballad, the reverse had been the case, the words had rather been subsidiary to the music. If it pleased the musician to repeat his motives, the words perforce had to be repeated also; and this, as in all contrapuntal and fugal writing, many times over.

And when we remember that Palestrina, following a not uncommon practice of the day, had set to music the words "Here beginneth the first chapter of the Lamentations of the Prophet Jeremiah," we must admit that the time for a change had arrived. It was in thus studying the meaning of the words that musicians began to learn the lesson of drawing from models what they actually saw. Like Giotto, they began to look at the living sheep instead of at the traditional mosaic.

Such music as that of the golden age of Palestrina could only be used for the contemplative repetition of abstract thoughts, as of praise or of prayer, but could not possibly be suited to the rapid action of the drama. Thus, Peri's invention was really the invention of what we now know as recitative; but it was really something more than mere recitative. It was more akin to the dramatic declamation of the music of Wagner, but, of course, without the splendid orchestral effects which can be obtained at the present day.

It should be mentioned that this opera is, as I collect, the earliest example of the use of bars for the division of time, at least, in any large work. It is rather strange that this should be associated with *musica parlante*, where we do not expect to find the ready adoption of so rhythmic a device, the real origin of which must probably be looked for in dance music. I think that it tends to show that Peri and his associates had real practical work in hand, and no prejudices, and, therefore, the very practical division of music into bars was a device which found favour in their eyes.

The opera of "Eurydice" was performed in the year 1600, on the occasion of the marriage of Henry IV., of France, to Maria de Medici, and we may say, with Dr. Burney, that "the annals of modern music have hitherto furnished no event so important to the progress of art as the recovery" (and note this word, which is essentially the word *renaissance*) "or invention of recitative or dramatic melody." This Rinuccini himself says, in the dedication of the "Eurydice." His words are: "This noble manner of singing" (that of the ancients) "hath not been *revived* till now," and Cavaliere who, in the same year, 1600, wrote a sacred drama, or oratorio, speaks of the music as "that of the ancients *recovered and revived*." An interesting account of this oratorio will be found in Mr. Rockstro's "History of Music," which was published in 1886, and he draws attention to the close connection between the oratorio and opera. Again, Doni, writing a quarter of a century after Cavaliere and Rinuccini, says "We may soon hope to see this kind of music arrive at its ancient splendour." And Valle, writing again later, when the musical drama was fully established (in 1640), says—and his words are very curious—"the modern masters have learned how to use and respect good poetry, in setting which they relinquish all the pedantry of canons, fugues, and other Gothic inventions, and in imitation of the ancient Greeks, aspire at nothing but expression, grace, and propriety."

(*To be continued.*)

TEMPLE CHURCH.

On Thursday, June 21st, being the bi-centenary of the completion of the purchase of Father Smith's organ by the two honourable Societies of the Temple, Dr. Hopkins, the organist, played the following selection of music:—

Organ Concerto No. 2 (movements)...	Handel.
Largo (1st Pianoforte Concerto)	Beethoven.
Allegretto, "Lobgesang"	Mendelssohn.
Air, "With verdure clad"	Haydn.
Air, "Holsworthy Church Bells"......	S. S. Wesley.
Overture for Organ	T. Adams.
Fugue in E flat	Bach.
Variations on "O Sanctissima"	E. T. Chipp.
Terzetto	H. Smart.
Voluntary in D minor	J. Stanley.
Adagio Cantabile	E. J. Hopkins.
Festal March	H. Smart.

The selection, including pieces by celebrated English organists, was rendered with characteristic skill and taste. The vocal numbers were sung by the Temple boys. Dr. Hopkins named the different stops and effects used in his analytical programme. He also contributed the following account of the Temple organ:—

"The oldest inventory of 'Church Goods' in existence, so far as is known, is that which was taken of the property in the Temple Church, London, at the time of the general suppression of the Order of Knight Templars, in 1307. Its title ran thus: 'Goods and Ornaments in the Temple Church, London. Account of Nicholas Pygott, one of the Sheriffs of London, and Nigel Drury, the last sheriff, taken the Xth of January, 1st Edward IInd.' Among the 'Items' included in that document are found, 'In the Great Church, two pairs of organs'; also, 'In the Choir, one book for the Organs.' This very early and hitherto quite unnoticed reference to 'pairs of organs,'[*] is not only extremely interesting from an historical point of view, but is especially so as being a record of the predilection entertained by the Knight Templars of old for the instrument, a taste which was shown to have been inherited to a large extent by their successors exactly two centuries ago to-day, when, after a protracted trial of two organs made and erected in their church by the two most celebrated organ-builders of the time—Bernhard Smith and Renatus Harris—they finally selected that by the former builder, as 'containing the greatest number of rarities and excellencies.'

"The following are, briefly stated, the circumstances which led to two organs being submitted to the Societies from which to make choice:—'In September, 1682, the two hon. treasurers gave Father Smith some sort of verbal directions to make an organ for their church. But Renatus Harris, who resided in the neighbourhood—in 'Wyne Office Court, Fleet Street'—made interest with the Societies, who, in February, 1683 (according to the modern mode of calculation), proposed that 'If each of these excellent artists would set up an organ, the Societies would retain that which, in the greatest number of excellencies, deserved the preference.' Smith, thinking that he had already been selected to build the organ, obtained and presented a 'Memorandum' signed by five of the tradesmen employed by the Temple, which set forth that 'W^{m} Cleare, Surveyor, together with divers other workmenn, did hear S^{r} Francis Whitens, Knt, and then Treasurer of the Middel Tempell, London, and Sir Thomas Robinson, then also Treasurer of the Inner Temple, both of them being in the Tempell Church together in the month of Septemb^{r} last, (1682,) give full ordre and directions vnto M^{r} Bernard Smith, the Kings

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[*] Chaucer, (died 1400)—who, it may be noted, entered his name at the Temple as a Law student—thus wrote, some 80 years later, in *The Cock and the Fox*:—

'His vois was merier than the mery *Orgon*
On mass daies, that in the churches gon.'

And in speaking of St. Cecilia, the same poet says:—

'And while that *organs* maden melodie,
To God alone thus in her heart sang she.'

Organ Maker, to make an organ for the Tempell Church, and then also gave ordres to the said Smith to take care of and give directions for the setting up of the Organ Loft in the Tempell Church as the said Smith should judg most convenient, and accordingly the said Smith did give directions how and in what manner the said Organ Loft should be made, and the same was made and set vpp accordingly.' The order of the previous February was not, however, rescinded; but a committee was appointed, composed of Masters of the Benches of the Two Societies, in May, 1683; and in about a twelvemonth, on the 26th of May, 1684, Harris presented a petition to the Benchers of the Inner Temple, stating that his organ was ready for trial, and praying that he might be permitted to set it up in the church on the south side of the Communion Table, which was allowed to be done. Smith's organ was doubtless standing in the recently-constructed west end gallery.

"Dr. Blow and Henry Purcell, whose compositions are still frequently heard and appreciated in the Temple Church, performed on Father Smith's organ and displayed its excellence on appointed days; and until the other was heard everyone believed that this must be chosen. Harris employed M. Baptiste Draghi, organist to Queen Catherine, at Somerset House, to touch his organ, which brought it into favour; and thus the two rival organ-builders continued vieing with each other for near a twelvemonth.

"At length, Harris challenged Father Smith to make additional reed-stops within a given time. There were the vox-humana, cremorne, and double bassoon, and some others, which were new to English ears, and gave great delight to the crowds who attended the trials. During the contention a lack of forbearance and lovingkindness was certainly manifested, for in the night preceding the last trial of the reed-stops the friends of Harris cut the bellows of Smith's organ in such a manner that, when the time came for playing upon it, no wind could be conveyed into the wind-chest. The contest continued until about the end of 1687 or the beginning of 1688, by which time the two competitors, to use the quaint language of the Hon. Roger North, 'were but just not ruined.'

(To be continued.)

THE SIR JOHN STAINER DINNER.

This interesting event will be an almost unique expression of regard and kindly appreciation, won by the eminent musician in whose honour the celebration is given, as a man and as an artist. As readers will remember, the dinner takes place under the presidency of Lord Herschell, on Tuesday next, the 17th, at the Hotel Métropole, at 7.30. Friends anxious to be present who are not yet provided with tickets, should apply at the College of Organists, or at 1, Berners Street, at once. The tickets are 25s. each. As a matter of current musical history, and as evidence of wide-spread sympathy, in which the great institutions, the Royal College of Music, the Royal Academy of Music, the College of Organists, and the Guildhall School of Music, are strongly represented, the following completed list of the committee is appended:—The Duke of Abercorn, Right Hon. A. J. Balfour, M.P., J. Barnby, J. F. Barnett, W. A. Barrett, Mus. Bac., J. C. Bridge, M.A., Mus. Doc., J. F. Bridge, Mus. Doc., Right Hon. Lord Charles Bruce, Earl Cadogan, A. Chappell, T. Chappell, Right Hon. Lord Coleridge, A. Coleridge, Col. the Hon. W. J. Colville, J. M. Crament, Mus. Bac., W. H. Cummings, Vice-Admiral C. T. Curme, W. G. Cusins, Rev. Canon Duckworth, Right Hon. Lord Bishop of Durham, J. Ella, A. J. Eyre, W. B. Gilbert, Mus. Doc., Eaton Faning, Henry Gadsby, C. Gardner, Right Hon. W. E. Gladstone, M.P., W. H. Gladstone, M.P., Otto Goldschmidt, Rev. Canon Gregory, Sir George Grove, D.C.L., E. K. Hall, E. Hamilton, Right Hon. Lord Herschell, H. Weist Hill, Rev. Canon Scott Holland, R. R. Holmes, W. S. Hoyte, C. S. Jekyll, Rev. Flood Jones, C. Warwick Jordan, Mus. Doc., Earl of Lathom, Henry Leslie, Rev. Canon Liddon, Alfred Littleton, B. H. Lloyd, M.A., Mus. Bac., Edward Lloyd, Right Rev. Lord Bishop of London, Heathcote Long, Hon. Spencer Littleton, A. C. Mackenzie, Mus. Doc., W. M'Naught, Col. V. D. Majendie, August Manns, G. C. Martin, Mus. Doc., Dr. J. I. Menzies, Lt.-Col. E. Milman, Rev. W. H. Milman, Major W. Vaughan Morgan, Buxton Norris, Charles Morley, Rt. Hon. A. J. Mundella, M.P., Holman Murray, J. Murray, jun., Walter Parratt, Mus. Bac., Herbert Parry, M.A., Mus. Doc., E. Pauer, Very Rev. Dean of St. Paul's, Frank Pawnall, C. W. Perkins, Rev. Dr. Rogers, Carl Rosa, Rev. W. Russell, W. de Manby Sergison, Rev. Canon Shuttleworth, Rt. Hon. W. H. Smith, M.P., T. L. Southgate, Rev. W. Stainer, C. Villiers Stanford, Mus. Doc., C. Steggall, Mus. Doc., C. E. Stephens, J. E. Street, Sir Arthur Sullivan, Mus. Doc., Franklin Taylor, James Taylor, Mus. Bac., Lord Thring, Rev. Dr. Troutbeck, E. Tuckwell, E. H. Turpin, A. Visetti, Fred Walker, W. Welch, M. E. Wesley, Very Rev. Dean of Westminster, Duke of Westminster, F. Meadows White, Q.C., C. Stuart-Wortley, M.P.

Chairman of Executive Committee—Lord Charles Bruce.
Hon. Treasurer—Alfred Littleton.
Hon. Sec.—E. H. Turpin.

Correspondence.

THE DIRECTORSHIP OF CATHEDRAL MUSIC.

To the Editor of THE ORGAN WORLD.

Sir,—From the letter of "A Cathedral Organist" in THE ORGAN WORLD for June 30th, it would seem that I have not stated what I desired to say on the subject of "The Directorship of the Music in Cathedrals," &c., with the clearness I had hoped to have done. With your kind permission, therefore, I will now endeavour to put the matter more explicitly.

In olden time, and according to the ancient Statutes, the Precentor was the supreme director of the music, to whose opinion, guided as it was by superior knowledge, all the members of the musical staff were expected to, and doubtless under such circumstances did, submit. His *competency* to exercise that directorship was therefore secured; and at the time that the Statutes were framed it was *a reality*. As the Statutes were originally drawn up, so they now remain; and it is beyond doubt, therefore, that if the knowledge of precentors could be so enormously raised that they could once again come to the front by merit—not by Statute—no valid case could be made out for the suspension of that officer, and the greater recognition of the accomplished organist in his stead. That is the point I appear to have failed to make clear in my previous letter.

But is it probable that so great a reform *can* be effected? I agree with "A Cathedral Organist" in thinking *not*.

The musical staff of a cathedral, parish church or college chapel, consists of the organist, the lay clerks, the choristers, and over them all, the precentor. But, save by statute, where does the latter usually stand among that number for comparative musical knowledge? Among the present race of precentors, how many are there whose knowledge of the use of the organ approaches that of the organist; or who is as intimately acquainted with the alto and tenor cleffs as the lay clerks, or whose power of reading new music at first sight is equal to that of the leading choir boys, or who can compose twenty bars of decent modern "prick song," or who can even analyse such a piece in an intelligent manner to the organist or choir? With a "*chief* musician" exhibiting such short-comings, "continual friction" of course results. An example of a duly qualified precentor is found at Hereford, where the appointment is held by the gentleman who also worthily occupies the chair of the Professor of Music in the University of Oxford. That esteemed gentleman, in years gone by, went through the fag and toil of qualifying himself for such a post, and he is, therefore, able to appreciate the requirements of his talented organist; hence we hear nothing about "friction" at Hereford. Indeed it would almost seem that, in many instances, the extent of the precentor's knowledge and acquirements for that office may be accurately gauged by the amount of kindness and consideration he exhibits towards his organist, and *vice versa*.

At the sister university of Cambridge, a gentleman fills the chair of Professor of Music, whose qualifications are fully on a par with those which were exhibited by the Precentor of Hereford, at the same age, according to report; and whose fame is recognised not only throughout Great Britain, but also all over Germany. That gentleman's love for the organ, and interest for English Church Music, induces him to retain his appointment as "Organist of Trinity," in which college, however, there still exists, "ancient Statutes," and someone with "inscrutable ways," who, moreover, urges them. It would, perhaps, be inquisitive to inquire whether that person, after the manner of the old lady in the old legend, was some hundreds of years ago sent off into a deep sleep in one of the little mysterious college rooms up a dark staircase, from which slumber he has only just awakened, and much wishes that music should be as it was when he dozed off! But it is a question well worthy of consideration whether this matter of relying upon the authority given by out-of-date statutes is not running a risk of passing from the solemnly pompous stage into the slightly ridiculous.—Faithfully yours. J. K.

RECITAL NEWS.

St. Agnes, Cornwall.—Organ Recital given by Mr. W. John Reynolds, Mus. Bac. London, in the Wesleyan Chapel:—"Heaven and Earth Display" (Athalie), Mendelssohn; Invocation in B flat, Guilmant; Prelude and Fugue in C minor, Bach; Grand March in E flat minor, Schubert; a Jubilant March, Stainer: "The Lost Chord," Sullivan: Triumphal March (Naaman), Costa. The choir sang two anthems, "Ye shall dwell in the land," by Sir John Stainer, and "O Lord how manifold are Thy works." by Barnby.

Glasgow.—Organ recitals have been given lately by Mr. J. E. R. Senior, Mus. Bac., F.C.O., on the grand organ built by J. W. Walker and Sons, London. The following is a specimen programme:—Pastorale in F, Kullak; Romanza in E flat, Haydn; Fugue, D minor, Bach; "The Holy Night at Bethlehem," Lassen; Andante, E flat, Weber; Festal March, Elvey.

St. Andrew Undershaft.—On Thursday evening, June 28th, a special Jubilee Coronation festival service, consisting of sacred. vocal, organ, and orchestral music, was given by the Choir of St. Andrew and the Church Orchestral Society. Organist, Mr. W. J. Winter, assistant organist to Dr. J. F. Bridge at the Abbey; conductor, Mr. W. M. Wait, organist and choirmaster of St. Andrew Undershaft. There was a well-filled church, and the offertory was in aid of recent improvements made in the organ.

Dulwich College.—At a special afternoon service on July 1st, the following selection of music was played by Mr. W. H. Stocks. the organist of the chapel, assisted by Mr. A. Dolmetsch, Mr. F. Winterbottom, and the members of the Dulwich String Orchestra. Concerto in B flat (No. 2) for organ and orchestra (Handel); A tempo ordinario, Allegro, Adagio, Allegro ma non presto; Adagio for violoncello and organ (Bargiel); Fugue in E flat for organ solo (Bach); "The Seven Last Words of our Saviour," for orchestration (Haydn); introduction, sonata I; "Vision de Jeanne d'Arc," for violin and organ (Gounod); Fugue for orchestra and organ, from the first grand concerto (Corelli).

Leamington College.—Organ recitals were given in the College Hall and Chapel on June 29th and July 1st inst., when the following pieces were played by the organist and choirmaster, O. O. Brooksbank, F.C O. Friday, June 29th, 1888: Introduction und Doppelfuge (Merkel); Allegretto (Lemmens); Gavotte (Bach); March (Handel); Andante con moto (Guilmant); Serenade (Helle); Festal March (Elvey). Sunday evening, July 1st: March in "Eli" (Costa); Andante with variations (Haydn).

Balham, S.W.—Programme of recital given by Mr. H. W. Weston, F.C.O., at the Parish Church, on July 1st (Dedication Festival):—Alla Marcia in E flat (Meyerbeer); Ave Maria (Ad. Henselt); Larghetto in G, from 2nd Symphony (Haydn); Pastoral Introduction to Joan d'Arc (C. Gounod); Overture, "Ruy Blas" (Mendelssohn).

Parish Church, Wandsworth.—At the dedication of the new organ, on the 23rd June, a recital was given by Mr. Henry W. Weston, F.C.O. The programme included Grand Organ Concerto in D minor and major (Handel); Allegretto in B minor (Alex. Guilmant); Tempo di Minuetto in F major (H. W. Weston); Pastoral Introduction in G major (C. Gounod); Introduction, Theme, Variations, and Finale in A A. Hesse).

St. Barnabas (Kentish Town).—On Saturday, June 30th, the programme was as follows:—Festive March in D (H. Smart); Allegretto Pastorale (C. Warwick Jordan); Grand Chœur in A (Salomé); Song, "With verdure clad" (Haydn); Grand Prelude and Fugue in A minor (Bach); Pastorale (Kullak); Processional March (H. Easun); Song; Communion in E flat (Batiste); Fantasia alla Marcia (Bennett). Mr. Henry Easun (organist St. Thomas's Square Chapel, Hackney) was the organist. Vocalist—Miss Bush.

St. Barnabas, Homerton.—A service of sacred music was excellently given by a local Choral Society, on July 4th. The soloists were: Miss Florence Monk, Miss Eva M. Edell, Mr. B. T. Bartrum, M.A. The music was as follows:— "Overture in C" (Merkel); "Ave verum" (Mozart), Mr. B. T. Bartrum; "Angels ever bright and fair," "Theodora" (Handel), Miss Edell; "Gloria," from 12th Mass (Mozart); "Children, pray this love to cherish" (Spohr), Miss Edell and Mr. Bartrum; and Hiller's "Song of Victory," Miss F. Monk singing the solos with artistic effect. Conductor, Mr. Edwin Farthing; organist, Mr. Harold B. Osmond, A.C.O.

Lycett Memorial Wesleyan Chapel, Mile End Road, E.—The programme of an organ recital recently given by Mr. W. John Reynolds, B.Mus. (London), in connection with the erection of an organ (built by Gray and Davison; rebuilt by Kirkland), included:—Fugue in E flat (St. Ann), Bach; Movement in B flat (from the "Cambridge Installation Ode"), Sterndale Bennett; Andante Cantabile, Th. Salome; War March of the Priests ("Athalie"), Mendelssohn; Elevation in A flat, Guilmant; Offertoire in F major, Wely; and Grand March in B minor, Schubert.

On the 27th ult., Mr. E. H. Lemare gave a recital after an evening festival service held at St. John's, Brownswood Park, N. The programme included:—Air with variations and Cantilene Pastorale, Guilmant; Fantasia on a German hymn, Lemare; Chorus of Angels, Scotson Clark; Finale, Lemmens; and the Bridal Music "Lohengrin," Wagner.

The fourth annual choir festival of the parish churches of the Ards district, diocese of Down, Ireland, was held on the 14th ult., in Poriaferry Church, when ten parochial choirs, representing 170 voices, were present. The Rev. W. F. Hogan, rector of All Saints', Eglantine, presided at the organ.

Notes.

The following old story is going the round of the musical papers, it seems:—While hunting in the neighbourhood of Gotha in the year 1843, the first Emperor of Germany, then Prince William, visited the organ factory at Paulinzelle. After explaining the construction of an organ, the proprietor seated himself to play a piece for the guest, whom he did not know. Finding the Prince an attentive auditor, he asked if he could perform upon the instrument. "A little," he answered, taking his place, soon surprising the organ-builder with his selections, ending with the popular melody, "Heil Dir im Sieger-Kranz." "Excellent!" cried the organ-maker at its finish; "your talent is great. I can recommend you to a position as organist!" "That," answered the Prince, you must give to one more worthy, since I already have a position which I cannot well resign." "May I ask with whom I have the honour of speaking?" continued the manufacturer. "I am William, Prince of Prussia." "Ah! your Royal Highness, what a pity! The profession loses a talented performer." "Yes, my dear master," added the Prince, giving his hand in farewell, "but God divides talent and position according to His wisdom, and perhaps I shall yet make something out of my own profession."

Colonel Paley, of Cantley Hall, Doncaster, has generously offered to present Canon Fleming with an organ for the new Church of St. Philip, Buckingham Palace Road, at a cost of eleven hundred pounds.

The Mass and Te Deum which Gounod directed at Rheims the other Sunday will be given in the autumn at the Church of St. Eustache in Paris. Upon this occasion there will be a chorus of at least five hundred voices, and the Te Deum will be accompanied by twenty harps.

On a recent Sunday morning Herr Meyer Lutz, who has rendered long and distinguished services in his capacity as organist (for 40 years) to St. George's Catholic Cathedral, Southwark, was the recipient of a pleasant surprise in the shape of a testimonial and a silver-mounted bâton, the gift of the choir boys. The little fellows had kept their secret well, and when a youth of some nine summers stepped forward, after the service had concluded, to read the testimonial, the composer and conductor thought that the boy had come to have his voice tried. It was a happy thought on the part of the boys to offer to Herr Meyer Lutz some small mark of the respect and esteem in which they held him. In a few words Herr Meyer Lutz thanked the choristers for the kindly feeling which had prompted them to make the presentation, and assured them of the interest he took in their welfare.

COLLEGE OF ORGANISTS' CALENDAR.

July 14th, Council Meeting at 8. July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; at the Bloomsbury Hall; July 20th, Council Meeting at 10·30; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution; and July 27th, Council Meeting at 10·30. Every information may be obtained on application. Other arrangements and particulars will be duly announced.

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The Musical World.
LONDON: SATURDAY, JULY 14, 1888.

HEARING ON PAPER.

Most young musicians aspiring to become composers experience a rude shock to their ardour when confronted at the very outset of their studies with what, in some cases, proves to be a life-long obstacle to the free and satisfactory exercise of whatever powers of musical productiveness they may happen to possess; that difficulty arising from the absolute necessity of so educating the eye that it shall in time be able to act as a sort of intermediary between the organ of hearing and the musical sounds which form the subject matter of their art. "Hearing on paper" is manifestly quite an artificial process. With some individuals its acquirement seems next door to an impossibility, while in few cases has the power been arrived at without much assiduous practice and hard work. Even when the mind has become fairly habituated to the association of written signs with their corresponding sounds, the battle is found to have been only half won after all. If the mental impression, as often happens, is not sufficiently vivid; if the sounds thus raised are but the ghost of sounds, thin and colourless, the attempted composition is sure to be colourless too. One way of evading the trouble will, as a matter of course, occur to every beginner. "Why not," he is almost sure to ask, "endeavour to realise immediately any musical thought that occurs by playing it first upon some keyed instrument such as the piano, and then when all is clear commit it to paper?" A plausible notion, but nevertheless, with some exceptions, to which we shall presently advert, a delusion. Extempore playing and sustained serious compositions, though one may often serve as a stimulus and help to the other, are widely different things, and these are good reasons why a judicious teacher will urge upon his pupil the desirableness of endeavouring from the first to think and express his thoughts without having recourse to the piano. Free scope of this imagination is sure otherwise to be impeded by one of two causes, either, that is, by the limited nature of the musical effects properly belonging to the instrument itself, or, secondly, by difficulties of a purely technical and mechanical kind. Rare, indeed, are the cases where the composer is also a *virtuoso* gifted with so consummate a mastery over the resources of his instrument that brain and fingers are in complete accord, so that ideas passing through the one become instantaneously transmitted and rendered by the other. In proportion as this is not the case will the fancy, cramped and hampered by executive exigencies, be apt to run in grooves and to depend upon such passages as unconsciously acquired habit have made specially familiar and easy to the player. The ideal composer, then, is one who is able to realise the whole domain of sound without extraneous aid, who plays upon the ruled staff on musical paper precisely as a performer plays upon his instrument; to whose mind's ear, in short, every dot he sets down not so much represents as is a vivid, clearly defined sound. Similarly, when writing for the orchestra, the *timbre* and individual peculiarity of every separate instrument, as well as the general effect of every combination, will for him possess a distinct objective reality.

All this, no doubt is presupposing a very high degree of musical culture; and the number of those who thus enjoy perfect command over the course, arrangement, and development of their ideas may be said to be just the number of composers belonging to the very foremost rank. How, then, is this happy independence to be acquired, or even approximated, in the case of ordinary mortals? Young composers may be recommended that in the course of countrapuntal study, laid down by past masters of the science—a study which, as a means of preliminary discipline, will never, it may be safely said, become obsolete, whatever relaxation of its rules may be tolerated in the modern freer style—they have ready to hand exercises for familiarising both eye and ear, first with the simplest combinations, and in due time, by progressive steps, with the most complex. By means of these exercises they will be enabled to attain, within the limits of their natural endowments, the desired mastery over what may be called the composer's stock-in-trade, provided always they resolutely eschew the aid of the piano while writing. The question is worth considering by teachers, how long it is desirable to limit their pupils' work to the artificial restrictions of the diatonic style. For there is always a fear that, after learning to shudder at the infringement of rules, which, in a later stage are to be no rules, the ear may be permanently mistrained to the slavish observance of a narrow and obsolete code. In what has been said there is, of course, no desire to underrate the value of the piano at certain moments and under certain conditions, both to students and to ripe composers. The ways of the latter, when at work, seem to differ in one respect. From all we can learn, it may be presumed that Mozart heard music first in the mind, and then committed it to paper. Beethoven, on the other hand, judging from the number of rough notes he used to jot down at odd intervals—as evidenced for example in the well-known elaborate "Sketches," edited by Nottebohm—may be called a composer of musico-literary habit, accustomed to think on paper. In the case of both, as indeed of most great composers, the piano was their cherished companion, and the source of some of their happiest inspirations; but the breadth of effect and freedom of treatment by which their productions were distinguished were the result of work done independently of the piano, and could never have been achieved had they not also possessed, in a pre-eminent degree, the faculty of "hearing on paper."

ROYAL ITALIAN OPERA.

Two at least amongst the operatic performances of the past week call for more than passing notice. In a season that has by no means been lacking in features of considerable and even permanent interest, the presentations of Rossini's "Guglielmo Tell" and "Carmen," are likely to be conspicuously remembered. Comparative mythologists may discover, if they choose, that there was no such hero as William Tell, and that the stirring tales which enshrine his memory are purely fictitious. The musical public cares for none of these things. It is a favourite paradox of Mr. Ruskin's, that an artist should not be an antiquarian, and that it suffices, for the purpose of his art, that he shall have understood the spirit of the time with which he deals, and that his representation be faithful to that spirit, although his external details may be full of anachronisms. Similarly it matters little that the object of a national enthusiasm may never have existed outside the historian's brain; a tale of patriotism, of chivalric unselfishness, is not a whit the less powerful that it is fictitious. "Let them rave," says the musician of the philosopher who wrangles round the empty grave, and he cares as much as ever for the dramatic numbers of Rossini's opera. Well rendered as that opera has been, in times past, the performance last week was equal, if not superior, to the best of its predecessors. The reasons for this are obvious. Both in libretto and music, the most interesting parts fall to the lot of the male singers, and it is in these that Mr. Harris's company is strongest. Again, Rossini has dealt well with the chorus, giving it some magnificent opportunities, as indeed was inevitable from the nature of the whole story; and Mr. Harris's chorus is certainly admirable. Its members not only look well, and sing better, but they one and all take intelligent interest in the works they perform, and become essential parts of the picture. It might therefore have been anticipated that the performance in question would be as good as it proved to be. M. Prevost, M. Edouard de Reszke, and M. Lassalle, who were entrusted with the leading parts, were especially admirable. Seldom has the part of Tell been played with more dramatic intensity, or sung with greater artistic skill, than it was by M. Lassalle. Almost identical praise is deserved by M. Edouard de Reszke, who gave an equally forcible reading of the part of Walter, while these two artists, in conjunction with M. Prevost, gave a striking rendering of the trio, "La gloria infiamme." Miss Macintyre was the Mathilde of the evening, and although the part was by no means so well adapted to her as some of those in which she has previously appeared, she was, on the whole, fairly successful, giving the air "Selva opaca" in a very effective way. The parts of Melcthal and Edwiga were taken by Signor Novara and Mdlle. Lablache respectively, in a sufficiently satisfactory way, and the performance of the orchestra, under Signor Mancinelli, was excellent.

We have spoken of Saturday's performance of "Carmen" also as one of considerable interest. "Carmen" is always attractive, by reason of its intrinsic beauty, but on the occasion of which we speak additional interest attached, as a young American Singer, Mdlle Zelie de Lussan by name, was announced to appear in the chief part. Favourable accounts had reached England of the lady's ability, but so suspicious is a musical critic of new prime donne whose advent is heralded by preliminary advertisements, that few were prepared for the pleasant surprise which awaited those who witnessed Mdlle. de Lussan's *début*. Not the least pleasant part of that surprise was the striking likeness which exists between the *débutante* and Mdme. Patti, and which apparently so astonished the audience at first that most people forgot to listen, and simply looked. The likeness is, indeed, remarkable and suggested some kind of relationship, which does not, however, exist. Mdlle. de Lussan is, like the great prima donna, the product of mingled types, being the American-bred daughter of a French father and a Spanish mother. Perhaps to this mixture of races is due also the strong individuality which the young lady brings to bear on the interpretation of such a part as Carmen. She is much more than the pretty and passionate Southern represented by most of the many artists who have essayed the part. Mdlle. de Lussan's conception is altogether a more powerful and dominating one than usual. She is seductive and graceful, but there is added a touch of *diablerie* and imperiousness, which make her a more than commonly striking Carmen. Beyond these qualities as an actress, Mdlle. de Lussan is a vocalist of no mean order. Her voice is a sympathetic mezzo-soprano of agreeable quality and fairly good compass, although it is at present scarcely powerful enough to fill so vast a theatre as Covent Garden. Altogether, Mr. Harris is to be congratulated on his latest acquisition, who will not be forgotten as a mere bird of passage, but to whose reappearance amateurs will look forward with considerable interest.

ROYAL COLLEGE OF MUSIC.

The performance, yesterday, by the students of the Royal College, of Nicolai's opera, "The Merry Wives of Windsor," could hardly have come at a more opportune moment than this, when the musical world is agitating itself concerning the need for operatic training colleges in England. The College of Music has been pre-eminent in the matter, having always afforded facilities for instruction to those of its pupils who gave evidence of operatic ability. The wisdom of this course has been shown by the performances which have from time to time been given, the last taking place, as we have said, on Wednesday. A more suitable work could hardly have been found, for though the character of Falstaff himself is one which demands more experience and strength of grasp than can be reasonably expected from novices, on the whole the work has that grace and lightness which are necessary to a performance of the kind. The principal parts were taken on the present occasion by singers who, one and all, gave distinct evidence of capacity, which, in many cases, is already developed to a marked degree. The young ladies who played the parts of Mrs. Ford, Mrs. Page, and Anne were Miss Annie Roberts, Miss Emily Squire, and Miss Maggie Davies respectively, and were very satisfactory; Miss Roberts especially singing with a great deal of feeling, while her acting in the scene with her jealous husband was the most promising and artistic thing in the whole performance. The principal male parts were taken by Mr. L. M. Kilby, who enacted the *rôle* of Fenton in a sufficiently pleasant way by Mr. W. C. Millward, Mr. A. C. Peach, Mr. Adams-Owen, and Mr. Daniel Price. Mr. Millward attacked the part of Falstaff with a degree of success, which augurs well for his future. Mr. Daniel Price, who has previously given distinct evidence of capacity both as singer and actor, gave a very forcible reading of the part of Mr. Ford, a remark which may also be applied to Mr. Adams-Owen as Page. Dr. C. V. Stanford conducted, and the orchestra deserve high credit for the accuracy and style of their performance, qualities which were especially noticeable in the overture. The ballet in the last act was danced by children trained by Madame Katti Lanner, and was a very charming performance. All this goes to prove with what admirable thoroughness Sir George Grove and his professors have set themselves to the task of instruction, and with what aptitude and industry the students of the Royal College have set themselves to learn.

Concerts.

RICHTER CONCERTS.

The last Richter Concert was given on Monday, when the strikingly interesting series was brought to a fitting termination by an admirable performance of Beethoven's great Mass in D. The vocal solo parts were taken by Miss Anna Williams, Miss Lena Little, Mr. Edward Lloyd, and Mr. Henschel, who one and all did excellently, Mr. Lloyd especially being in fine voice. It is late in the day to speak in detail of the colossal work itself, and it need only be recorded that under Dr. Richter's guidance, the orchestra and chorus attacked their task with the greatest courage, and a fair share of success. Certainly the orchestra deserved the highest honour, playing throughout as only Dr. Richter's orchestra can. The chorus, though better than formerly, was still a little rough in places; but a perfect rendering of such a work could not be expected. It is to the credit of all the performers that they attempted so bravely, and achieved so much. At the close of the concert, Dr. Richter was recalled again and again by the crowded and rightly enthusiastic audience.

MR. WILHELM GANZ.

The handsome drawing-rooms of Dudley House, whose owners have always figured so honourably as discriminating and generous patrons in the world of art, were the scene, last week, of Mr. Wilhelm Ganz's annual concert, when a number of distinguished artists and amateurs came together to do honour to the accomplished concert-giver, the first-named by their performances, and the second by their presence and applause. A concert less interesting could hardly, in the face of such weather as prevailed have drawn together such an audience as actually assembled, although to the attractions of Mr. Ganz's own performances was added the prospect of hearing such artists as Mdme. Nordica, Mdme. Patey, Miss Georgina Ganz, Signor Runcio, and Mr. Herbert Thorndike, with Herr Waldemar Meyer and Signor Bottesini to give soli, the one on the violin, the other on the contra bass. To give Mr. Ganz the position to which he is entitled, let us mention that he played Mendelssohn's Pianoforte Concerto in D minor, with a quintet accompaniment, in a singularly artistic way, that he joined Herr Meyer in the "Andante con Variazione" from Beethoven's "Kreutzer" Sonata, and MM. Meyer, Grossheim, Libotton, and Bottesini in Hummel's Quintet in E flat minor, op. 87. Mdme. Patey sang Schubert's "Who is Sylvia?" in her finest style and Mdme. Nordica's sweet voice was heard in Delibe's "Chanson Espagnole," "Nous venions de voir le taureau," of which she gave a magnificent rendering; Miss Ganz the "Deh Vieni" from "Figaro," the "Invocation" from Gounod's "Polyeucte," and Kjeruf's "Last Night," in all of which her cultured style and genuine artistic feeling were excellently shown. The remainder of the artists concerned did not less well, and all shared in the honours of a most interesting afternoon.

LADY FOLKESTONE'S CONCERT.

Were it only on account of its object, the concert given by the Viscountess Folkestone at St. James's Hall, on Thursday evening, in aid of the fund for distressed Irish ladies is deserving of brief notice. The stringed orchestra conducted by that lady has done much good work in the cause of charity, and we had occasion some time ago to mention a performance given at the People's Palace, and listened to by an audience which, no doubt, felt the refining influence of art practised so zealously and purely for art's sake. We have more than once pointed out that in thus spreading a taste for better things among all classes, high and low, the true task of the amateurs in music must be discovered. Last night's performance tended to show that the young ladies, who play upon all manner of stringed instruments, from the bright violin to the grave double bass, under the Viscountess Folkestone's able and zealous direction, look upon their duty in a serious light, and we are able to bear witness to considerable improvement in the matter of intonation and of attack since we last heard this orchestra. Neither should the chorus be forgotten, which contains some fresh and agreeable voices and sings in both tune and time. Among specially successful efforts we may mention the accompaniment by the band of Handel's organ concerto No. 2 in B flat, the solo part of which was performed in a masterly manner by Dr. Bridge, organist of Westminster Abbey; also Wagner's "Feuillet d'Album" for piano, arranged for strings and phrased with remarkable neatness on this occasion. The soloists who took part in the concert materially contributed to the enjoyment of the very large and distinguished audience which filled St. James's Hall almost to the last seat. Mr. Henschel sang Schumann's "Die beiden Grenadiere," winding up with the inspiriting strains of the "Marseillaise," with his accustomed vigour. Mdlle. Karin Lindstén gave two Swedish folksongs as one to the manner born, and Herr Robert Kaufmann, the German tenor, produced his voice in a more satisfactory manner than some German tenors are wont to do. But the most successful performance of the evening was Gounod's "Noël," in which the soprano solo was sung to perfection by Madame Valleria, the chorus and orchestra assisting in a manner well worthy of the artist with whom they were associated. Mdme. Valleria also gave Lady Folkestone's "The angel's garden," to the evident delight of the audience, which encored the song. The composer accompanied on the piano, and the harp obbligato part was tastefully played by Mr. John Thomas.—*The Times.*

MISCELLANEOUS.

M. Alfred Napoleon, the French pianist, gave a concert at Steinway Hall, last Friday afternoon. The programme included a Prelude and Fugue by Bach, the first movement of Beethoven's Sonata, op. 111, the Sonata Appassionata, four familiar pieces by Chopin, some original compositions, and Schumann's Pianoforte Quintet, in which the strings were in the hands of MM. Sons, J. Koopman, Starr, and Maurice Koopman. M. Sons (violinist), also was heard in Vieuxtemps's somewhat hackneyed Ballade and Polonaise. M. Napoleon is a finished pianist, and in the Bach and Beethoven numbers he was heard to considerable advantage; but he is by no means an ideal Chopin player, being at once too showy and too formal in both execution and expression. His own compositions are not of any special interest, though they are neatly and unaffectedly written. Like most pianists of the French school, M. Napoleon proved, in the quintet, that he is an able leader. The concert was attended by an enthusiastic, though not numerous audience, in which the French element predominated.

Mr. Ralph Stuart, a very young pianist, though not a prodigy, made his first appeal to public sympathy at Princes' Hall, last Saturday afternoon, in a programme selected entirely from the works of Chopin. The young artist, who is still studying under Mr. Emil Bach, made a distinctly favourable impression, and when he has overcome the nervousness which, especially in the earlier numbers, prevented him from doing himself justice, he will undoubtedly be found to possess many valuable qualities. It is questionable whether the choice of Chopin's music exclusively was a wise one; for a composer requiring such subtle and intangible barriers between graceful freedom and grotesque exaggeration is hardly safe in the hands of extreme youth and inexperience; so, as might have been anticipated, some of the liberties taken with the time (*e.g.*, the trio, in D flat, of the valse in A flat) were not happy in effect. But such little errors of judgment weigh little against the general intelligence of his readings and the correctness of his execution. A useful and successful career should follow his promising first appearance.

Mdlle. Bartkowska gave a concert at the Steinway Hall on Monday afternoon last, which was scarcely so well attended as it deserved to be. The lady herself has a voice of agreeable quality and good compass, which she used with considerable skill and taste. She elected to be heard in such familiar pieces as the great air from Der Freischutz, Bishop's "Tell me, my heart," and Gounod's Serenade, to which latter piece the obbligato was played by Mr. R. Blagrove on the concertina with great taste. Mdlle. Bartkowska also joined Mdme. Enriquez in a well-rendered performance of the duet from Boito's "Mefistofele," and in all of these achieved much success. A most interesting feature of the concert was the singing of Mdlle. Otta Brönnum, of whose concert last week we were enabled to speak so warmly. On the present occasion Mdlle. Brönnum sang in a way which amply justified the expectations then formed. She contributed most artistic and expressive renderings of Grieg's "Solveig's song," and Kjerulf's "Last night." Encored in these, she gave Sullivan's "My dearest heart," which served admirably to exhibit the best qualities of her voice, and in especial sang the English words with a clearness and intelligence which might well serve as example to many English artists. Mdlle. Bartkowska was also assisted by Mdme. Enriquez, Miss Edith Green, Mr. Albert, and Mr. Blagrove, who all won recognition for their efforts.

The Chevalier Palmieri's concert was given at the Marlborough Rooms, on Saturday last, when some novelties were performed. A violin solo, "Zegluner's Traum," by Samuelli, dedicated to, and played by, Signor Erba, was commonplace, but a MS. "Theme and variations," in D major, from the pen of, and played by, the concert-giver, was remarkably brilliant, tuneful, and effective, and was so well played that the Chevalier had to acknowledge a recall from a large and fashionable, but not very demonstrative audience. Another of his piano solos, a Scherzo in B minor, proved also above the average of such compositions. Signori Bonetti, De Monaco, and F. Runcio (the latter of whom sang "Deserto in terra," from Donizetti's "Don Sebastiano" excellently), and Mdlles. Delephine Le Brun, and Rosina Isidor (who were heard to great advantage in "Ouvre tes yeux bleus," by Massenet, and Maggi's "At Last" respectively) assisted. Especial mention must be made of the duet "Una Voce," admirably sung by Signor Bonetti, and Mdlle. Rosina Isidor, and of the artistic accompaniments of Signor Bisaccia.

Mr. Charles Wade's annual concert was given at Princes' Hall, on Tuesday last, before a large, but not crowded audience. It is hardly necessary to say that a most acceptable programme was offered, Mr. Wade, himself singing in his usual artistic and effective style Coleridge's "Farewell," A. Wellesley Batson's "The Heavenly Promise," Mendelssohn's "In the Piazzetta," and Blumenthal's "Evening Song," and joining Miss Hilda Wilson in M. V. White's "It is na Jean." Miss Wilson was also heard to advantage in "A Pine-tree standeth lonely," by Thouless, and Kjerulf's "Love Voices." Miss Bertha Moore's pretty voice was well suited with Hope Temple's "There are none like to thee," and she was also most successful in "My mother bids me bind my hair," and Harriet Young's "Lullaby." Mons. Hollman played with considerable ability and excellence of tone some 'cello solos, an Andante from his first concerto, and a Mazurka, also from his own pen, displaying his powers in an admirable manner. Mr. C. Hopkins Ould was the principal accompanist.

The concert given by the well-known pianist, Signor Carlo Ducci, at the residence of Mr. Mortlock, Sloane Street, presented unusually attractive features both in the selection of the artists and the pieces concerned, the latter presenting a happy mixture of the classical and *ad captandum* styles. Amongst the vocalists special effects were made by Mdlle. Jane Devigne's exquisite delivery, with rare distinctness of enunciation, of airs by Bemberg and Bizet, and by Mdme. Schluter's rendering of an effective song, "Beyond the shadows," by the concert-giver. Miss Louise Templer was duly piquant in Ingraham's "Courtship"; Miss Lillie P. Berg made a successful *début* with "To Sevilla," by the too-much-neglected song-writer, Dessaner; and Signor Pasini showed much feeling in "Lina," by San Fiorenzo. The instrumentalists included the great contrabasso *virtuoso*, Signor Bottesini, with three of his charmingly-written soli; the violoncellist, M. Hollman, with two of his elegant morceaux; Signor Gomez distinguished himself on the clarinet in Weber's beautiful adagio, and the *beneficiaire* who gave for his soli a brilliant execution of a "Tarantelle," by Gottschalk, and one of Brahms's masterly and too-seldom-heard "Capricci," besides exemplifying his excellent teaching in Mozart's "Duo" for two pianoforti tastefully performed by his youthful pupil, Maude Graves, and himself. Last, but not least, Mdlle. Thénard's highly-artistic recitation of two humorous sketches in French added greatly to the delight of a much-gratified audience.

Mdlle. Juliette Folville, the young Belgian artist, who has on several occasions exhibited her unusual gifts and attainments as an exquisite violinist, pianist, and composer, gave a farewell concert at Mrs. Huntington's, 40, Park Lane, under distinguished patronage, displaying a further musical accomplishment by a highly finished performance of Guilmant's "Invocation," and a scholarly piece of her own, on the organ, and distinguishing herself likewise in chamber-music by taking the violin part in Mendelssohn's Pianoforte Trio in D minor. The violin soli included the andante and finale from Mendelssohn's Concerto, and, on the piano, of Chopin's Sonata (1st movement) in B flat minor, besides her own "Rêverie," and "Mer Phosphorescente," transcribed from her very charming "Orchestral Suites." Mdlle. de Lido sung the *bèneficiare's* dainty "Berceuse" in finished style, M. Hollman delighted the audience with his own Romance and Mazurka on the violoncello, Mr. George Cox added some very taking songs by that talented amateur Miss Rosalind Ellicott, and Signor Carlo Ducci acquitted himself like a genuine artist at the piano in the trio, and as accompanist.

Mr. Harry Williams gave a concert at the Steinway Hall on Thursday afternoon, at which he amply proved the justness of his claims to be heard in London concert-rooms. He possesses a tenor voice, which, though not powerful, is of pleasant quality, and the songs in which he chose to be heard, including Mattei's "Stars love the night," served to show off the agreeable nature of his organ, and his method of using it, to the fullest extent. Beside the songs contributed, he took part in concerted pieces with Mdlle. Groll and others. To the interest of his own performances was added that of such well-known artists as Miss Annie Schuberth, Mdlle. Leila Dufour, Signor Carpi, and Miss Thérèse Castellan.

Mr. Bernhardt's concerts are intended primarily to introduce rising talent, and that of Tuesday last, at the Portman Rooms, was in its way successful. It would be impossible in our limited space to mention all that deserve to be mentioned, as no less than 23 ladies and gentlemen took part in the programme and won the applause of a large audience, some, of course, being more successful than others. For the gratification of those that like such painful exhibitions, a little girl aged five was put up to recite.

Signor Villa's concert took place on Monday afternoon, at Collard's Rooms, Grosvenor Street, when the concert giver had arranged a highly attractive programme, not the least interesting contributions being his own songs. The possessor of a pleasant baritone voice, well trained and used, he was heard to advantage in Rotoli's barcarolle, "St. Alba," Mattei's "Ode tu?" and, in conjunction with Miss Lena Law, in Rusuli's pretty duet, "Meeting." Amongst those who assisted were

Miss Annie Marriott, who gave fine interpretations of the cavatina from "Ernani," and a clever and graceful song by Miss Edith Marriott, "Away, away," the young composer also singing Schubert's "Who is Sylvia?" by Miss Lena Law. Miss Eugène Kemble, and Mr. Henry Phillips, who again made a distinct success, with a charming rendering of Miss Carmichael's "Milkmaid."

Mr. Edwin Holland's concert, which took place on Friday of last week, at the Portman Rooms, Baker Street, afforded the concert-giver an admirable opportunity of proving to the musical public the quality and scope of the work in which he has been engaged as a teacher of singing. A lengthy programme, which, in spite of its length, was of unflagging interest, contained a large number of names of singers, more or less well known, who, at different periods, have passed through Mr. Holland's hands; and who now came together to show, in the most practical of all ways, with what degree of success Mr. Holland had trained them. The names of seventeen performers appeared on the programme, and against no less than eleven of these was placed the asterisk, signifying that the bearer of the name was a pupil of the concert-giver; and amongst them were to be found such names as those of Miss Greta Williams, Miss Isabelle Pirardot, Miss Emilie Harris, Mr. Charles Banks, Mr. Herbert Clinch, Mr. Alec Marsh, Mr. Clifford, and Mr. Watkin Mills. A professor could hardly wish for better witnesses to the worth of his system of musical training than this, and Mr. Edwin Holland was, no doubt, a proud man. To mention all the separate performances worthy of mention would be impossible, but we may single out the performances of Mr. Watkin Mills, Mr. Clinch, and Mr. Marsh as especially good. Mr. Mills gave a fine rendering of Mr. Hamish MacCann's new song, "Pour Forth the Wine," Mr. Clinch gave a very delicate interpretation of Leslie's "Annabel Lee," and Mr. Marsh sang with his wonted vigour, Tosti's "Beauty's Eyes." Besides these, other artists of more or less note sang and played, among them being Madame Belle Cole, Miss Eleanor Rees, Mr. Frederic King, and Mr. Septimus Webbe. Of these the famous American contralto, who has already accomplished so much in England, but has seldom sung better than on Friday, gave charming interpretations of Schira's "Sognai," and a very clever and interesting song by Capt. H. W. Thatcher, "The Dream King." Miss Eleanor Rees's rich voice and sympathetic style were exhibited admirably in "I've been roaming," and Mr. King sang with much spirit Faure's hymn, "Les Rameaux."

On Wednesday last the second of a series of miscellaneous concerts, under the direction of Signor Ducci, was given at the Italian Exhibition. The vocalists for the occasion were Signorina Ponti, Signor Pasini, and Signor Abramoff, who were heard in various favourite Italian songs and operatic excerpts. Signor Bottesini again asserted his mastery over the difficulties of his unwieldy instrument; Signor Papini played some violin solos in a very sympathetic style; and Signor Ducci, besides his efficient services as accompanist, contributed Gottschalk's celebrated "Tarantelli" for the pianoforte. The entertainment was entirely successful, and, despite the multifarious other attractions, drew a large audience to the concert hall.

Not the least interesting of the past week's concerts was the *matinée musicale* given by Miss Edwards, at 100, Ebury Street, on Tuesday last, which drew together a large and fashionable audience. Miss Edwards gave proof of her versatile talents by vocal and instrumental performances of considerable merit, amongst the former being a charming rendering of Gounod's "Ave Maria," the violin *obbligato* to which was played by Signor Papini. Mdlle. Otta Brönnum sang Danish airs in her own delightfully piquant manner, and made a further advance towards that popularity with English amateurs which she will undoubtedly achieve. Able assistance was also given by Mr. Bovett, Mr. Frederic Penna, Signor Tito Mattei, and Herr Lehmeyer.

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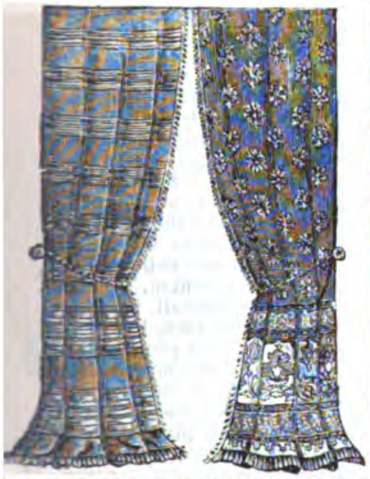

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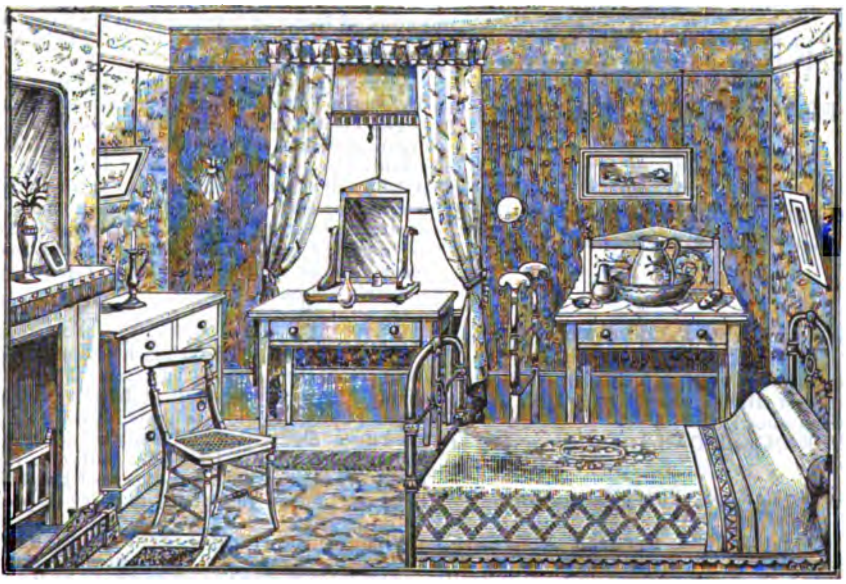

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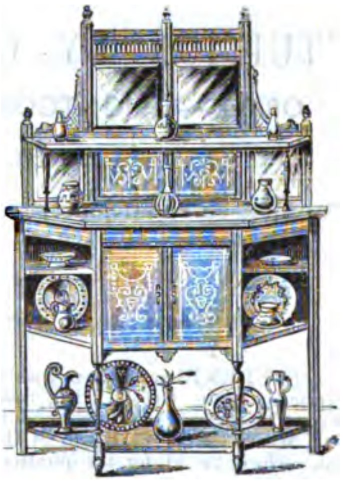

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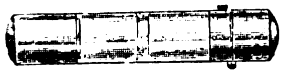

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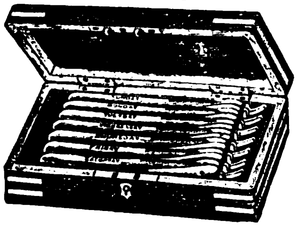

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Facts and Comments.

The minstrel boy, *et hoc genus omne*, is gone, not to the war, but for his holiday. For a season London will be, from the musical point of view, as deserted and silent as overthrown Babylon. The sound of harpers harping on their harps—twenty-two—will be heard no more, and the noise of the sackbut and psaltery is hushed; and the thoughts of the musical critic, as he watches the last minstrel disappear, lie too deep for tears, and even for what ladies, with a refinement of irony, are wont to call "language." He has had a long and weary season, and has not been allowed, like the rude people of whom the ballad tells, to sleep while the troubadour has touched his guitar, more or less gaily; and now visions fleet through his heated brain of some quiet country-house, with a "muslin-clad Mabel or May" to "dash him with eau-de-Cologne;" or if he is more seriously inclined, he turns to his favourite poets, lying dusty on the bookshelves. Soothed by their dulcet strains, he forgets his cares; and by diligently avoiding all poems which seem to deal with music, he may for a short time be a comparatively happy man.

The poets have written a good deal about music, although their ideas on the subject are usually vague; but it may surprise literary students to be told that Mr. Swinburne has excelled all his brethren in the skill with which he has depicted the feelings of a critic at the end of a musical season. Should the more seriously-minded person whose existence we have imagined take up one of Mr. Swinburne's early volumes and turn to that most musically melancholy poem, "The Triumph of Time," he will find this verse:—

> I shall never be friends again with roses:
>   I shall loathe sweet tunes, where a note grown strong
> Relents and recoils, and climbs and closes,
>   As a wave of the sea turned back by song.
> There are sounds where the soul's delight takes fire,
> Face to face with its own desire;
>   A delight that rebels, a desire that reposes:
>   I shall hate sweet music my whole life long.

Mr. Swinburne has surely been a musical critic in some previous state of existence, for how otherwise could he have written with such prophetic truth of the feelings of that over-abused person?

Carl Frederik Edmund Neupert died in New York on June 22nd. He was well-known in the States as a pianist, teacher, and composer, but before then achieved great success in Russia, Sweden, and Denmark. After the death of Nicolas Rubinstein he carried out a long-cherished intention and established a very successful school in his native city, Christiania. About the end of 1882 he migrated to New York, where he mostly remained till his death.

We hear of a new chair, the back of which is hinged so as to fall down on the seat, and which can be turned sideways, so as to have an alleyway nearly the width of the seat. On the back of the chair is a rack for a coat and an umbrella, and underneath the arm a place for opera-glasses and a programme. Under the seat is a hat rack. When this is generally introduced into our theatres, the few fees then remaining will be rendered endurable.

Had such a chair been in use at Covent Garden, perhaps Mr. Bousfield—who is rather recklessly described in an evening contemporary as a "well-dressed young man," young men who can afford £1 seats at the Opera, being invariably well-dressed, even if their seniors can afford to ignore some of the proprieties of fashionable life—would not have had cause to drag Augustus Druriolanus to the Westminster County Court to answer for his misdeeds. It seems that Mr. Bousfield objected to fees, and preferred to take his umbrella to his seat in the amphitheatre stalls, and as the attendants would not relax the rule against such a desecration, he wended his sorrowful way homewards. He had to do the same on Wednesday, as Judge Bailey decided that he had no right to take in cloaks or umbrellas in face of the printed notice prohibiting such useful, but much-in-the-way articles, and as, in his opinion, the rule was a very proper one, and the charge only 6d., he gave a verdict for the defendant, with costs. Perhaps Mr. Harris will, next season, see his way to do at Covent Garden as he does at Drury Lane, and abolish these fees, even if the charge is reasonable. So many things have been done for the comfort of his visitors, that such a trifling affair as these cloak room fees should not, in future, deter any Mr Bousfields from hearing Albani or de Reszke, or whoever may please their fancy most.

Mr. Joseph H. Gittings is now in England. He has brought his family and a pupil with him, and intends doing Bayreuth and some interesting musical centres on the Continent, then returning to this, his native country, leaving for his adopted home in the "Italy" on August 30th.

Miss Alice Maude Whitacre left America at the end of last month. She will spend the season in Switzerland, and, as we announced some time back, return to us in September. Many others besides ourselves will be pleased to see her and hear her again in London.

A correspondent of the *Chicago Herald* says of a well known song, "Annie Laurie was born in 1827, and was about seventeen years old when the incident occurred which gave rise to the song bearing her name. James Laurie, Annie's father was a farmer who lived on and owned a very large farm called 'Thraglostown,' in Dumfriesshire, Scotland. He hired a great deal of help, and among those he employed was a man by the name of Wallace to act as foreman, and while in his employ Mr. Wallace fell in love with Annie Laurie, which fact her father soon learned and forthwith discharged him. He went to his home, which was in Maxwelton, and was taken sick the very night he reached there, and the next morning when Annie Laurie heard of it she came to his bedside, and waited on him until he died; and on his deathbed he composed the song entitled 'Annie Laurie.'"

Miss Hope Glenn has arranged for a season of 20 concerts in Boston and elsewhere next season, under the management of Mr. Hathaway.

We lately referred to the improvements made by Mr. Edison in the phonograph, which are likely to make it most valuable to the musician. But, according to the latest American news, Mr. Edison has gone still farther in the path of progress. He has so modified his instrument that it transforms the piercing yells of any baby into most delightful melody. Verily, Mr. Edison deserves well of his fellows.

M. Emile Zola, according to the Italian journals, has granted to M. Stiatti, a Florentine, the right of founding an operetta on his "Nana." We do not envy composer or audience the privilege of wallowing in what Lord Tennyson, with more truth than art, calls the "troughs of Zolaism."

M. Alphonse Daudet and M. Gounod are going to stay with the accomplished Queen of Roumania, who writes so charmingly under the name of Carmen Silva. Certainly things are changed since the time when musicians and authors were classed with vagabonds. We can give no better advice to the *parvenu*, whose highest hope it is to fare sumptuously, and to sit at queens' tables, than this, that he should forthwith write a new "Sapho" or "Faust."

The "Automatic" system has at last produced something of benefit to the musical world, if a contemporary is to be believed. It is no doubt an excellent thing to be able to procure a cigarette or a cake of chocolate by "putting a penny in the slit," but, after all, the musical world is not greatly benefited thereby. But an ingenious Yankee has started a company to provide opera-goers with lorgnettes. At the back of each *fauteuil* is a neat box, into a slit in which one has to drop a 25 cent. piece, when a drawer opens, and a pair of opera glasses is seen. The drawer will only close when the opera glasses are replaced, from which fact it may be safely inferred, adds our contemporary, that a good many drawers will remain open after the performance.

We regret to learn that M. Ernest Frank, the well-known chapel-master at the Court of Hanover, has hopelessly lost his reason, and that it has become needful to place him in an asylum. M. Frank has written some very clever works, of which the best known is, perhaps, "La Tempête." Probably the anti-Wagnerians will point to this melancholy fact as another result of Wagnerism.

The latest quarrel between Count Hochberg, the director of the Berlin Opera and his artists has resulted in the resignation of M. Joseph Sucher, who has occupied the post of *Kapellmeister*. M. Sucher is probably remembered best in England as the husband of Madame Rose Sucher, whose successful appearances in London are still fresh in the memory of many opera-goers. M. Félix Mottl is spoken of as M. Sucher's probable successor.

A committee has been formed in France to erect a statue in honour of Mèhul. The statue will be erected at Givet, the birthplace of the illustrious composer of "Joseph and his brethren," and M. Ambroise Thomas has addressed a letter to all those likely to be interested in the matter, asking their co-operation in the work.

Toujours les femmes. The ladies are to the fore again at the Paris Conservatoire, where the first prize for counterpoint and fugue has been carried off by Mdlle. Gonthier, and the first prize for organ-playing and improvisation by Mdlle. Boulay. The success of the latter young lady deserves additional interest from the fact that she is blind. This is another admirable instance of the perfection to which the education of the blind has been brought, and should afford encouragement to those who have been instrumental in founding the Normal College at Norwood.

Among the officers who form the suite of the Emperor of Germany on his visit to the Czar is one of the name of Glinka, a relative of the composer of "Life for the Czar." Most Russian composers are, as a matter of fact, either military officials or civil servants in a high position. Tschaikowski and Borodini are cases in point.

Correspondence.

To the Editor of THE MUSICAL WORLD.

Sir,—Could any of the readers of your paper tell me whether the late Emperor of Germany's favourite hymn is published at all in England? The hymn is "Thou callest us to higher joys." Music by Buck.—Yours etc.,

Esher. J. E. ADKINS, F.C.O.

"GO TO BAYREUTH!"

We reprint from *The Meister* (the journal of the Wagner Society) the following excellent summary of a lecture delivered some time since at Trinity College, by Mr. Julius Cyriax, the hon. sec. of the society. Its persual may assist in determining the question uppermost in so many minds just now, "Where shall we go?"

". . . . Mr. Cyriax having enjoyed the privilege of Wagner's friendship, was able to enliven his lecture with many of those little touches which lift a lecture of this class from the dead level of generalities to that of a characteristic sketch of individual impressions. He recalled the fact that when in the year 1877, the German *Liederkranz* of London entertained Wagner at a banquet, at which were assembled all the greatest representatives of art, the Meister proposed one toast, and one only, that of the health of his old friend and supporter, Mr. Ferdinand Praeger, in these words 'Er war mit mir in der Wüste' (he was with me in the wilderness). Mr. Praeger had, as early as 1855, begun the work of advocacy of Wagner's genius which the Wagner Society is now carrying on; Wagner never forgot his services, and showed to him a gratitude such as that he always evinced for Liszt.

"Passing by these personal recollections, we must now give a short *résumé* of the lecture in its general bearings. Mr. Cyriax dealt first with the general state of music in the present day, and pointed out how that, while in New York a guarantee of £10,000 a year had been arranged for the ensurance of performances of Wagner's dramas, and while in Germany there were no less than forty-eight *stationary* companies engaged in the representation of operas throughout the year, by most of which companies Wagner's works were frequently rendered (641 performances of Wagner's works having been given in Germany last year), yet in England there was not even one stationary opera company, to say nothing of the length of time which had elapsed since the riper products of Wagner's genius had been brought to a hearing here. He added that, except in the case of oratorio, we were at a discreditable disadvantage when compared with Berlin, even in the matter of symphonic concerts. He said, 'In Berlin there are several orchestral concerts every night; with the exception of the Crystal Palace concerts, there are in London about thirty *in the year.* If London were as musical a town as Berlin—not from a Wagnerian, but from a general point of view—there ought to be ten symphonic concerts every night in different parts of the town." He then referred to the lack of interest betrayed by the London public, not only when Mr. Henschel produced Wagner's symphony, but when he brought out a symphony by an Englishman such as Mr. Cowen:—'Should it not have been the duty of every Englishman to go there and applaud Mr. Cowen, so talented a young Englishman? Why not be proud of such a man? Yet, what was the result? Forty people in the balcony, and the stalls half empty, whilst within a few yards four music-halls were crowded to suffocation.'

"Proceeding to the subject proper of his lecture, Mr. Cyriax gave three reasons for going to Bayreuth: first, because of the artists; secondly, because of the public; and thirdly, because of the general conditions under which the performances are given. We have not space to go into a detailed review of these three heads, and must content ourselves with quoting a few sentences bearing on each.

"*The Artists.*—Mr. Cyriax said, 'We see in Bayreuth a working together of all the forces that are necessary to ensure a good representation, such as is not found anywhere else in the world. From the conductor to the lamp-lighter, there is such a harmony, such a desire to do the best that possibly could be done to please Wagner when he was alive, and, now that he is gone, to go on acting in his spirit, that the performance is not equalled anywhere. It is now the highest honour that can possibly be conferred on a German artist to be allowed to sing at Bayreuth. You cannot think how that honour is coveted, and how many apply for it, and how happy they are to be able to say, 'I have sung at Bayreuth.' So far, at least, has Wagner succeeded in raising his art-work, that the artists are all for him, and always have been for him.' Under this heading the lecturer pointed out how Wagner himself had trained his singers, and how incomparable a stage-manager he was; with the consequence that "in Bayreuth you hear the actors declaim in a perfectly different way from those of other stages, because he told them word by word and note by note—'This is how I will have it.'" Mr. Cyriax also touched upon the self-sacrifice with which Bayreuth artists of the first rank accept utterly insignificant rôles.

"*The Public.*—"When Wagner chose Bayreuth he had in his mind the old Olympia. Why did the Olympian games survive a thousand years? Because they were far removed from the centres of population. People had to travel miles and miles to get to Olympia; they prepared themselves long before. In the same way, at Bayreuth the public is ready, with eyes, mind and heart open, to receive those tremendous impressions which, to a certain extent, pass by the tired-out public of the great cities." Mr. Cyriax related a little story of an unfortunate young man who interrupted the silence of the audience by addressing a remark to his neighbour, and was received with the shaking of that neighbour's fist, and the muttered imprecation "Sie elender!" (You wretch!). It is in this spirit that the whole conduct of the public is tacitly carried out; no sound, no interruptions, no rustling of the leaves of text-books, no encores, no applause.

"*The general Condition of the Performances.*—In this respect also, Mr. Cyriax showed how unique Bayreuth is; no destruction of the illusion by the never-resting gestures of conductor and orchestra, no ringing of bells or thumping of Heruclean clubs on the floor, in the French fashion, to call the attention of the audience to the commencement of an act. One of the chief 'motives' is sounded outside the theatre a few minutes before the appointed hour; and then, "when the public are inside the building, the motive is repeated from the depth of the back of the stage. Of course, we now know how to behave in that theatre. We sit down, and one unanimous 'ssh-h-h' goes through the theatre, and in one moment there is a silence such as I have never witnessed elsewhere; I may call it the *Bayreuth silence*, it is so completely unparalleled. And then down goes the gas, and you sit in perfect night, with only a faint glimmer from the lights below, from the invisible orchestra. Then the silence seems to grow still deeper, and you hear a slight *tick*, that sends a thrill through the house; that is Lévy calling his visible force together in the invisible orchestra. Another few seconds, which seem like centuries: then the heavenly melody of the introduction of 'Parsifal' rises into the air. You do not know where it comes from. Is it above you? Is it beneath you? Is it beside you? You feel it rather than hear it. How can any one sit in that theatre in these moments without being deeply moved?" Mr. Cyriax then pointed out many minor facts of interest with regard to the performance, especially the advantage of being able to leave the theatre for nearly an hour between the acts, and gain fresh receptive power by straying among the surrounding pine-forests. As to a little detail, we are at variance with the lecturer, for he sets the time at which the first act of 'Parsifal' (commencing at four p.m.), terminates at ten minutes past five, whereas our repeated experience would fix it at nearer to a quarter to six. But this was probably a mere slip of the tongue.

"Not only were we told to 'go to Bayreuth,' but *how* to get there; and, for the benefit of intending pilgrims, we repeat the useful information. 'The quickest way to go to Bayreuth is to take the evening train at eight o'clock' (whether from Victoria, Charing Cross, or Liverpool Street, the time of departure varies only about half an hour). 'You find yourself in a sleeping-car, and reach Nuremberg the next evening. I would advise you to stop there for a night, and go to Bayreuth the next morning, either at six or nine o'clock' (a journey of two or three hours by special express on the days of performance). 'The cost of the return journey, I find, is, *viâ* Calais, without sleeping compartment, £10 8s. 6d.; by Flushing, £8 4s. 6d.; by Harwich or Rotterdam, £8 1s. 9d. Second-class, of course, the journey is cheaper; and the cheapest route is by Harwich, as you can go all the way there and back for £5 10s., second-class.'

"After relating many of the aspects of social intercourse at Bayreuth, notably the artistic reunions at the friendly tables of the Angermann beer-house, where all the musical and literary world foregathers; the unique procession of notabilities on the upward route to the theatre-crowned Bayreuth hill; the general facilities for simple but comfortable accommodation, etc., etc., the speaker closed a lecture, followed by his audience with profound attention, with a final appeal—'Go to Bayreuth,' quoting the words of Gurnemanz in 'Parsifal':—

> Hört Ihr den Ruf!
> Nun danket Gott
> Dass Ihr berufen ihn zu hören.

"By way of epilogue, Mr. Cyriax gave an interesting analysis and pianoforte rendering of the 'Parsifal' prelude."

CORNEY GRAIN.*

This is essentially an age of interviewing and gossip; the world is being flooded with reminiscences, and everyone who has anything to say is saying it in hot haste, lest he should be forestalled by another reminiscence-monger. "Shall I then hold aloof from the great army of autobiographers?" asks Mr. Corney Grain in the opening pages of the little volume which lies before us. "No, I will fight in the ranks with my brave companions of the pen, even though I handle that dangerous weapon somewhat awkwardly." Thus, and with an apology upon his lips, the king of society entertainers enters upon what would appear to be an eminently congenial task.

Mr. Grain's autobiography is partially biographical, and largely anecdotal. The self-interviewer has not much to say, and what he does say is not of much importance. As he himself naively states at the end of the book, the little reminiscences are put down without much idea of consecutive order, and in a somewhat hasty and desultory manner. In fact, as Mr. Gilbert somewhere remarks with regard to the House of Lords, he has to say nothing in particular, but says it very well. It is a desultory book, merely *pour passer le temps*, and neither lays claim to, nor has literary style.

The biographical facts may be shortly summarised as follows:—

Surname...	Grain.
Christian Name ...	Richard Corney.
Condition	Bachelor.
Born	Oct. 26th, 1844.
Education	Average Middle Class.
Profession	Barrister, April, 30, 1866. Entertainer, May 16, 1870.

Mr. Grain, however, is more discursive about his early recollections. He was born at Teversham, about four miles out of Cambridge, and anyone at all acquainted with the locality needs no telling here that the name of Grain stands high amongst the yeomanry of that peaceful district. But we will draw the picture in Mr. Grain's own way.

> Picture to yourself a by-road turning off the road to Newmarket—a flat country, then a Rectory and church, a dirty pond, some farm-buildings and cottages; on the opposite side of the way the remains of the village stocks, the Rose and Crown, kept by one Muggleton (good name, I always thought, for a publican); then more cottages, a farm with orchard containing an excellent mulberry tree, the blacksmith's; then a cottage tenanted by an old Mrs. Oliver, who prepared feathers for feather beds; then Hancock's the carpenter's house; and then in some meadows, or, as we called them, closes, our house! A farm-house, covered with ivy, with pretty lawns and gardens, and a moat running round three-quarters of the grounds. A commonplace picture, you will say, of a Cambridgeshire village. Quite so, thoroughly commonplace. We boasted no remarkable characters in our village; perhaps the most remarkable was Mr. Hancocks aforesaid. He was a bleary, red-faced, red-eyed old man, with a stubbly unshorn chin and a paper cap. He was principally noted for being frequently drunk, habitually using bad language, and more especially for having once been a clown in a circus.
>
> There were no village schools; I believe an old Mrs. Chapman kept a dame's school, but I doubt if she could read. The clergyman of the parish did no visiting among the poor; he was a canon of Ely, and I particularly liked the period when he was in residence, because his *locum tenens* presented me with a little box of sweets every Sunday. There were no amusements for the people of the parish—only the Village Feast once a year, which began and ended in beer. The church services were bald, meagre, and altogether disgraceful. In winter there were no lights in church, and the sermon was read by the light of a bedroom candle, which was handed up by the footman. Whether it was the association of bed with the candlestick, or the sermon, I don't know, but the result was sleep. Then we knew the sermons by heart.

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* Corney Grain. By Himself. London: John Murray.

> or should have done had we ever listened. They recurred at regular intervals, and the potato disease always brought out a very old friend—on Resignation. We decorated the church at Christmas with extreme simplicity; a gimlet-hole was bored in the top edge of the pews, and small pieces of evergreen were stuck in, and generally declined to stand upright. These sparse and diminutive boughs rather gave the impression of a field that has been bushed for the prevention of poachers' nets. But the crowning point of the service was the music. The clerk (one Gilson, who soled and heeled shoes in the world), left his desk and went up into a little gallery, in which sat certain gentlemen, viz., Mr. Pomfret, Mr. Muggleton, and Mr. Lane. The two former played clarionets, the latter the violoncello. As a trio the combination of instruments is odd, but not so odd as the sounds produced by the executants. There was no attempt at harmony, or even of melody, in unison. Each individual went his own way, or rather the way his instrument chose to take him. The clarionets were particularly erratic in their ways, and produced "alarums and excursions" at the most unexpected moments. The clerk gave out one line of the hymn, and then proceeded to sing it as a solo, while the clarionets and violoncello gambolled round the melody—not quite there, but there or thereabouts. We never joined in, but stood respectfully listening to this nasal-voiced shoemaker snuffling forth some dreary tune, while Discord reigned triumphant round and about him.

Alas! the dear old soul whom Mr. Grain calls "Mrs. Oliver" is no more; the machine demon and foreigners now do this honest gossip's work; the singing gallery and the violoncello have departed; and the nasal-voiced shoemaker has shuffled off his coil.

We must pass by the record of the author's early musical efforts; of his first appearance, in 1865, in a back drawing-room, in a real piece, when he joined the late Mr. John Clayton in "Plot and Passion;" by the astounding statement that he was then a raw, lanky, slim (yes, at that time!) youth of twenty—two yards of painful incompetence; and the "American portrait" of him, which appeared in the *Chicago Tribune*. Those who do not love Corney Grain may find a great deal of consolation in this criticism, which is quoted at length. Slowly Mr. Grain shook off the uncongenial profession of the law, and mounted, through penny readings and kindred smaller entertainments, to the proud position of a member of Mr. German Reed's Entertainment company. This was in May, 1870, and henceforth "good-bye to the Bar and its moaning."

We will not follow Mr. Grain through his mildly adventuresome career. Is it not written in the book? But we cannot help feeling that in all he says about himself and his critics, concerning his tours and his company, there is that *goût de terroir* which has made his personality so remarkable and, in many places, so much dreaded. What is more to the purpose, however, accounting as it does for the undoubted fact that a good deal that Corney Grain gives is hardly worthy, is the statement which he makes respecting his sketches, and how he writes them. Here is the passage:—

> I am sometimes asked what my system is in writing Sketches. I don t know; I have no system, except that of putting off everything to the very last. I write down notes on odd pieces of paper, on the backs of envelopes, on margins of newspapers, on invitation cards, in fact anything that comes handy. Sometimes I buy a twopenny washing account-book and make little notes with a dash thus: —. This last mystic sign means 'music,' to be worked out at the piano. Then, when the sketch is produced, I tear up the notes, and trust in the future to memory. What is the good of preserving sketches of a purely ephemeral nature, things lightly put together in a slight conversational style, only fitted to last some few months? The sketches must go out of fashion as quickly as the manners and customs they attempt to portray. In sketches of this description one deals with passing manias; the mania, perhaps, for putting bows of ribbon on incongruous pieces of furniture; for painting drain-pipes and panels of doors with lilies and daffodils; for giving a cheap Japanese appearance to a thoroughly European room by means of paper fans, screens, and umbrellas; for filling a drawing-room with so much furniture that it needs a guide to enable the bewildered traveller to avoid the pitfalls of *poufs*, ottomans, and little tables; for ladies to dance in amateur ballets, accompanied by their sisters and cousins and aunts on banjo, bones, and mandolines; or for young men to wear bangles—*gages d'amour* which *will* show themselves, much to the outward annoyance but inward delight of the wearers. All these things are but the follies of the hour; and if you wish for a record of such things, there are the pages of *Punch*, than which no better social record exists.

In fact, Corney Grain is the perambulating social recorder, the living Punch. As a rule, he is like Mr. Lenville in "Nicholas Nickleby," and is a "confounded quick study," yet some of his sketches certainly disclose the hurried hand.

The king of entertainers is a great traveller, and as an old cabman on the rank at St. George's Hall remarked, "Why, talk of Stanley and the Dark Continent, he ain't blooming well in it with the guv'nor. Ye never know where to 'ave '*im*." And in his travels he has met many and divers personages. His anecdotes of these are perhaps among the most entertaining in the book. Here is a story told by a friend who was at the opera:—

> He entered into conversation with his next-door neighbour in the amphitheatre; they discussed various melodies, till my friend's next-door neighbour summed up the discussion thus: "Well, my favourite melody of all is 'Emma Parry'!" My friend pondered and pondered. Who was "Emma Parry"? Any relation of the great John Parry? At last in despair he asked what opera it was in. "In *Martha*!" Still he pondered. The opera he was listening to had no longer any charm for him—the magic name kept ringing in his ears. Emma Parry had taken possession of him; he rushed out, went to the nearest refreshment bar, and when asked what he would take, replied, "Emma Parry and soda;" he rushed to the Underground station: "Third-class for Emma Parry," he cried; he felt his wits going; he reached home; his wife noticed he was strange, heard him murmuring, "Emma Parry!" her jealous fears were aroused; confidence reigned no more in that hitherto peaceful and happy home. In the middle of the night he arose with a start. "I have it," he yelled: "*M' appari!!!*" Pronounce the "M" by itself, and then say "*appari*," and you get "Emma Parry"!

Mr. Grain, like all artistic natures, is eminently sensitive to outward criticism, and severe as he is upon the fashionable affectation the *estilo culto* of to-day, all sorts and conditions of men with whom he mixes return the compliment. There is no space to quote examples of this rough-and-ready criticism here, and it is very difficult to retain the original flavour of a passing event, in anecdotal form. Mr. Grain, perhaps a proud man, evidently laughs at himself for fear that others should forestall him. He confesses that he is always getting snubbed, and at times his vanity or his dignity suffers. It will disappoint many social tuft-hunters to learn that Mr. Grain has little to record that will interest or amuse concerning the great people that he has met, and he states that undoubtedly amongst the celebrities, the best audience that one can have is composed of great musicians. They know the difficulties of the task, and are always charitable. One more quotation, and we have done:—

> I sometimes think that my experiences must be somewhat similar to those of waiters. They must see much the same sort of society—like myself, they are 'in the movement'—they look after the tea and ices; I am in the music department.

There is little more to be said. The end of the book, in a great measure, is a *resumé* of what Mr. Grain has given us from time to time at St. George's Hall. Nevertheless, in this age of "shilling shockers," "Corney Grain; by Himself" should prove of considerable assistance in passing the time on a railway journey, or stimulating sleep on retiring to bed!

W. L. C.

MY DRUMMER.

From Daudet's "Trente ans de Paris."

One winter's morning, before I had risen, there came a knock at my door. "What is it?" "A man with a large box," was the reply. I supposed some package had come by rail, but instead of the expected porter, there appeared before me in the gloom of the November day, a little man in the round hat and short jacket of a Provençal rustic, with very black and restless, but withal gentle eyes, a simple yet stolid countenance, and a suspicion of garlic only partially neutralised by a thick moustache. This man announced himself, "Je suis Buisson," offering me a letter, on the superscription of which I at once recognised the handwriting of the poet Frédéric Mistral. His communication was short. "I send you my friend Buisson; he is a drummer, and desires a hearing in Paris. Be his guide."

Go about Paris with a drummer! These Southerners stick at nothing. I turned to Buisson. "It seems you are a drummer?" "Yes, Monsieur Daudet, and at the head of my profession, as you will see." And he went to fetch his instruments, which he had discreetly left the other side of the door—a little square flat box, and a large cylinder covered with green baize. The little flat box contained the fife, the little rustic flute which goes toot-toot! while drum goes pang-pang! The cylinder was the drum itself—and what a drum, my friends! The tears came to my eyes when I saw it unveiled; an authentic drum of the time of Louis XIV., its enormity suggesting both Tragedy and Comedy. With the utmost gravity, Buisson proceeded to hang the drum on his left arm, to take the fife between three fingers of his left hand, and with his right to agitate with an ivory-tipped bâton the enormous drum, which resounded incessantly with a buzzing noise, marking the time and supplying the bass to the thin, sharp notes of the little fife.

Toot—toot—pang—pang —toot — toot — Paris seemed far away, winter gone by—toot-toot—pang-pang—bright sunshine and Southern perfumes filled my room. I felt myself carried back to Provence, by the Poplars beside the Rhone; serenades sounded under the windows; there was singing and dancing. I saw in imagination the *farandole* winding under the leafy plane trees of the village greens, through the dust of the high roads, and on the sides of the hills, disappearing anon only to reappear more and more wild and life-like. And the drummer went to and fro with measured step, determined not to let the dance get the better of his music, gravely limping as with a movement of his knee he pushed the instrument before him.

All these things in the beat of a drum? Yes, and many more which you perhaps have never seen, but which were quite visible to me. The Provençal imagination is thus constituted; it goes off like gunpowder, even at seven o'clock on a winter's morning. Mistral was justified in relying upon my sympathy.

Buisson, too, had worked himself up. He related to me his struggles and his efforts, and how he had held to his fife and drum in spite of everything. Some barbarians, it appeared, had tried to improve upon the fife by adding two holes. A fife with five holes! What a sacrilege! *He* would always swear by the three-holed fife, the fife of his ancestors, and he would yield to no one in the impressiveness of his *legato*, in the brilliancy of his roulades. "It once happened to me," he lisped, with a modest and dreamy look, and with the peculiar Provençal accent, which would give a comic turn to the most pathetic sentiments, "it once happened to me, as I was sitting in the evening under an olive tree, listening to the nightingale, that I said to myself, How, how, Buisson, God's own nightingale does all that with one hole. Can't you manage to do as well with three holes?" A rather silly argument, by the way, but I was taken with it at the moment.

A genuine Southerner is not content until others share his emotions. I admired Buisson—therefore others must do the same. Behold me, therefore, carrying all over Paris, my drummer in tow, announcing him as a phenomenon, collecting friends, and organising a *soirée* at my house. Buisson played, told his story, repeated his "it once happened to me" (certainly this seemed a favourite phrase of his), and my friends went away apparently much impressed. This was only the first step. A piece of my own was in rehearsal at the Theâtre de l'Ambigu. The scene laid in Provence. I spoke of Buisson and his instruments to the manager, Hostein, you can imagine with what eloquence. I kept this up for a week, at the end of which he said, "Suppose we put your drummer into the play; it wants a finishing touch, and he might make a hit."

Next day the three of us, Buisson, the drum, and myself, took a cab and descended among a knot of idlers attracted by the strangeness of our appearance, and passed through the low and shabby doorway which, in the most luxurious theatres, forms the entrance (in no way resembling a triumphal arch) for authors, actors, and *employés*. "Heavens! how dark it is," sighed the Provençal, as we went along the corridor, damp and draughty, as all such places are. "How cold and dark it is!" The drum seemed to be of the same opinion, and bumped against every turn of the narrow passages—against every step of the corkscrew staircase, with vibrating groans, like curses, not loud but deep. At last, with much groping and stumbling, we reached the stage, where a rehearsal was proceeding.

How horrible a theatre looks in its undress—without movement, or life, or brilliancy; people glide about with noiseless tread, and speak under their breath, looking like dreary shades on the shore of the Styx, or like miners in a pit. Men and things, moving figures and fragments of scenery mingle in fantastic confusion, all ashen grey in the dim light conveyed from the gas jets veiled like Davy lamps. And as if to make the shadows heavier, and the underground sensation more intense, a door of a box would be opened now and again high up on the second or third tier, and let fall a gleam of daylight, like that from the mouth of a well, upon the depths beneath. This unfamiliar aspect of things somewhat disconcerted my countryman, but the good fellow quickly recovered, and courageously allowed himself to be placed all alone in the gloom at the extreme end of the stage, on a barrel which had been provided for him, so that with his drum there were two barrels, one on the top of the other. In vain I protested, in vain I said, "In Provence the drummer walks as he plays, so that your barrel is quite out of the question." Hostein assured me that my drummer was a minstrel, and that a stage-minstrel was always mounted on a barrel. So the barrel was determined on. Besides which, Buisson, always confident, had already mounted, and was balancing himself.

We leave him with the fife at his lips, the drum-stick in his hand, behind a virgin forest of scenery, footlights, ropes, and pulleys, instal ourselves—manager, authors, and actors—in front of the stage, as far away as possible, in order to judge of the effect.

"It once happened to me," came the voice of Buisson out of the gloom, "it once happened to me, as I was sitting in the evening under an olive tree, listening to the nightingale ——"

"All right, all right, play us something; I should," beginning to be irritated by his pet phrase.

Toot—toot, pang—pang . . . !

"Sh——! he is going to begin; we shall judge of the effect."

Alas for the effect produced on the sceptical audience by this pastoral music resounding from a far corner as shrill and tremulous as the hum of insects! I watched the sneering faces of those quizzical actors, always delighted by the discomfiture of a colleague; I saw the fireman exploding with laughter; I noticed the prompter, drawn out of his usual apathy by the unusual occurrence, lifting himself on his hands, his head appearing outside his box, like a gigantic tortoise.

Buisson, however, having ceased playing, took up the broken thread of his narrative, which he thought too pretty to be lost. "How now, Buisson, God's own nightingale does all that with one hole, can't you manage to do as well with three holes?" "What's the man mumbling about, with his holes and his nightingales?" asked Hostein. I endeavoured to explain the point of the story, the significance of three holes instead of five, the originality of one performer playing two instruments. "As a matter of fact, two could do it better," said Marie Laurent.

(*To be continued.*)

"A SILLY ACTION ABOUT A SILLY SONG."

The following letter, addressed by Mr. Boosey to the Editor of the *Pall Mall Gazette*, is well worth reprinting:—

"SIR,—The question raised by Mr. Arthur Roberts in his action against Messrs. Sheard is a far more important one than appears to be generally understood. The facts are of course well known. An American song, bearing the title of "The Accent On," suggests to Mr. Arthur Roberts the idea of a song upon similar lines. Mr. Roberts commissions author and composer to write for him new words and new music to the title in question. Messrs. Sheard thereupon publish the original American song, not only with Mr. Roberts's portrait upon the title page, but with a statement to the effect that their song is 'as sung by him.'

"What I submit is this. Mr. Roberts labours under the apparent disadvantage of being a comic singer; therefore his action is dismissed as trumpery. But I maintain that if, for the sake of argument, a publisher had published an imitation of a song sung by a leading concert singer, and had wrongly stated upon the title of the same that the song was sung by Mr. ——, an enlightened judge would have decided, and rightly, that the defendant was not entitled to the wrongful use of another man's name for the purpose of his own pecuniary benefit. It is not my province to take up the cudgels on behalf of Mr. Roberts or his song, but it seems to me that, whatever the merits of the composition, Mr. Roberts is as fully entitled to the pecuniary value of his name and reputation as singers moving in what judges, whose classical taste is proverbial, may be pleased to consider a more elevated sphere.—Yours obediently,

"WILLIAM BOOSEY.

"28, Priory Road, Bedford Park, July 6."

The Organ World.

THE INFLUENCE OF THE RENAISSANCE OF MUSIC.

By Norton Latham, M.A., Mus. Bac.

IV.

This, then, was the absolute and great change of the *renaissance*, and its influence on music was exactly the same as its influence on every other art; the drama and dramatic ideas taking the lead instead of church music, the abstract yielding to the concrete, religion being supplanted by realism.

It is outside my subject to carry the parallel beyond the *renaissance*, but it might be done down to the present date; and the development of art in music would be found to have followed the same course under some superior controlling energy which it had followed in painting and in architecture. Living men can bear record to the Gothic architecture, followed by the pre-Raphaelite school of painting, and then by the reappearance of Gregorian tones in churches.

Before I conclude, may I refer to one or two of the minor technicalities in music which accompanied the *renaissance* change, and which serve further to illustrate my parallel?

They were, first, the abandonment, even in church music, of the old tones, and the universal adoption of the *modo lascivo* which is our modern major scale. A better proof of the substitution of direct Nature worship for pure devotion to an imperfectly realised Deity could not be found. Then we have the first introduction of unprepared discords by Monteverde, a change which was to go, no man then conceived how far. This again is an example of the growth of sensuousness, which had already manifested itself in other arts. Again, and from my point of view the most important, there was apparently associated with the new idea of expressing the words the discovery of the greatest vehicle for rendering expression in music—the crescendo and decrescendo, for Valle, whom I have quoted already, speaks of the earlier singers as deficient in swelling and diminishing the voice by minute degrees. Lastly, there was in the change from the complication of many parts to the simplicity of the monodia, a change exactly similar to that which the *renaissance* had effected in other arts. Want of direct composition is one of the characteristics of art in the middle ages. Pictures not unfrequently break themselves up into a vast numbers of separate pictures like the parts of the old musicians. Sometimes on the same panel are depicted incidents varying in time. One of the most evident results of a feeling towards the classic was the appearance in painting of a very stiff and symmetrical arrangement of figures from which was developed in the time of the *renaissance* that simplicity of composition which dignifies the works of Perugino or Fra Bartolomeo, and that greatest of all simple compositions, Raphael's "Madonna di San Sisto." Similarly, in architecture, the varied complexity of the Gothic yielded to the simple composition of the classical.

I may also mention one strange thing connected with this period. Up to the end of the sixteenth century the treble parts in the churches of Rome were sung in *falsetto* by Spaniards, who came, no doubt, to Rome through Naples. In the year 1601, the first *evirato* appeared as a singer in Rome, and by the year 1625 these singers had completely taken the place of the Spanish falsetto singers. This was a sacrifice of principle to the practical, a kind of sacrifice likely to suggest itself under the influence of *renaissance* thought; and it is, to say the least, remarkable that it should have coincided, in point of time, with the full effect of the *renaissance* influence on music.

Wonderful, indeed, then must have been that marvellous current of thought which, uniform in its action, bent first literature, then architecture, then painting, then sculpture, and finally music, one and all, in the same direction.

TEMPLE CHURCH.

(Continued.)

"The decision is usually said to have been made at length by Jeffries, who was not, however, "Lord Chief Justice" at the time, as he became Lord Chancellor in 1685, and continued in that office until 1690. The late Dr. Rimbault suggested that the contest might have been decided by vote, and that Jeffries happening to be 'of the house,' it fell to his lot to give the casting vote.

"Harris's organ—removed without loss of reputation to its builder—is said to have been divided, a portion being sent to the Cathedral of Christ Church, Dublin, and the remainder erected in St. Andrew's Holborn.

"The so-called 'remainder' contained the following stops, which it will be interesting to compare with the list attached to Smith's 'Bargaine,' given as No. 1 in the Appendix.

Great Organ (12 stops).

1 Open Diapason
2 Stopped Diapason
3 Principal
4 Twelfth
5 Fifteenth
6 Tierce
7 Larigot
8 Sesquialtera, III. ranks
9 Mixture II. ranks
10 Cornet to C^1 sharp V ranks
11 Trumpet
12 Clarion

Choir Organ (11 Draw-stops).

13 Open Diapason
14 Stopped Diapason
15 Principal Bass
By communication from Great Organ.
16 Principal to Tenor C
17 Flute
18 Open Flute to Middle C^1
19 Twelfth to Middle C^1
20 Fifteenth
21 Tierce
22 Vox Humana
23 Bassoon

Compass of great and choir, GG, short octaves, to D^3 in alt, 52 notes. Contents of echo not recorded.

"Among other reasons which led to the choice falling on Smith's organ, were its greater 'sweetness and fulness of sound, besides ye extraordinary stopps, quarter notes, and other rarityes, therein,' the quarter notes being two additional chromatic semitones in each octave, A flat and D sharp, which improved certain scales; and its greater 'Depthe and strengthe of sound,' arising from the presence of all the diatonic notes from CC down to FFF, and the chromatic note BB flat.

"About forty-six years ago, on the completion of the restoration of the Temple Church—re-opened for Divine Service on the 20th of November, 1842—what was then a new departure was taken by the Benchers of the Two Honourable Societies, which was followed by such great and beneficial results, that as a matter of history it is necessary to notice it here, namely, the establishment of a choral service and a surpliced choir. At that time (1842) there were only three such choirs in London, namely, those at St. Paul's Cathedral, Westminster Abbey, and the Chapel Royal, St. James's Palace. The *Musical World* of the time, after announcing that 'this venerable structure (the Temple Church), which has for a considerable length of time been undergoing a series of renovations, will be re-opened next month in all its pristine appropriateness and splendour;' and that 'the fine old organ, proverbial for its sweet and mellow tones, has been repaired and enlarged;' went on to say, 'and a choir of about fourteen voices, including six boys, has been engaged to perform th regular cathedral service. This is an example that deserves to become a precedent for the more suitable solemnization of the church ordinances, in other important and wealthy establishments.' The 'precedent' set in so renowned a church was speedily and extensively followed, until there are now in London, of surpliced choirs alone, over five hundred; and the taste for church and congregational music, with an organ adequate to their due accompaniment, was never in a more living or fostering condition in the Two Honourable Societies of the Temple than at the present time."

I.—Copy of FATHER SMITH's Original Deed of Sale.

21st June 1688.

Mr. Bernard Smythes Bargaine and Sale of y^{e} Organ in y^{e} Temple Church to both y^{e} Societys of y^{e} Temple.

Know all men by these presents That I, Bernard Smyth of London, Gent. for and in consideration of one thousand pounds of lawfull money of England to me paid, (to wit) Five hundred pounds, parte thereof, by the Treasurer of the Society of the Middle Temple London, and the other moiety by the Treasurer of the Society of the Inner Temple London, for w^{ch} I have given severall former acquaintances, and in consideration of twenty shillings now paid to mee by the Hono^{ble} Roger North and Oliver Montague Esq^{rs}, Benchers, and William Powlett Esq^{r} now Treasurer of the s^{d} society of the Middle Temple, and by S^{r} Robert Sawyer Knt. now Treasurer, and Charles Holloway and Richard Edwards Esq^{rs}, Benchers of the s^{d} society of the Inner Temple, Have granted bargained and sold and doe hereby fully and absolutely grant bargaine and sell vnto the s^{d} Roger North, Oliver Montague, and William Powlett, and the said S^{r} Robert Sawyer, Charles Holloway. and Richard Edwards Esq^{rs}, all that Organ w^{ch} is now sett up and standing in the organ-loft in the Temple Church belonging to the said two Societyes; and all stops and pipes and other partes and appurtenances of the said organ, and particulerly the stops and pipes in the Schedule hereunder written mencioned, and alsoe the curtaine rods and curtaines– and all other goods and chattles being in or belonging to the said organ and organ-loft—To hold to the said Roger North, Oliver Moutague, and Will^{m} Powlett, and the said S^{r} Robert Sawyer, Charles Holloway, and Rich^{d} Edwards, Esq^{rs}, their Exec^{rs} and Adm^{rs} In trust for and to the use of both the said Societyes of the Middle and Inner Temples. In witness whereof I the said Bernard Smyth have to these P^{r}sents (a duplicate whereof I am to seale to the said Treasurer and Benchers of the Society of the Inner Temple) have sett my hand and seale this one and twentieth day of June one thousand six hundred eighty eight.

THE SCHEDULE.

GREAT ORGAN.—1. Prestand of mettle, 61 pipes 12 foote Tone. 2. Holflute of wood and metal, 61 pipes 12 foote Tone; 2. Holflute of wood and mettle, 61 pipes 12 foote tone; 3. Principall of mettle, 61 pipes 06 foote tone; 4. Quinta of mettle, 61 pipes 12 foote tone; 5. Super octavo, 61 pipes 03 foote; 6. Cornett of mettle, 112 pipes 02 foote tone; 7. Sesquaialtera of mettle, 183 pipes 03 foote tone; 8. Gedackt of wainescott, 61 pipes 06 foote tone; 9. Mixture of mettle, 226 pipes 03 foote tone; 10. Trumpett of Mettle, 61 pipes 12 foote tone; total, 948.

CHOIR ORGAN.—11. Gedackt wainsecott, 61 pipes 12 foote tone; 12. Holflute of metal, 61 pipes 06 foote tone; 13. A Sadt of mettle, 61 pipes 06 foote tone; 14. Spitts flute of mettle, 61 pipes 03 foote tone; 15. A Violl and Violin of mettle, 61 pipes 12 foote tone; 16. Voice humane of mettle, 61 pipes of 12 foote tone; total, 366.

ECCHOS.—17. Gedackt of wood, 61 pipes 06 foote tone; 18. Sup. Octavo of mettle, 61 pipes 03 foote tone; 19. Gedackt of wood, 29 pipes; 20. Flute of mettle, 29 pipes; 21. Cornett of mettle, 87 pipes; 22. Sesquailtera, 105 pipes; 23. Trumpett, 29; total, 401. With 3 full setts of keyes and quarter notes.

BER. SMITH (L.S.)
Sealed and delivered in the p^{r}sence of
Geo. Miniett. Tho. Griffin. Rich^{d}. Cook.

The organ was twice improved by Robson and Co., in 1849 and 1850. The instrument also contained work by Byfield, Bishop, and Schulze.

It is curious to note that Robson's original pedal-board had "C under C" as decided up at the College of Organists' conference, though the measurements were otherwise probably different. The following is the specification of the organ as reconstructed and enlarged by Messrs. Forster & Andrews, 1878:—

GREAT ORGAN, CC TO g^{3}.

		ft. tone.
1	Double Diapason, closed, *a d* wood	16
2	Large Open Diapason, *a* metal	8
3	Small Open Diapason, *e* metal	8
4	Stopped Diapason, *a* wood and metal	8
5	Hohlflöte, *e* wood	8
6	Viola di Gamba, *e* metal	8
7	Principal, *a* metal	4
8	Octave, *e* metal	4
9	Nason Flute, *a* wood and metal	4
10	Twelfth, *a* metal	$2\frac{2}{3}$
11	Fifteenth, *a* metal	2
12	Full Mixture (3 ranks), *a* metal	2
13	Sharp Mixture (5 ranks), *a f* metal	2
14	Large Trumpet, *d* metal	8
15	Small Trumpet, *a* metal	8
16	Clarion, *d* metal	4

SWELL ORGAN, CC TO g^{3}.

		ft. tone.
17	Bourdon, *a d* wood	16
18	Open Diapason, *b d* metal	8
19	Violin, *f* metal	8
20	Rohr Gedact, *a b* wood and metal	8
21	Salicional, *f* metal	8
22	Voix Célestes, *f* metal	8
23	Principal, *b d* metal	4
24	Gambette, *f* metal	4
25	Rohr Flöte, *b d* metal	4
26	Twelfth and Fifteenth, *a d* metal	$2\frac{2}{3}$ *f*2
27	Mixture (4 ranks), *b d* metal	$1\frac{1}{3}$
28	Double Bassoon, *d* metal	16
29	Horn, *b d* metal	8
30	Oboe, *d* metal	8
31	Voix Humaine, *f* metal	8
32	Clarion, *b* metal	4

CHOIR ORGAN, CC TO g$_{3}$.

		ft. tone.
33	Lieblich Bordun, *e* wood and metal	16
34	Violin Diapason, *e* wood and metal	8
35	Lieblich Gedact, *e* wood and metal	8
36	Spitz Flöte, *a* metal	8
37	Dulciana, *c* metal	8
38	Flauto Traverso, *e* wood	8
39	Gemshorn, *a* metal	4
40	Violino, *e* metal	4
41	Lieblich Flöte, *e* metal	4
42	Mixture (3 ranks) *d e* metal	2
43	Corno di Bassetto, *c d* metal	8

SOLO ORGAN, CC to g.

		ft. tone.
44	Flute Harmonique, *f* metal	8
45	Flute Octaviante, *f* metal	4
46	Piccolo Harmonique, *f* metal	2
47	Tuba, *f* metal	8
48	Clarionet, *f* metal	8
49	Orchestral Oboe, *f* metal	4

PEDAL ORGAN, CCC to F, with C under C.

		ft. tone.
50	Sub Bass, open, to F, 24 feet, *d* wood	32
51	Major Bass, *d f* wood	16
52	Open Bass, *f* metal	16
53	Violon, *e* wood	16
54	Stopped Bass, *d* wood	16
55	Quint, *d* wood	$10\frac{2}{3}$
56	Violoncello, *e* wood	8
57	Principal, *f* metal	8
58	Tenor Solo, *f* metal	4
59	Treble Solo, *f* metal	2
60	Trombone, *f* metal	16

Total Number of Pipes in Organ, 3,709.

The total list of candidates for the two sections, F.C.O., and A.C.O., is larger by a considerable number than upon any previous occasion, reaching as it does some 185 in all. On Friday (yesterday), the diplomas of F.C.O. were handed to the successful candidates by Dr. W. B. Gilbert, of New York, who, it is interesting to note, was one of the first members and Fellows of the College. The A.C.O. examination will take place next week; paper-work on Tuesday, organ-playing on Wednesday and Thursday. On Friday next, at 11, at the Bloomsbury Hall, Hart Street, the diplomas will be distributed by that distinguished church musician and organist, Dr. G. Garratt, M.A., of Cambridge. The annual meeting of members will take place on Tuesday, July 31st. Owing to the examinations not taking place until the end of the month—an arrangement made in view of the convenience of the candidates—this may be in part a formal meeting, as it may not be possible to get all the accounts duly audited in time. Still the meeting will no doubt have its interesting features to the members of the institution, even though it may be found necessary as a matter of form to adjourn the proceedings. In accordance with a law which empowers the Council to make such appointments with a majority of at least three-fourths of that body, Dr. A. C. Mackenzie, Dr. G. C. Martin, and Professor C. Villiers Stanford, Mus. Doc., have been elected Vice-Presidents of the College of Organists.

RECITAL NEWS.

PARISH CHURCH OF FOLKESTONE.—An organ recital was given by Mr. Alfred Oake, L.R.A.M., A.C.O., organist of Parish Church, on June 27th, 1888. There was a large attendance of listeners. The following pieces were played:—Chorus, "God save the King," Handel; Sonata in C minor, Mendelssohn; Andante in F, Smart; Toccata and Fugue in D minor, J. S. Bach; Fantasia on "O Sanctissima," Lux; Etude in B flat, Heller; Prayer, "Rienzi," Wagner; March Solennelle, Lemaigree.

S. ALKMUND'S CHURCH, DERBY.—The opening of new organ (built by Lewis and Co., Limited, Brixton, London, cost £1,150), took place on July 4th. Mr. E. H. Turpin was the player. Recitals were also given by Mr. Corbett, Mus. Doc., FC.O., on July 5th, and by Miss Knight, F.C.O., on July 11th, and Mr. H. A Wheeldon, F.C.O., on July 12th.

SPECIFICATION OF NEW ORGAN.

CHOIR ORGAN, CC TO A, 58 NOTES.

	ft.		ft.
Salicional	8	Flauto Traverso	4
Dulciana	8	Piccolo	2
Lieblich Gedact	8		

GREAT ORGAN, CC TO A, 58 NOTES.

	ft.		ft.
Bourdon	16	Octave Quint	2⅔
Open Diapason	8	Super Octave	2
Flute Harmonique		Mixture, 2 ranks	1⅓
Octave	4	Trumpet	8

SWELL ORGAN, CC TO A, 58 NOTES.

	ft.		ft
Geigen Principal	8	Horn	8
Rohr Flote	8	Oboe	8
Viole de Gambe	8	Clarionet	8
Voix Celestes	8	* Bourdon	16
Geigen Principal	4	* Flautina	2

PEDAL ORGAN, CCC TO F, 30 NOTES.

	ft.		ft.
Great Bass	16	Sub Bass	16
Violone Bass	16	Bass Flute	8

COUPLERS.

Choir to Pedal
Great to Pedal
Swell to Pedal
Swell to Great
Swell to Choir

The two stops marked (*) are prepared for, and may be added at any time.

ST. COLUMBA'S, PONT STREET, S.W.—The first of two organ recitals, by Mr. John Lowe, was given on July 10th. The vocalists were Miss Ethel Bowra and Mr. Arthur Taylor. Order of recital:—

Overture in D (from op. 9)	J. Kinross.
Preludio—Allegro, Largo, Allegro, Allegro in F	Corelli.
Larghetto in B flat (from Trio, op. 65)	Dussek.
Fugue in D minor (The Giant)	Bach.
Allegretto Grazioso in D	Berthold Tours.
Introduction to "Lohengrin"	Wagner.
Poco Adagio in D	Henry Smart.
Fanfare	Lemmens.

The second recital was given on July 19th, when Mr. Lowe was assisted by Miss Ethel Bowra, a vocal quartet, and the church choir, and part 2 of Berlioz's oratorio, "The Childhood of Christ," was performed, in addition to other instrumental and vocal selections.

TRINITY CHURCH, S. MARYLEBONE.—Organ recitals on behalf of the Organ Fund. Programme of a recital on July 12th:—

Fourth Sonata—1. Allegro con Brio. 2. Andante Religioso. 3. Allegretto. 4. Allegro Maestoso	Mendelssohn.
Air with Variations	Haydn-Best.
"Romanza"	Spohr.
"Beim Feste"	Niels W. Gade.
Pastorale	H. S. Trego.
Toccata and Fugue in D minor	J. S. Bach.
"Slumber Song"	Schumann.
March in D	Smart.

At the organ, Mr. H Stafford Trego, Mus. B. (Oxon.), Fell. Coll. Org.

WESLEYAN CHAPEL, SOUTH MOLTON.—Programme of Organ Recital given by Mr. Wesley Hammet, on Tuesday evening, July 10th, 1888, at 7 o'clock:—

Coronation Anthem, "Zadok the Priest"	Handel.
Poco Adagio, in D	Henry Smart.
Prelude and Fugue, in G	Mendelssohn.
Andante con Variazioni, E Fuga	T. J. Dudeney.
Heaven and the Earth display (Athalie)	Mendelssohn.
Adagio, in D	Mozart.
Chorus, "Hallelujah," (Messiah)	Handel.

CHICAGO, U.S.—The following organ solos were played at the recent meeting of the Music Teachers' National Association, July 3rd—Prelude and Fugue on Bach's name (Liszt), played by Mr. A. F. McCarrell; July 4th, Passacaglia, E minor Sonata (Rheinberger); Concert Piece (G. E. Whiting), Mr. C. E. Mores; July 4th, afternoon, Toccata in F major (Bach); Fantasie in E minor, manuscript (Merkel) dedicated to Clarence Eddy; Concert variations on "The Star Spangled Banner"; Sonata, No. 10, op. 146 (Rheinberger); Concert Piece in E flat minor (Thiele), Mr. Clarence Eddy; July 5th, Allegro, Organ Sonata, op. 42 (Guilmant); "A Russian Romance" (Hoffmann), Mr. Harrison M. Wild; July 6th, Fugue on Choral; Meyerbeer's "Prophet" (Liszt); Marche, Funebre and Chant Seraphique (Guilmant).

Notes.

At the Church Parade of the Third City Rifles at St. Bride's, Fleet Street, on Sunday last, the band was employed with the organ in accompanying the hymns and in the performance of one voluntary, with marked and imposing effect. This combination seems to have been frequently employed of late with, as a rule, distinct success.

Dr. E. J. Hopkins and his friend, Mr. R. M. Rogers, the well-known organist of Doncaster Parish Church, are about to take a tour through Germany to inspect interesting organs. A good many years ago Dr. Hopkins made several similar journeys with Mr. Rogers's father, a famous organist of his day. It is to be hoped the travellers' notes will be available for publication upon their return.

Organ recitals are being given constantly at the Crystal Palace, on Walker's grand organ at the Glasgow Exhibition, and frequently upon the instrument at the Irish Exhibition, built by Mr. Wedlake. Willis's fine organs at the Albert Hall and the Alexandra Palace should, according to prevailing opinion, be more frequently heard, under the hands of leading players.

The suggestion is made that at our great musical festivals, held in cathedrals and large concert halls in the future, organ concertos might be given with special advantage. An organ concerto in a cathedral ought to produce a grand artistic result.

COLLEGE OF ORGANISTS' CALENDAR.

July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution at 11, at the Bloomsbury Hall, Hart Street, when the Diplomas will be distributed by Dr. Garratt, M.A., Organist to the University and St. John's College Cambridge; and July 27th, Council Meeting at 10. July 31st, Annual General Meeting at 8. Other arrangements and particulars will be duly announced.

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The Musical World.
LONDON: SATURDAY, JULY 21, 1888.

HIGH AIMS.

In the flush and ardour of youth many a budding musician enters upon his career with a feeling that most of his fellow-professionals show a want; that the majority of the public shows a want; and that he is the man destined to supply it. But the time of disillusion is not slow to arrive. Perhaps in no vocation is the disparity between the ideal and reality so discouraging to the young enthusiast as in music. The easy successes of mediocrity exasperate him; the failures of those belonging to what may be called the upper middle class of art oppress him with a sense of injustice; the supreme excellence of the few who, in any given generation have shown themselves able, by the mere force of pre-eminent gifts, to be original and yet live, fills him with a despairing sense of the unattainable. Discouraged on the one hand by the spectacle of achievement he knows to be above his reach, wearied on the other by the dreary monotony of the "vile flats" of art, and chafed by the limitation of his own powers, which prevents him from breathing freely, at any rate, for any length of time, in the higher atmosphere, he begins to speculate seriously whether the world, after all, contains any niche he can hope to fill as a musician, with satisfaction to himself or usefulness to others. In most cases this period of depression passes away, as did the overwhelming self-confidence — the product more often of ignorance than constitutional vanity—by which it was preceded, and to the much-increased comfort of his friends and associates, he quiets down and learns in time to appreciate the true significance of the facts of life in general, and of musical life in particular. Then, for the first time, it dawns upon him that every soldier cannot be a great general, every politician a ruler of dynasties, every painter a Michael Angelo, or every musician a Beethoven or Wagner; and that if all the ordinary mortals in the world abandoned their calling in disgust, simply because they could never hope to become cloud compellers, there would be scope neither for the great nor for the little.

Fortunately, too, those economic laws from the enforced contemplation of which very few, especially among musicians, are exempt, quickly throw their weight in the scale in favour of more sober and practical views. There is the livelihood that has to be gained, and the work that has to be done; and for that work to be successful, the whilom dreamer soon comes to realise the importance of adjusting his aims with due regard to the actual measure and limitations of his capacities. The American's answer to complaints of excessive competition, "there is plenty of room up at the top," offers but scant consolation to persons blessed with no more than fair average endowment; but these will do well to remember that it would be indeed an incalculable disaster, not only in art but in every walk of life, were the more humble workers to lose their sense of personal importance and personal responsibility as links in that vast chain of effort, one end of which is fixed to the ground below, while the other extends upwards till lost in the clouds. Thus the time inevitably comes to every young enthusiast, when he is compelled to strike a balance between the claims of a matter of fact world on the one hand, and of artistic ambition on the other, when, in short, he asks himself, "how high shall I aim?" In one sense it may be answered that in the interest alike of his aspirations and of his material requirements, he cannot aim too high, provided he has a just notion of the real meaning of the term, and has come to fully understand that "high aims" will best be furthered, not by imitative ventures beyond his strength, but by the incitement of his efforts to tasks in which the very best that is in him will have a fair chance of expression. There is one glory of a symphony, another of a little song successfully embodying the idea that belongs to it, and it is but a spurious, tinselly ambition that devotes itself to achievements on a large scale, simply because they are large. As Phaeton found out to his cost, not every one can handle with impunity the reins of the sun-chariot; or, for the benefit of readers who do not happen to be versed in mythological lore, we may refer them to the more homely but equally luminous fable of the rocket and the stick.

WAGNER IN ENGLAND.

In an article on the correspondence of Wagner and Liszt, which appears in the new number of the *Quarterly*, the following passages occur, relative to Wagner's experiences in England:—

Wagner's visit to this country, which is of special interest to English readers, plays a conspicuous part in this correspondence, and throws some new light on an important phase of the history of the Philharmonic Society, and of English music generally. We have been able to supplement Wagner's own indications, as contained in these letters, by the statements of contemporaries, and by one or two interesting documents hitherto unpublished. The hope of seeing his works appreciated by a nation so nearly allied to the Germans as the English, seems to have been entertained by Wagner for a long time. As early as June, 1849, he writes: "I am ready to go to London as soon as possible, to do all in my power for the performance of my works;" and soon afterwards we are informed that he had fixed upon a plan of having "Lohengrin" performed in London, and in English, even before it had been heard in the original. This is the passage alluded to:—

"Latterly I have accustomed myself to the notion of giving it to the world at first in a foreign language, and now I take up your own former idea of having it translated into English, so as to make its production in London possible. I am not afraid that this opera would not be understood by the English, and for a slight alteration I would be quite prepared. As yet, however, I do not know a single person in London. . . . Could you manage, dear friend, to write to London and to introduce my undertaking, and could you also let me know to whom to apply further?"

Liszt, as usual, was ready with his advice and his help, but he also had few connections in London, and the only person of whom he could think to apply to was Mr. Chorley, the influential critic, who, by the way, took subsequently a most hostile position to Wagner when he came to England. The immediate cause of that visit arose from a different and entirely unexpected quarter. In 1854, the Philharmonic Society, which at that time occupied the leading position amongst musical institutions in England, was undergoing a serious crisis. Sir Michael Costa had resigned his post of conductor, and to find a substitute for him was an extremely difficult task. At a meeting of the directors, many names were mentioned; some suggested Lindpaintner, others Spohr; others insisted upon appointing a musician of English birth, or at least residing in England. At last M. Sainton, the famous violinist, who at the age of seventy-five still lives amongst us in full possession of his mental and artistic faculties, rose to his feet and named Wagner. He himself had no personal cognizance of Wagner's capacities, neither had any of the other directors; but, as M. Sainton remarked, a man who had been so much abused must have something in him. This sentiment was received with acclamation, and it was unanimously resolved that a leap in the dark should be made. The result of that resolution appears in a letter from Wagner to Liszt, which is not dated, but evidently belongs to the very early part of 1855.

"To-day I was asked, on the part of the Philharmonic Society of London, whether I should be inclined to conduct its concerts this year. I asked in return (1) Have they got a second conductor for the commonplace things? and (2) Will the orchestra have as many rehearsals as I may consider necessary? If they satisfy me as to all this, shall I accept then? If I could make a little money without disgrace, I should be pleased well enough. Write to me at once what you think of this."

A little later, January 19th, 1855, he writes—

"I am able to-day to send you particulars about London. Mr. Anderson, treasurer of the Philharmonic Society and conductor of the Queen's band, came specially to Zurich to arrange the matter with me. I did not like the idea much, for it is not my vocation to go to London and conduct Philharmonic concerts, not even for the purpose of producing some of my compositions, as is their wish. On the other hand, I felt distinctly that it was necessary for me to turn my back once for all upon every hope and every desire of taking an active part in our own artistic life, and for that reason I accepted the hand held out to me. London is the only place in the world where I can make it possible to produce "Lohengrin" myself, while the kings and princes of Germany have something else to do than grant me my amnesty. It would please me very much if I could induce the English people next year to get up a splendid German opera with my works, patronised by the Court. I admit that my best introduction for that purpose will be my appointment as conductor of the Philharmonic (THE OLD), and so I consented at last to the sale of myself, although I fetched a very low price—£200 for four months. I shall be in London at the beginning of March to conduct eight concerts, the first of which takes place March 12th, and the last June 25th."

Wagner arrived in London late in February, and after staying for a short time at the house of his friend, Mr. Praeger, took rooms at 22, Portland Terrace, Regent's Park. M. Sainton relates that, one morning in February, at 9 a.m., a youthful-looking German called on him in full evening dress, in order to pay him an official visit as one of the Philharmonic directors. At first their intercourse was a little formal, and slightly impeded by Wagner's imperfect knowledge of French; but soon the ice began to thaw, and before an hour was over the two were chatting as if they had known each other for years, and from that moment they were fast friends, and remained, during Wagner's stay in London, inseparable. Wagner had few other acquaintances in London, and not being able to speak our language, was practically debarred from English society. His only intercourse, apart from M. Sainton, was with Mr. Praeger, also still alive; Mr. Lüders, a musical enthusiast and intimate friend of M. Sainton; Klindworth, at that time a very young pianist; and Hector Berlioz, who was conducting the new Philharmonic Concerts at the time. For him Wagner entertained a very lively admiration, which was not altogether reciprocated by the French composer, who later on gloated over the defeat of "Tannhäuser" in Paris in a manner little creditable to his heart. But all this was still in the distant future, and Wagner speaks of his newly-gained friend as one of the few acquisitions of his dreary London days.

"One real gain," he writes to Liszt, "I bring back from England—the cordial and genuine friendship which I feel for Berlioz and which we have mutually concluded. I heard a concert of the New Philharmonic under his direction, and was, it is true, little edified by his performance of Mozart's G minor Symphony, while the very imperfect execution of his "Romeo and Juliet" Symphony made me pity him. A few days afterwards we two were the only guests at Sainton's table; he was lively, and the progress in French which I have made in London permitted me to discuss with him for five hours all the problems of art, philosophy, and life, in a most fascinating conversation. In that manner I gained a deep sympathy for my new friend; he appeared to me quite different to what he had done before. We discovered suddenly that we were in reality fellow-sufferers, and I thought upon the whole I was happier than Berlioz. After my last concert he and the other few friends I have in London called upon me; his wife also came. We remained together till three o'clock in the morning, and took leave with the warmest embraces.

Berlioz, on his part, gives a description of their London friendship to Liszt, in which he says, "He is splendid in his ardour, and I confess that even his violence delights me. He has something singularly attractive for me, and if we both have asperities, those asperities dovetail with each other," accompanying the last remark by an indented line, the angles of which run in parallels.

Wagner's professional prospects appeared at first very bright. M. Sainton gives an interesting description of the first rehearsal, at which Wagner conducted the Heroic Symphony of Beethoven without book—at that time an almost unprecedented feat of memory, although since then Herr Richter and other conductors have imitated it. The orchestra and the few persons present were at once astonished and delighted at the new reading given to the familiar work, the delicacy of the *nuances* insisted upon, the intelligence and fire with which the melodies were phrased. After the rehearsal the musicians broke out into a storm of applause such as has been seldom heard in an English concert-room. Wagner himself was extremely pleased with his reception, as the following extracts will show.

(*To be continued.*)

ROYAL ITALIAN OPERA.

It is not perhaps a very sinful thing to confess that many, even of the most enthusiastic musical amateurs, have been looking forward to the end of the opera season with something like relief. Of course this implies nothing adversely critical to a season which has been exceptionally brilliant, and, as an original writer has remarked more than once in the course of the last two months, has "recalled the palmy days of Italian opera," whenever those palmy days were. But although Mr. Harris has succeeded in re-animating a thing so dead as Italian opera certainly seemed—and for this the lovers of that opera are duly grateful—he has produced no novelties of any sort, and the eternal round of familiar works must, sooner or later, lose something of its attractive power. But Mr. Harris is an astute man, and with characteristic wisdom, has kept some of the best things till the last. At any rate, it is not unfair to say that Verdi's "Aïda," and Boito's "Mefistofele" are not inferior in interest to the mass of the works previously produced. "Aïda" was given on Saturday last, and the large audience that then assembled to welcome it was sufficient evidence of the estimation in which it is held.

The title rôle was created, as far as England is concerned, by Madame Patti, who, however, did not find sufficient scope in it for her characteristic style. On the occasion in question, the part was taken by Madame Nordica, who, as far as singing went, filled it satisfactorily. She is not, however, sufficiently endowed with the dramatic intensity needful to the artist who would portray vividly the griefs of the captive princess. Charming Madame Nordica could not fail to be, and in passages requiring only grace and tenderness she could hardly have been excelled. But in such an opera as "Aïda" much more is required, and in these sterner qualities Madame Nordica was more or less wanting. The most interesting impersonation of the evening was certainly the Radames of M. Jean de Reszke, who resumed the part in which he made his *début* as a tenor in London some years ago. A comparison of these two performances will serve only to show that M. de Reszke has advanced steadily in the upward path towards perfection in his art. His voice is now certainly finer, his acting more powerful, than on the occasion to which we refer, and the assumption was of well-nigh matchless excellence. Signor D'Andrade's Amonasro was also an extremely powerful performance, full of what may be called the "local colour" appropriate to the savage Ethiopean King, without being in any way exaggerated. Another excellent feature of the performance was the Amneris of Madame Scalchi, who has rarely sung and acted better. Signor Miranda as the King of Egypt and Signor Navarrini as the High Priest were sufficiently satisfactory.

Although Boito's "Mefistofele" presents Goethe's poem in a form by no means easily understanded of the people, and owes its peculiarity to a plucky, if perhaps rather hopeless, attempt to embody the philosophical ideas of "Faust" as a whole, rather than (as in the case of Gounod's opera) the picturesque suggestiveness of its dramatic incidents, the great house was on Tuesday all but filled. Evidently "Faust" in any form is always welcome. The revival this season was marked by a departure from usual practices, which combines in one singer the parts of the two characters of Margaret and Helen. This inconvenient custom was replaced by the division of the parts, Miss MacIntyre taking that of Margaret, and Miss Ella Russell that of Helen. Miss MacIntyre is only a beginner, but in the prison scene she exhibited a strength and intensity quite unlooked for, while in the more purely romantic scenes she was charmingly fresh and girlish. Miss Ella Russell, it must be admitted, scarcely possesses the physical qualifications for the part of Helen, but she sang and acted throughout in an eminently satisfactory way, and formed a useful contrast to Miss MacIntyre. The general success of the evening, however, was certainly M. Edouard de Reszke's impersonation of Mefistofele, which was played with singular breadth and force, the scene of the Witches' Sabbath giving the great bass an especially good chance for powerful acting. The part of the fiend is, in Boito's work, of far deeper spiritual significance than in Gounod's opera, and makes heavier demands on the artist. These demands were met by M. de Reszke in the most complete way. The parts of Faust and Marta were taken by Signor Ravelli and Madame Scalchi respectively, in a thoroughly efficient way. The chorus and orchestra were excellent, and the mounting of the opera was elaborate and complete to the last degree.

TRINITY COLLEGE, LONDON.

The end of the summer term at this excellent institution was signalised, as usual, by the concert and subsequent distribution of prizes, which took place on the evening of Tuesday last. Such concerts are, of course, chiefly valuable as showing the quality of the instruction given, and, on the part of the student, promise rather than fulfilment. In both respects the concert in question was of the utmost interest, for in every individual performance there was evidence of careful and conscientious training, not less than of a high amount of capacity in the performer. To attempt detailed criticism of the concert would serve no good purpose, and we shall be content with singling out as especially praiseworthy the performance by Miss Florence Verey of Mozart's "Dove Sono"; by Miss E. B. Grose of Chopin's "Impromptu" in C sharp minor; by Miss Florence Young of Chaminade's "Fileuse"; and by Miss Edith Idle of Sterndale Bennett's "Maid of Orleans" sonata. Scarcely less interesting were the renderings by Miss Verey, Mr. A. J. Bonella, and Mr. G. A. Higgs of the trio from "The May Queen," and the organ solos by the Honourable Elizabeth St. Aubyn, who played Smart's "Andante in F" and Guilmant's "Canzone in A minor" with considerable taste and skill.

The distribution of certificates which followed bore further evidence of the thoroughness of the system in vogue at the College. It is obviously impossible to give any adequate list of the students who have distinguished themselves in various branches of their art. Some attempt may, however, be made to classify the certificates awarded, which were as follows:—

Choir training certificate	1
Counterpoint	1
Harmony	9
Certificated pianists	28
Associate pianists	17
Certificated vocalists	5
Associate vocalist	1
Certificated violinists	2
Associate violinist	1
Oboe associate	1
Organ associate	1
Matriculation certificates	14
Further Arts certificates	5
Preliminary division—Associates in music ...	3
Associates in music	13

Licentiates in music, as follows:—

Ada T. Browning	Stamford.
Arthur K. Hawthornthwaite	Lancaster.
Johnson Lowe	Leicester.
William Sidebotham	Stockport.
Alice M. Snudden	Trinity College London.
Alfred W. Tomlyn	„ „ „
A. Rawlinson Wood	Derby.
Francis Benjamin Wood ...	Wakefield.

Concerts.

SENOR MANJON'S GUITAR RECITAL.

We in England have not been wont to think of the guitar as an instrument of importance sufficient to warrant its classification as a recital instrument. Romantic as it is in associations, conjuring up visions of sunny Seville, and serenading lovers, and senoritas in black mantellas, it would have seemed a little out of place in the unpoetic region of Piccadilly. Senor Manjon thinks otherwise, and the audience which assembled in Princes' Hall on Saturday afternoon seemed converted to his opinion. This was hardly wonderful, for additional interest attached to the concert on account of the performer's blindness, which lent to the concert a pathos otherwise lacking, and which would have accounted for the ready and sympathetic appreciation of the listeners, had the concert itself been less attractive. Senor Manjon's soli were of a comprehensive and ambitious sort. The player is a complete master of his instrument, and in the more legitimate performances, such as the "Valse" and "Polonaise," by Arcas, and the melody, "Primavera," by Senor Manjon himself, revealed a richness of tone and a wealth of expression hitherto unthought of. But we cannot commend the taste which suggested the andante from the "Moonlight" Sonata, as a composition suitable for the guitar. The result of this choice was an exhibition quite unworthy of the genuine artist that Senor Manjon undoubtedly is.

The performances of the concert-giver did not constitute the sole attraction of the afternoon. Miss Carlotta Elliott sang in excellent style two very pleasing and characteristic Spanish songs, a "Habanera," and "Romance," composed by Senor Manjon. Madame Bertini contributed Schubert's "Ave Maria," and Sullivan's "My Dearest Heart," and gave evidence of considerable ability, although she was obviously suffering from nervousness. Miss Esther Barnett, however, certainly supplied the most seriously interesting performances, playing Beethoven's "Thirty-two Variations in C Minor," Rubinstein's "Barcarolle," and Mendelsshon's "Presto Agitato," each of which she gave in a very refined and legitimate way, which told not only of the young lady's own artistic ability, but of the careful tuition of her master, Mr. Thomas Wingham.

M HOLLMANN'S CONCERT.

The concert given by the violoncello virtuoso, M. Hollmann, drew quite a crowd on Monday to Sir Julian Goldsmid's house, in Piccadilly. The artist's exceptional qualities of expression (especially remarkable for an almost unequalled *pianissimo*) and technique were again displayed, though an excessive use of the *glissando* in *cantabile* passages, and a somewhat rough and exaggerated *forte*, occasionally detracted from the absolute charm of his performances. It is a pity that M. Hollmann's arrangements from Schumann and Bizet, his own spirited Mazurka, and a capital "Carmen" fantasia, were placed at the end of the programme, whilst the "Batti, Batti" and the Adagio and Rondo from Beethoven's Pianoforte Quartet, given moreover rather crudely, and with "strings" instead of the original "wind," might, as merely portions of a whole, have been spared from a rather lengthy concert. Mr. Johannès Wolff distinguished himself in a (so-called) "Andante Religioso," by Thomé, and a Mazurka, by Wieniawski, by feeling and grace respectively; and Herr L. E. Bach introduced a set of clever "Danses Polonaises," for piano duet, of his own composition. In Massenet's "Air du Cid," Mdlle. Janvier, by reason of vocal powers showing signs of wear, was unable to do full justice to otherwise excellent intentions. She did far better in the concert giver's expressive "Chanson d'amour," with violoncello obbligato. Mdlle. Thénard, of the Comedie Française, obtained the usual *encore* for one of her humorous and pointedly rendered monologues, and the accompaniments were in the safe hands of Signor Bisaccia and Mr. Raphael Roche.

MISCELLANEOUS.

At Steinway Hall, on Friday evening, Signor Ellin Aramis gave his first concert before an English audience. The most noticeable items in the long and interesting programme were Bottesini's "Elegie" and "Tarantella," performed by the composer himself, in his own inimitable manner. The concert giver was suffering from horseness, and, apparently, too, from nervousness; his powerful baritone voice was, therefore, not heard to advantage, and it would be unfair to judge his merits as an artist from Friday's performance; we shall, however, it is rumoured, have an opportunity of hearing him in opera next year. He seemed most at home in settings, by Samarat Abt, of two songs in his native Greek tongue, one of which, "Koimoi," he repeated in response to an unanimous recall. Madame Sandon's rendering of Schumann's "Ich grolle nicht," elicited well-merited applause, Mdlle. Dufour and Mr. H. Williams gave an artistic rendering of Denza's graceful "Nocturne," and Signor de Cristofaro showed what sweet tone can be produced by a skilful player on the mandoline. Mdme. Sanderini and Signor Abramoff also contributed to the programme, and the accompaniments were, it is needless to say, safe in the hands of Signori Tosti, Denza and Ducci.

Mr. Raphael Gordon's concert was given on Wednesday evening last at Steinway Hall, and, taking into account the lateness of the season, a large and fashionable audience assembled. Mr. Gordon has an excellent tenor voice of considerable power and compass, which he displayed to advantage in a "Serenade" by Schubert, Mattei's "Non è ver," and Ascher's "Alice, where art thou?" the latter of which he had to repeat. A tendency to force the voice must, however, be checked. Mdlle. Marie de Lido was in splendid voice, her singing of Mattei's "Dear heart"—accompanied by the composer—being one of the features of the evening, while another was supplied by Miss Maud Boyd, who sang a charmingly piquant song by Odoardo Barri, "Vote for Cupid," with the greatest success. Mr. Frederick King sang in his usual effective style, and the pianoforte solos of Signor Tito Mattei and Mr. Gustav Ernst were given with the artist's usual ability. Mdlle. Hirsch contributed some violin solos, and Signor Odoardo Barri and Mr. Sidney Cooke proved efficient conductors.

Mdlle. Thénard, of the Comédie Française, who has for some years past brightened the London season with her elocutionary talents, has again concluded a series of recitations and of those delightful "levers de rideau" for which the French stage is justly celebrated, given in conjunction with that clever comedian, M. Demey, of the "Gymnase," at the Portman Rooms. The attractions of the last *soirée* were varied by musical selections, in which Mdlle. Galitzine particularly distinguished herself, displaying fine musical feeling, tasteful phrasing, and excellent technique in some very pleasing and difficult soli on the violoncello. Mdlle. Janvier and Mr. Isidore de Lara contributed some vocal pieces, and Signor Carlo Ducci acted efficiently as accompanist.

Mdlle. Jane de Vigne, of the Royal Opera, Brussels, of whom we had already occasion to speak in terms of warm praise, appeared to greater advantage than ever at her own *matinée*, at the Beethoven Rooms, where her versatility found fuller scope. Mdlle. de Vigne has a well cultivated soprano voice of rare freshness and flexibility, which she used with so much intelligence that it must be regretted that this clever artist is not to be heard oftener on the London stage. It would be difficult to say in which of her soli by Bizet, Delibes, Tosti (accompanied by the composer), Hollman (with violoncello accompaniment played by the composer), or duets with Signor Carpi, who distinguished himself as an excellent buffo, she did best, all being rendered in equally artistic style. Mdlle. Otto Brönnum sang with admirable taste Grieg's "Solveig's Song" and Kjerulf's "Last Night." The rich contralto of Miss Marion Mackenzie and the fine bass of Mr. Abramoff did full justice to their respective pieces. Amongst the instrumentalists Mr. Hollman's and Signor Carlo Ducci's soli on the violoncello and piano respectively, and the appropriate accompaniments supplied by Mdlle. Alice de Vigne deserve special notice. Mdlle. Thénard, of the Comédie Française, who has become a general favourite, obtained an irresistible *encore* by means of some highly characteristic and diverting recitations.

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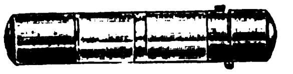

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at Berlin, has brought forth the usual harvest of reminiscences and anecdotes, one of the most characterstic of which is as follows. Engel had conceived the brilliant idea of having a 'combination' cast in a small way, and to this end proposed to two famous singers, Nachbaur and Reichmann, that they should appear on one occasion in the same piece. The two artists, who had never been heard together, consented, and Engel proceeded to ask their terms. 'I will sing,' said Nachbaur, 'on condition of receiving half the takings.' 'And you?' said Engel, turning to the other. 'My terms are the same,' answered Reichbach, 'half the takings.' Engel, who knew the ways of artists, was in no wise disconcerted. 'Very well, gentlemen,' said he, 'I only ask you humbly to grant me an order for the performance, that at least I may be able to enter my own theatre!'"

The telephone is a very admirable thing when you know who is listening at the other end. It is not altogether pleasant to know that all your candid and unguarded remarks may be heard by some one a mile away, as the conductor of the Monnaie Theatre at Brussels chanced to discover. The history of his discomfiture is as follows:—The Queen of Belgium, it seems, had a telephone "laid on" to the theatre in question, and, unknown to the conductor, proceeded one day to listen to a rehearsal of "Les Templiers," which was then proceeding. Surrounded by some of her Court, the Queen sat listening for some time to the distant sounds, when suddenly the telephone fell from her hands. She had overheard the choleric conductor invoking the name of the Deity, and otherwise indulging in language not usual in Royal circles. Not more shocked were Sir Joseph Porter, K.C.B., and the gallant crew of H.M.S. Pinafore, when Captain Corcoran said "Damme!" The conductor himself was no less astonished to find what audience, fit, though few, had listened to his remarks. It is needless to add that from that day the rehearsals at the Monnaie have been marked by an embarrassing politeness.

Captious persons are wont to freely accuse musicians of envy, hatred, and malice towards each other; but what will they say when they read the following letter, which has been addressed by a sestett of distinguished French musicians to the Minister of Fine Arts concerning Glinka's opera, "Life for the Czar?"

"Monsieur le Ministre,—Les soussignés, membres de la section de composition musicale de l'Académie des Beaux-Arts de l'Institut de France, désireux de donner un témoignage de sympathie internationale et artistique à la Russie, dans la personne de Glinka, l'illustre fondateur de l'opéra russe, seraient heureux de voir représenter sur une scène française son œuvre capitale et populaire, *la Vie pour le Tzar*.

AMBROISE THOMAS, CH. GOUNOD, E. REYER,
C. SAINT-SAENS, J. MASSENET, LEO DELIBES."

Here, surely, is generosity and honour amongst—artists! But perhaps the said captious persons, whose existence is, we trust, purely imaginary in the present case, might reply that musicians can afford to be generous to a dead composer.

The well-known tenor, Herr Winkelmann, who was to have sung in "Parsifal" at the forthcoming Bayreuth Festival, has been taken ill. His part will be filled by Herren Jaeger and Van Dyk, who will appear alternately.

C. M. von Weber's posthumous opera "Die drei Pintos" is to be performed at Prague, Breslau, Bremen, and Coburg.

The new Lancaster Theatre now in course of erection in Shaftesbury Avenue will open with "As you Like It," produced by Miss Wallis. The cast, as at present, will be as follows:—Rosalind, Miss Wallis; Phœbe, Miss Kate Fayne; Audrey, Mrs. Edward Saker; Duke, Mr. J. R. Crauford; Frederick, Mr. Charles Arnold; Amiens, Mr. Seymour Jackson; Jaques de Bois, Mr. Harold Stafford; Le Beau, Mr. J. C. Buckstone; Charles the Wrestler, Mr. Arthur Fenwicke; Oliver, Mr. Charles Cooper; Jaques, Mr. Arthur Stirling; Orlando, Mr. Forbes Robertson; Adam, Mr. W. H. Stephens; Touchstone, Mr. W. Mackintosh; Corin, Mr. Allen Thomas; Silvius, Mr. Matthew Brodie; William, Mr. Sidney Harcourt; Lords, Messrs. Cathcart, Willats, &c. The scenery will be painted by Mr. H. Emden and Mr. W. Telbin. Looking at the above strong cast, a very interesting performance may be expected. By the way, Miss Wallis is to open the New Shakespeare Theatre at Liverpool, with productions of "As you Like It," and the "Taming of the Shrew."

The 23rd September is the probable date for the opening of the New Court Theatre, Sloane Square.

Miss Jessie Bartlett Davis, an American singer, has arranged with Mr. Vert for a concert tour in England.

It is also said that Mr. Vert will have the management of Mdme Marie Roze's tour this autumn.

A new opera house will be opened shortly in Chicago under the direction of Mr. Gye. Mdme Albani will appear in some favourite parts.

Last week we quoted from a letter in the *Chicago Herald*, in which the writer claimed to have been acquainted with Annie Laurie, and giving the origin of the song which bears her name. A correspondent of the *American Musician*, referring to the same letter in the *Herald*, says:—"The original of the song of 'Annie Laurie'—not less the sailor's than the soldier's song—are two verses found in a collection of Scottish songs, appended to the works of Robert Burns, from which many of his sweetest melodies were derived. The author was Mr. Douglas, of Fingland. These verses were written upon Annie, one of the four daughters, by his second wife, of Sir Robert Laurie, first baronet of Maxwelton. As Sir Robert was not created a baronet until 1685, this song may be ascribed to the latter part of the 17th century:

Maxwelton's banks are bonnie,
Where early fa's the dew;
Where me and Annie Laurie,
Made up the promise true,
Made up the promise true.
And ne'er forget will I!
And for bonnie Annie Laurie,
I'd lay me down and die!

The verse given above is almost literally the same as that of the present one. The second verse has been materially changed, but any one familiar with the melody would instantly recognise in it the germ which has been transplanted nearly two hundred years, and still lives.

A company has been registered under the title of Her Majesty's Theatre, Limited, with a capital of £125,000 in £5 shares. The object is to purchase, lease, or otherwise acquire certain lands, hereditaments, and buildings, known as Her Majesty's Theatre, and any addition or extension thereof, or any contents therein respectively, and all or any agreements affecting the same, or under which such property or properties can be acquired.

The Opera Comique re-opens on Monday, August 6th, under the direction of Mr. Daniel E. Bandmann, when he will produce his version of "The Strange Story of Dr. Jekyll and Mr. Hyde." About the same time Mr. Mansfield will open at the Lyceum with his Jekyll and Hyde Company.

Even in Italy, which is said by some people to be the land to which the muses have fled, and wherein they hide now from

Google

the cheerless atmosphere of the nineteenth century, abiding the dawn of a better day, the virtues of generosity have not been brought to an uncomfortable perfection, as is shown by the battle now waging between Signor Sozogno, the proprietor of the *Secolo*, and Signor Ricordi, on a question of copyright. The first-named gentleman has, it appears, been publishing cheap editions of the operatic works of Cimarosa, Rossini, Donizetti, Meyerbeer, and others, relying on the provisions of the old copyright laws, which limited the period of an author's proprietary rights to thirty years. Meanwhile, however, a new law has been passed, which extends the period to eighty years, and on this ground Signor Ricordi claims rights in several of the works published by Sozogno, and has instituted proceedings against him. Not content with these measures, Ricordi is himself publishing the same works at a still cheaper rate, for as soon as Sozogno announces a work to be published at 25 centimes, Ricordi brings out the same publication at 15 centimes. This suicidal policy has resulted, however, in the publication by Sozogno of the same operas at the ridiculous price of 5 centimes. It is, of course, very sad to think how long the millennium is in coming to the musical world; but for all that, there will not be wanting unregenerate persons to wish that in England they might buy opera-scores for five centimes.

Miss Calhoun will produce in the autumn a new play specially written for her by Mr. R. L. Stevenson and another.

Shakespeare is likely to find a home shortly in more than one London theatre, as it is intended to produce, on a grand scale, "The Merry Wives of Windsor" at the Haymarket, after the run of "Captain Swift," which play is announced for September 1st, when Mr. Charles Brookfield will play the part of Marshall, the butler, and Mr. Fuller Mellish that of Harry Seabrook. Miss Norreys has also been offered a part by Mr. Beerbohm Tree.

An exceptionally attractive programme has been issued for the complimentary *matinée* benefit of Mr. W. W. Kelly, of the Princess's Theatre, on Thursday, August 9th.

Mr. Muller, the American Consul at Frankfort, is a tender-hearted man, who is so unconventional and free from the bonds of red-tape, that even in the columns of his trade reports he wages war against the slaughter of song birds in Germany. He says: "The indiscriminate slaughter of birds is one of the most crying evils of the day. If for no other reason than those dictated by æstheticism these little winged creatures have claims upon human protection. The appeal comes to men from all sides, and is made by birds of all varieties. Our song birds, those which once sang glad songs among the blossoms of spring and built their nest among our trees, delighting our little ones, are gone, or are fast going. It is only a question of time when the meadow lark, which sprang up in our path in the fields, trilling his notes of ravishing sweetness, delighting the ear long after the tired eye had lost power to follow him into the sky, shall share the robin's fate by disappearing from our fields and gardens." **Mr. Muller has the** full sympathy of the MUSICAL WORLD in his chivalrous crusade.

We record in another column the meeting of the Royal College of Music, at which the princely gift, by Mr. Samson Fox, of £30,000, was discussed and gratefully accepted. Nearly five months ago we commented upon this act of generosity (MUSICAL WORLD, Feb. 4, 1888), and we can add nothing to what we then said. Such noble bounty is best received in silence, since no words can adequately express its value or significance to the cause of art.

The attention of our readers is drawn to the important and interesting letter from M
our columns this week, r
the Philharmonic Socie
great musician and his fr
entitles him to speak wit

M

FROM DAUDET'

I attempted to support
dole; it was of no avail.
truth, that in order to
impressions which the dr
my mind, the musician m
a hill-top, a patch of blu
phere. "Come now, to w
drummer the rehearsal
remained at his post, con
faith in himself as a part
seized with remorse for h
where his outline was vag

"Come, Buisson, get
the contract?" The poo
business was about to be s
paper prepared beforehan

"No, not to day, the
sapristi! your drum bangs
noise." I was by this ti
the sound of it being hear
put it back into the cab!
theatre for a whole week.

Some time afterwards
about the contract?"

"The contract? oh to
is hesitating—he does not

"He's an idiot!"

At these words, prono
gentle musician, the whol
Carried away by my ent
Provençal drummer rega
and counted upon securi
I not misled him? Was
drum as it crashed downh
the impulse of imaginatio
been folly, and labour thr

Besides which, Buiss
more distinguished adm
Gautier, to whom Mistral
myself. With their emot
poser nor the poet had fo
the imagination surrou
Gautier, while the fife wa
his mind's eye the shores
ling terraces of the Cade
his dreams to wander yet
muffled beat of the drum
reminiscences of nights
derboukas. Both men had
real though erratic tale
extravagant puffs; all t
illustrated journals portra
enthroned, victory in his
and the drum slung to hi
all this glory, bought pap
home. He came occ
triumphs; a "punch"
society of the Faubourg
ful of his "Faubourg de
provoked sighs from the
impudent, "It once hap
to the nightingale——"

In the meantime, fo
stiffening, and of his lip
the thousand distraction
imagined he was free to

of an evening, in mid-Paris, in his rooms (*au cinquième*) in the *quartier* Bréda. Toot-toot, pang-pang—the whole neighbourhood was in an uproar at these unwonted sounds. Complaints were made, but Buisson continued to dispense harmony and insomnia with a turn of the wrist, and the Concierge, tired of the dispute, ended by refusing to deliver him up the key. Buisson, in his character of artist, brought his case into Court and gained it. The laws of France, severe on musicians, and which condemn hunting-horns to obscurity the whole year round, only permitting them to raise their brazen voices in the open air on Shrove Tuesday, one day in the 365; the laws of France, it seems, had not provided for the drum.

From the date of this victory, Buisson feared nothing. One Sunday morning I received a ticket; he was to perform in the afternoon at a grand concert at the Châtelet. The call of duty and friendship was imperative, so I went to hear him, nor without a presentiment of disaster.

A magnificent house, filled from floor to ceiling; our *réclame* had done its work! Suddenly the curtain rose, amidst intense silence and emotion. For my part I felt horror-stricken at the sight of Buisson all alone in the middle of the vast stage, where 600 ballet girls could have manœuvred in comfort—Buisson with his drum, in a short coat and gloves, looking like one of those queer insects which Granville represented clawing fantastic instruments. I saw him through my opera-glass waving his long arms as if unfolding his wings; he was evidently playing, the poor wretch, drumming and whistling with all his might. But no sound reached the auditorium, it was wasted in the desert air around the player; it was as if a fireside cricket were to chirp his serenade in the very middle of the Champ de Mars. And no opportunity of drawing attention to the holes, at such a distance, nor of saying: "It once happened," nor of referring to God's own nightingale!

I was crimson with shame, seeing amazement depicted on every face, and hearing murmurs of "What is the meaning of this stupid joke?" The doors of the boxes slammed, the house became gradually empty; but this public was too polite to hiss, and the drummer was allowed to conclude his piece in solitude. I waited behind with the idea of consoling him. But not at all! He believed he had had a grand success, and was more radiant than ever. "I am waiting for Colonne's signature," said he, showing me a paper ornamented with stamps. At this, however, I could no longer be silent. I took my courage in both hands, and gave vent in one outburst to all that was in my mind. "We have all been mistaken in expecting Paris to appreciate the charms of your big drum and the melody of your fife. I was mistaken, Gautier and David were mistaken, and indirectly *you* were mistaken. No, you are no nightingale."

"It happened to me," interrupted Buisson.

"Yes, it happened to you, I know, but you are not a nightingale. As for the nightingale, *he* sings everywhere, his song is of all countries, and in all countries his song is understood. *You* are nothing but a grasshopper, whose shrill, notorious refrain is suited to the olive-trees, the resinous pines, the clear atmosphere, the brilliant sunshine, the rocky hills of Provençe, but under this grey sky and in wind and rain an absurd and pitiful grasshopper with long bedraggled wings. Return then to your home, take back your drum, play your *aubades* and *serenades*, make the pretty girls dance the *farandole*, lead in triumphal march the victors of your village games. *There* you are a poet and an artist, while *here* you can be looked upon as nothing but a mountebank."

He answered nothing. but in his dreamy gaze, in his mild but obstinate expression, I could read, "You are jealous of me."

Some days after this our hero, proud as an Artaban, came to tell me that Colonne, just such another idiot as Hastein, had not been willing to come to terms, but that there was in view another, a glorious prospect, namely, an engagement to play at a *café concert* at 120 francs a night, already signed. Indeed, he had the contract with him. Aha! the fine document! I learnt its value afterwards Some unfortunate manager, whirling blindly down the turbid waters towards ruin, but imagined that he might cling to that fragile branch of willow—Buisson's musical efforts. Sure of never being able to pay, he had "signed" unhesitatingly. But Buisson did not see so far ahead, and rejoiced in his stamped paper. Moreover, as a *café concert* was in question, a costume was essential. "They have dressed me up as an ancient troubadour," said he, with a pleased smile, "but as I am very well proportioned, it is very becoming, you will see." And I did see.

In one of those café chantants so much in vogue during the last days of the Empire, with its tinsel decorations and crude colouring, made still more distressing to the eye by flaring gas-jets and chandeliers; its private boxes where great ladies had been known to conceal themselves to witness the contortions and grimaces of some "diva," its sea of heads seen through a mist of smoke, its waiters rushing about, its musical director, calm and dignified, rousing or quieting, with imperious gesture, the storm of a score of brass instruments, between a mawkish ditty, sung by a well favoured but sheepish looking girl, and a cayenne-pepper-ecloque, howled by a red-armed virago, there appeared suddenly, on the platform, in front of the dozen yawning and simpering females in full evening dress, who were awaiting their turn, a figure I shall never forget to my dying day. It was Buisson, the fife in his hand, the drum at his knee, in troubadour guise, as he had called it. But what a troubadour! A parti-coloured jerkin of apple green and blue, tight-fitting pantaloons—one red and the other yellow, a flaunting cap, pointed shoes, and those beautiful long, black moustaches, which he had not persuaded himself to shave, falling over his chin like a waterfall of blacking.

Delighted no doubt by the exquisite taste of this costume, the public received the musician with murmurs of approval, and my troubadour smiled complacently on beholding in front of him the sympathetic audience, and on feeling through his back the burning glances of the fair ladies seated admiringly round. To be sure, matters were different when his performance had begun, the toot-toots and pang-pangs were powerless to charm ears whose delicacy had been betrayed (as the palate may be by alcohol) by the strong flavour of the usual *repertoire* of the establishment. And then this was no aristocratic and forbearing audience like that at the Châtelet. "Enough, enough!" "Turn him out!" "That will do, learned pig." Vain was Buisson's attempt to open his mouth, to say "It once happened to me." Everyone rose from his seat, the curtain had to be dropped, and the motley troubadour disappeared in a storm of hisses, like a poor ruffled parrot caught in a tropical whirlwind.

Would you believe it? Buisson persevered! Illusions grow apace, and take long to uproot from the Provençal brain. For a fortnight he reappeared nightly, always hissed, never paid, until the day came when an official fixed a notice of bankruptcy to the doors.

Then came the downfall and collapse. Our drummer, always believing in his success, always pursuing his chimerical contracts, went from bad to worse, until he reached the lowest depths of the suburban tea-gardens.

One evening, winter being scarcely over, and spring not yet arrived, I was crossing the Champs Elysées. A concert was in full swing and lanterns were being hung to the bare trees in front of a kiosk. A melancholy drizzling rain was falling. I heard a toot-toot, pang-pang—there he was again! I caught sight of him through an opening, drumming a measure of Provençe before an audience of half-a-dozen—members of the free list, I should imagine—huddled under their umbrellas. I did not venture nearer; I and my imprudent enthusiasm had been to blame. Poor Buisson! Poor bedraggled wings!

THE END.

THE ROYAL COLLEGE OF MUSIC.

The fifth annual general meeting of the corporation of the Royal College of Music was held on the 24th inst., at the College, Kensington-gore. Prince Christian occupied the chair. and amongst those present were the Duke of Wesminster, Lord Aberdare, Lord Thring, Lord Tyneham, Sir G. Grove, the Right Hon. A. J. Mundella, M.P., Sir P. C. Owen, Lord C. Bruce, Sir J. Stainer, Sir W. Gilstrap, Sir F. Cort, Mr. Samson Fox, Mr. W. G. Cusins. Mr. C. Morley, the hon. secretary, read the report of the council, which stated that the number of scholars on the books at the end of April was 59, and the number of paying students 170. The examiners who conducted the fifth annual examinaton stated in their report that the work done at the college during the past year had on the whole impressed them very favourably, and they expressed their opinion that as an educational establishment the college cannot but have a powerful influence on the condition of musical art in this country. At the commencement of the year the council were enabled to throw open eight scholarships to public competition. The total number of qualified candidates was 243, who were examined at 38 centres; 69 were sent up for final competition at the college. The council had the gratification of reporting that there was every prospect that the inconveniences arising from insufficient accommodation in the college will be shortly removed, Mr. Samson Fox, of Leeds, having offered a munificent gift of £30,000 for a new collegiate building on an appropriate site, to be determined by her Majesty's Commissioners of 1851, who had granted a site for the new building on the South Kensington Estate in Princes Gate. The balance in hand in the revenue account, after deducting liabilities, amounted to £2,483, which showed an increase during the year £469.

The chairman, in moving the adoption of the report and a vote of thanks to Mr. Samson Fox for his munificent gift, congratulated the meeting on the flourishing state of the college When the new building was erected they hoped to get a great many more pupils. The expenditure would necessarily be increased, and they trusted that the subscriptions would increase to enable them to meet it.

Mr. Mundella, in seconding the motion, said the report was of an encouraging nature from whatever point of view they regarded it. He was sure they would like him to say a word or two in acknowledgment of Mr. Samson Fox's munificent gift. Mr. Fox was a man of the people, who had raised himself to his present position by his great talent as an inventor, and he was now making his offer in order that the nation might enjoy the advantages and the pleasure which he had himself derived from the cultivation of music. And not only were they to have a new and handsome college for the accommodation of 400 students, but they were to be allowed to retain the existing building. The resolution was then put and carried, and on the motion of the Duke of Westminster, seconded by Lord Aberdare, the Council was reappointed, with the exception of Earl Spencer and Mr. Slagg, who had signified there wish to retire, and in whose places Mr. Samson Fox and Mr. Joseph Baring were appointed. Lord Thring moved a vote of thanks to Prince Christian for presiding. Mr. Samson Fox, who was much cheered on rising to second the motion, said from his youth he loved music, and always gravitated where he could find the best music. From his great success in connection with his business he set himself on a certain day to consider in what way he could do some little thing in return, and he determined to do it in the direction of promoting the cultivation of music, because by the cultivation of music the poorest child in the land might give pleasure to thousands and thousands of people. Then, in looking to the working of this college, he found that it had been so well managed that he thought he could not do better than give it such a sum as would enable it steadfastly to continue its work. (Applause.) The motion was passed unanimously, and Prince Christian briefly returned thanks. Miss Marian P. Osborn was then presented with the Hopkinson Gold Medal, awarded to the best performer on the pianoforte at the college; and Miss Margaret Jenkins was called up and congratulated by the chairman on having been awarded the piano offered by Messrs. Brinsmead at the Midsummer Exhibition. The meeting then separated.—The *Daily News.*

WAGNER IN ENGLAND.

(Continued.)

"After the first rehearsal the directors of the Philharmonic were so delighted and full of hope that they insisted upon my performing some of my compositions at the very next concert. I had to yield, and chose the pieces from 'Lohengrin.' . . . The orchestra, which has taken a great liking to me, is very efficient, and possesses great skill and fairly quick intelligence, but it is quite spoilt as regards expression; there is no *piano*, no

nuance. It was astonished and delighted at my way of
things. With two further rehearsals I hope to put it tole
in order. But then this hope and my intercourse with
orchestra are all that attract me here; beyond this,
indifferent and disgusting to me. The public, however,
distinguished me very much, both in receiving me and
more at the close. Curious to me was the confession of
Mendelssohnians that they had never heard and understoo
overture to the 'Hebrides' as well as under my direction."

. The first Philharmonic Concert took place on March
On the next day the daily papers came out with a pe
shower of abuse, which was echoed in the weeklies, notab
the *Athenæum*, and continued without abatement during
entire stay of Wagner in London. M. Sainton relates th
the next rehearsal, when Wagner entered the orchestra,
hand was raised to welcome him, the musicians receiving
with absolute silence. He himself attributes this chang
attitude to the influence of the Press, while Wagner disco
in it the influence of Costa, "the real master and despot of
musicians, who can dismiss and appoint them according to
will." Probably both were right. Wagner, although, we h
seen, a true and warm-hearted friend, was little conciliator
his manner to strangers, and the asperities of which Ber
speaks naturally roused the indignation of those who cam
casual contact with them. He was well known to be
admirer of Italian opera, and the Italian faction, with Cost
their head, naturally hated him. What was worse, he
written a very ill-judged pamphlet against the Jews, in wh
Mendelssohn and Meyerbeer were severely criticised, altho
by no means vulgarly abused. Meyerbeer's influence in
Press was far-reaching, and Mendelssohn was at the time
idol of the English public. We have been informed on
best authority that Wagner, when he had to conduct a worl
Mendelssohn, deliberately and slowly put on a pair of w
kid gloves, to indicate the formal, or one may say fashiona
character of the music, and this piece of bad taste natur
roused the ire of Mendelssohn's admirers, in the Press
elsewhere. As is usual in such cases, both sides were to bl
But at the same time it remains a matter for regret that
influence which a man of Wagner's genius and high art
aims might have had on English music, was thus almost lite
"snuffed out by an article." Altogether, Wagner's day
London were amongst the unhappiest of his eventful ca
but it is interesting to observe how, even in such circumsta
he was able to forget external troubles over a subject that
laid hold of his mind. The instrumentation of "The Walk
was for the greater part finished at Portland Terrace, and
masterly exposition of Buddhism as distinguished from
asceticism of Dante's "Divina Commedia," already referre
is dated from London.

We are assured by Mr. W. G. Cusins, Master of the Qu
music, and for a number of years conductor of the Philharn
Society, that in spite of the attacks of the Press, the Phi
monic season of 1855 was in a pecuniary sense an extre
successful one. The public were eager to see the man
excited such ire in celestial bosoms, and many of those
came to scoff remained to admire. There were at any rat
very distinguished persons who treated Wagner with a
ness which almost moved him to tears.

'You have probably heard," he writes to Liszt '
charmingly Queen Victoria behaved to me. She attend
eventh concert with Prince Albert, and as they wanted t
something of mine, I had the 'Tannhäuser' overture rep
which helped me to a little external *amende.* I really seem
have pleased the Queen. In a conversation I had with h
her desire, after the first part of the concert, she was s
that I was really quite touched. These two were the first
in England who dared to speak in my favour openly and
guisedly, and if you consider that they had to deal w
political outlaw, charged with high treason and 'wanted'
police, you will think it natural that I am sincerely grate
both."

In a letter addressed to M. Sainton, he says:—

"Les vapeurs de Londres s'ayant enfuiées finalement,
mon corps que de mon esprit, ma première occupation
ramasser tout le français que je puisse encore trouver da

coins de mon pauvre cerveau, où—d'après la doctrine du professeur Praeger—naissent nos facultés linguistiques : car je ne sens vraiment agité et pressé à t'écrire, et à te dire, que je t'aime toujours encore, et qu'un de mes plus doux souvenirs, c'est ta connaissance et ton amitié. Le croieras-tu ?—

" Pourtant je ne veux pas te cacher que ces souvenirs sout accompagnés par des regrets :—je sens que mon amitié t'a beaucoup coûté. Si je pouvais effacer quelque chose de ma conduite passée, ce seraient ces plaintes et temoignages de mécontentement que je t'ai donnés tant de fois à entendre, en récompense de ta meilleure volonté, et, surtout, des chagrins et des désagréments assez affligeants, que tu devais essuyer alors toi-même, à cause de moi. . . . Te voilà maintenant payé comme tu le méritais. Et qu'est ce que tu as gagné en échange de ce que tu as perdu ? Hélas ! un triste don, mon amitié, et le souvenir d'un homme mélancolique, fort souvent insupportable qui mangeais tes dîners et attaquais ta meilleure humeur par son français horrible ! Voilà ta récompense ! Et moi ? ne devrais-je pas être mortifié par l'idée de t'avoir attirée tout cela sans te pouvoir réstituer la moindre part de ce que tu as perdu à cause de moi ? Tout ce qui me console un peu, c'est la leçon que tu as reçue, et qui t'aura appris de ne t'occuper jamais, quant à l'art, que des hommes d'une trompe bien différente de la mienne. Mais comme je suis le plus âgé je te donne encore un conseil un peu grec.

Menin aeide Thea Peleiadeo Achilleos.

" Tu me comprendras !

" Eh bien ! Il faut maintenant bien faire bonne mine à mauvais jeu, c'est pour cela que je te prie de demander à Lüders ce que fait Bumpus ? S'il m'en peut donner de bonnes nouvelles, cela me consolera et touchera profondement. J'espère qu'il va bien ? Et la sallade d'homard, et les bouteilles de soda water, qui étaient toujours si affreuses pour vous deux à voir ? Et Charlemagne ?—Il Trovatore, et les amis guerriero d'Alida. . . .

' A la vérité je t'assure que je porte un grand et vif désir d'avoir des nouvelles de votre part, mais bien longes—très longes ! Entends-tu bien ? Ou m'en veux tu à présent puisque tu as appris que ma connaissance t'a porté du malheur ? Je n'y crois pas ; car je sais que tu es—avant tout—excellent garçon, cœur généreux. . . .

' Allons donc ! Gardons notre amitié qui m'est à moi précieux comme un sourire inattendu du destin. Espérons nous revoir un jour pour continuer ce qui n'a que commencé et bravons les canailles. ! !

' Adieu mon très cher Prosper ! Mille saluts à Lüders et à la maison Praeger, mes parents ! Je te remercie encore de tout mon cœur pour tant te bien, dont tu m'as comblé, et suis persuadé de ce que je n'en perdrai jamais le souvenir.

' Ton tout dévoué frère et ami,

' RICHARD WAGNER.'

A second letter, addressed to M. Sainton, and also published here for the first time, is dated Bayreuth, 1875. At that time Wagner was in the zenith of his fame, and just preparing a performance of his " Nibelungen-Ring " at the Bayreuth Theatre, erected for him by the liberality of his admirers, and of the King of Bavaria. But he had not forgotten his old London friends, and a letter from M. Sainton, which reached him in the middle of his excitement, immediately elicited the following reply:—

" MON CHER SAINTON,—Tu n'avais pas besoin de me rappeler ton souvenir. J'ai dicté à ma femme ma vie entière ; elle la voulait savoir au fond. Cela est écrit, et sera legué à mon fils, pour le faire paraître après ma mort. Et quoi ? Vous vous figurez de ne pas figurer dans cette vie ? Diable ! No. 8, Hind Street. Et Lüders? Tout votre histoire à vous deux est déposée dans ce manuscrit, depuis Helsingfors jusqu'à Toulouse (en passant Hambourg). Et puis Londres ?—Charlemagne ? Où as-tu le sens, mon cher ?

" Eh bien ! Rappelle-toi bientôt à ce qu'existe encore un certain chef-d'orchestre de l'ancienne Philharmonic (pensionné ?) à Beyreuth (en Bavière, non Syrie !).

" Prends un beau jour ta chère femme, charge Lüders sur tes épaules, monte un bon *cab* à l'heure, et arrive à juste temps à Wahnfried ; à une heure nous dinons (! !) souper à sept heures du soir.

" Et maintenant, trèva aux Lohengrins à Londres ç'a m'a. Costa—mais si tu veux, apporte ton violon avec toi. Les Nibelungen feront les honneurs a vous tons.

" Force de salutations cordiales de la part de ton ancien ami, " RICHARD WAGNER.

" Bayreuth, 4 Juin, 1875."

Wagner again visited London in 1877, when he conducted some concerts at the Albert Hall, and was received by the public—as was his friend Liszt nine years later—with every sign of enthusiasm. By special command he went to Windsor, and had an audience of the Queen, and it would be interesting to know what reminiscences these two interesting persons exchanged with each other.

Correspondence.

To the Editor of the MUSICAL WORLD.

SIR,—In your extract from the new number of the *Quarterly*, I find that " at a meeting of the directors " . . . (of the Philharmonic Society, convened for the election of a new conductor) . . . " Mr. Sainton . . . rose to his feet and named Wagner," although " he himself had no personal cognisance of Wagner's capacities; neither had any of the other directors; but, as Mr. Sainton remarked, a man who had been so much abused must have something in him. This sentiment was received with acclamation, and it was unanimously resolved that a leap in the dark should be made." On the strength of its being a matter of historical interest, I would venture to supply the key to this otherwise too emotional version of the proceedings of the conscientious directors of the society in question. Mr. Sainton had a dear old friend, Charles Lüders, an excellent musician, albeit of the so-called old school; and I had the good fortune to be intimate with both. To these friends I had suggested Wagner, of whom neither knew even the existence. Myself, I had already, in 1845, foreshadowed the future greatness of Richard Wagner when reviewing the performance of " Rienzi," at Dresden, in the then existing *English Gentleman* : knowing also his remarkable gift as a conductor. When the directors heard that I had proposed to Sainton to name Wagner, I was invited to attend their meeting, where I gave all the information they required. This must have been most satisfactory to them, for I received the voted thanks and enjoyed the honour of a " shake hands all round." The first correspondence concerning this matter was between Wagner and myself, and the master's original letters are now in possession of the Earl of Dysart, the enthusiastic President of the London Wagner Society. These will appear with many others in " Wagner as I Knew Him," which I have written at the request of Lord Dysart, and which will be ultimately published in English, French, and German.—I am, Sir, yours obediently,

FERDINAND PRAEGER.

To the Editor of THE MUSICAL WORLD.

SIR,—Can you, or any of your readers, inform me whether the law of copyright extends to foreign music published for the *first time* in England ? I have asked lawyers, who seem undecided, or perhaps do not know, not being versed in this particular branch of law. It is an important point, which many would like to have cleared up.—Yours faithfully,

W. NICHOLSON.

Warter Vicarage, York.

To the Editor of THE MUSICAL WORLD.

DEAR SIR,—While thanking Mr. Harris for the fine performances he has given us this season, I must object to one alteration most strongly. He has entirely destroyed the dramatic effect of the Cathedral scene in " Faust," by giving it before the Soldiers' Chorus, instead of in its true place, after the death of Valentine. My dislike at seeing this great operatic drama so spoilt is my reason for protesting.—Yours truly,

W. W. LINTON.

35, Stanley Gardens, South Hampstead, July 23, 1888.

telegraphed his inability to be present. Dr. C. J. Frost distributed in a very kindly manner the diplomas gained. In his address Dr. Frost alluded to his own early examination at the college in graceful terms, Mr. C. E. Stephens, who was present being one of the examiners, and spoke of the growth of the work, which had reached upon the present occasion some 185 candidates. Dr. Frost gave words of kind and judicious encouragement to the unsuccessful, who were to regard themselves as proceeding towards success by their present efforts. Mr. C. E. Stephens gave evidence regarding the growth of the College examinations, and he pointed out the importance of securing diplomas granted by acknowledged systems of examinations in which the high standards had been unflinchingly maintained. Mr. James Higgs gave sensible advice to candidates, urging them to take care to present good work all round, and in every department of the examination, as the only means of attaining reliable success. Mr. James Turpin called attention to the gratifying increase of good work and the corresponding increase in the percentage of passes. The company present included a number of distinguished musical people and lady friends. The A. C. O. Diploma presentation was fixed for July 27th, at 11, Dr. G. Garratt, M.A., of Cambridge, having kindly consented to preside on that occasion.

SOME RECOLLECTIONS OF GERMANY.

By R. B. Daniell.

To the musician there can hardly be a more interesting country than Germany. The land which has produced so many musical geniuses must always be dear to us. The mere mention of Germany suggests ideas of great composers, of contrapuntists, theorists, and acousticians, of organists and pianists, Kapellmeisters and conductors, and of grand old organs. Even untravelled men know something of the historical old towns, the natural forests and romantic scenery, the quaintly dressed village people, and the legendary lore of Germany. The Germans may be briefly described as a highly-gifted, persevering, and studious race; and if war and its concomitant grinding taxation could be laid aside for ever, theirs would, I believe, be a country of happiness and prosperity. The land of Copernicus and Kepler, of Schiller and Goëthe, of Handel, Bach, and Beethoven, is, in short, the land of genius and intellect, in which so many of the brightest stars that will for ever illumine the literary and artistic firmament, first appeared. And if the noble array of her poets, musicians, astronomers, philosophers, theologians, historians, chemists, grammarians, and philologists has rendered Germany worthy of the admiration of the world, her tremendous armies, led by military geniuses of the first order, enforce general respect. Nor ought I, who am a professed admirer of that country, to omit to pay my slight tribute of respect to the memory of the truly great and Christian Emperors who have so lately been removed by death: mighty Emperors who are mourned even by their enemies.

If the first real progress in counterpoint and the canon was made by the Netherlanders; if favoured Italy, possessed of a Pope's Chapel and the finest choir in the world, encouraged the Netherlanders and perfected the chorus *a cappella*; if to her we owe the madrigal and the finest masses without accompaniment, and the beginning of oratorio and opera, and many important instrumental forms; if, thanks to the genius and work of such men as Carrissimi and the elder Scarlatti, great progress was early made in that country; if France deserves our gratitude for her encouragement of opera and the countenance she showed to the immortal Gluck; if we ourselves invented the anthem and glee, and Englishmen early cultivated writing for keyed instruments, and attained a wonderful degree of skill in playing on them, and produced excellent madrigals; if as early as the time of Corelli, we find our Purcell writing beautiful suites and sonatas, and this great genius excelled in all the styles; if, above all, we have fostered Art, and especially Oratorio (the highest of all musical forms), by the countenance we have shown to so many of the greatest composers, who wrote some of their finest works for us, we must not forget that to Germany we owe, in their perfection, the chorale, the Passion music, the oratorio, the romantic opera, the mass with instrumental accompaniments, the majestic organ fugue, and (if I may include the productions of the great Viennese school) the sonata, the string quartett, and the symphony. Nor ought our obligations to the German organ-builders to be forgotten.

Many years ago I had the good fortune to sojourn for a time in Germany, principally at Stuttgart, and I saw something of German musical arrangements. Of the organs I shall say little, and of the *conservatoires* nothing. A sufficient knowledge of the German organ may be picked out of Dr. Hopkins's work, and of the *conservatoires* I know nothing except from hearsay.

In Germany operas are given in the German language, so that Addison's satire could not be pointed at the audiences of that country. "We," he says in his account of Italian Opera in England, "no longer understand the language of our own stage; insomuch that I have often been afraid, when I have seen our Italian performers chattering in the vehemence of action, that they have been calling us names, and abusing us among themselves; but I hope, since we do put such an entire confidence in them, they will not talk against us before our faces, though they may do it with the same safety as if it were behind our backs." The stage is held in high reputation in Germany, and is regarded as a means of educating the people. It is not uncommon for noblemen to appear on the boards. At Stuttgart the theatre is close to the Royal Palace, with which it is connected by a covered way. About two plays, and perhaps three or four operas were given weekly. Shakespeare's plays were much esteemed. Once a year, during the hot season, the theatre was closed. The orchestra numbered some seventy first-rate instrumentalists. Once (in Jomelli's time) opera at Stuttgart was the best in Europe. The audience are very critical, and I once knew them hiss without mercy a Sarastro who was not quite equal to the part. I have seen them equally demonstrative when pleased. I shall never forget the reception this Sarastro's rendering of the great air, "In diesen heiligen Hallen" met with. The artist had been brought from a very considerable distance, and, poor fellow, his sufferings must have been terrible. It was most painful to see him meekly bowing to the audience. It was my happiness sometimes to visit the opera with the eminent composer, the late H. H. Pierson, who was then living at Stuttgart, and enjoy the critical and very instructive remarks he would make from time to time. Among the operas most in favour at Stuttgart were:—Stumme von Portici (Masaniello), Fidelio, Norma, Nachtwandlerin (Sonnambula), Weisse Dame (Dame Blanche), Don Juan (Don Giovanni), Figaros Hochzeit (Nozze di Figaro), Die Zauberflöte (Magic Flute), Barbier von Sevilla, Freichütz, Puritani, Kreutzer's Nachtlager von Granada, Mehul's Joseph, Gounod's Faust, Mignon, Halevy's Jüdin (La Juive), Nicolai's Merry Wives of Windsor, Lortzing's Czar und Zimmermann, and Wagner's Fliegende Holländer. The first opera I saw at Stuttgart was the Zauberflöte, which was given on the king's birthday, and honoured by the presence of his Majesty. Beethoven, I believe, considered the Zauberflöte to be Mozart's masterpiece. I say nothing of the libretto; but the music, from the great overture to the end of the opera, is almost supernaturally beautiful. It was written in the last year of Mozart's short life. After studying the score and hearing this opera repeatedly, one asks if, in spite of all the efforts of reformers and much talk about musical æsthetics, any real progress has been made in musical form and instrumentation in opera since the composition of the "dear, old, and yet ever youthful Zauberflöte." Early hours were kept at the theatre, which was, as a rule, closed by half-past nine. The theatre has a *parterre*, or pit, and four galleries. The highest charge for entrance was three shillings (the price of admission to the "strangers' box" which is in the first gallery); fourpence admitted to a side seat in the fourth gallery. A reserved seat in the pit or the second gallery cost two shillings. The concerts, it need hardly be said, were excellent. They were given in the fine room in the Königsbau. A programme of one that I heard on February 20, 1872, lies before me. It was given "for the benefit of the widows and orphans of the members of the Royal Court Chapel and the Royal Court Stage." The concert began at seven and ended at nine. At the end of the bill "honoured visitors who arrive after the concert has begun, are respectfully

Google

writer. Stuttgart is noted for its fine modern pianofortes. Old square pianofortes were let out on hire at a very cheap rate to students. I think the charge for tuning one of these instruments was a shilling.

At Stuttgart, and I believe in Germany generally, the climate is extreme. The heat in summer is very great, and in winter the cold is intense, though very bracing. The town lies in a valley, nearly surrounded by slopes, covered with vineyards, beyond which is forest. The forests afford the most delightful rambles. In winter, when the ground is covered with frozen snow, and the pines gleam like silver in the light of a full moon, a night walk in the forest is magnificent. In the season a true "Nightingale's Chorus" may be heard in the same forests. On the side of Stuttgart which is not surrounded by the forest, and near at hand, is Cannstadt on the "Haunted Neckar." Stuttgart possesses an Art gallery and Museum, one of the largest public libraries in the world; a Royal park, with copies of the finest statuary, and its *Bahnhof*, or station, was said to be the most complete in Europe. The people are very good-natured and kind to the English.

(*To be continued.*)

RECITAL NEWS.

POTTSVILLE, U.S.—The formal re-opening of Trinity Church, Pottsville, since its extensive decoration, was made the occasion of a musical demonstration, the memorable part of which consisted in an exhibition of a costly and elaborate organ, presented by Mr. F. G. Yuengling. There were addresses of presentation and reception, followed by a prayer of consecration. Three organists of local celebrity, Professors Kellar, Becker, and Sinclair played. The vested choir from the cathedral took part in the choral numbers. The chief numbers of the programme were:—Cantate in D, Dr. Elvey; an Offertoire, by Wely; Anthem, "God came from Temen," by Dr. Steggall; "Send out Thy Light, by Gounod; "O Thou that tellest"—Messiah; and Canon Woodward's "The radiant morn hath passed away." The list of organ music has not come to hand.

The choir of St. Luke's, Brompton Hospital, after evening service, lately, presented to their organist and choir master, Mr. F. Gilbert Webb, a handsomely silver mounted ebony bâton, with an illuminated address, as a token of their esteem and value of his services, and of their hearty good wishes on the occasion of his marriage, which was celebrated in the Chapel Royal, Savoy.

ALL HALLOWS, LOMBARD STREET, CITY.—Organ recitals given by Mr. F. E. Hillman, on July 18th and 22nd:—Concerto in F (Handel); Adagio cantabile (Gear); "Ex resurrexit," Mass in C (Beethoven); Andante in G minor (Silas); Postlude in E flat (Salaman); March in G (Bonheur); Andante in A flat (Bennett); Andante Grazioso, No. 5 (Smart); "Fac ut Portem" (Rossini); Credo, Mass in B flat (Farmer).

CHURCH OF ST. NICHOLAS COLE-ABBEY.—On July 17th, 1888, Mr. H. W. Weston, F.C O., gave a recital. Vocalist, Miss Tunnicliffe. Prelude and Fugue in C minor (Bach); Theme and Variations in G major (Rheinberger), 10th Organ Sonata; Air, "O Lord have mercy" (Pergolesi); Overture in G major, 1696-1755 (Greene); "La Meditation" (Thayer); Air, "O rest in the Lord," "Elijah" (Mendelssohn); Scherzo Symphonique in C major (Guilmant).

ASHBY-DE-LA-ZOUCH.—Programme of an Organ Recital given by Mr. G. F. McCleary, A.C.O., at Holy Trinity Church, on July 10: "Marche Religieuse" (Guilmant); Air with Variations and Finale Fugats (Smart); Cantilène Pastorale (Guilmant); Fugue in E minor (J. S. Bach); Intermezzo (Macbeth); "Marche Moderne" (E. H. Lemare).

MORAVIAN CHURCH, BEDFORD.—Programme of Organ Recitals given by Mr. Henry R. Rose, A.R.A.M., Professor in the Royal Academy of Music, Organist of St. Pancras Church, on July 19. Vocalist: Madame Clara Samuell (Mrs. H. R. Rose). Morning Recital: Sonata in F minor, No. 1 (Mendelssohn); Adagio in E major (Gustav Merkel); Prelude and Fugue in A minor (J. S. Bach); Chorale with Variations (Henry Smart); Andante in G minor (E. Cuthbert Nunn); Organ Concerto, No. 6 (Handel); Allegro Cantabile (Widor); Grand Chœur en ré majeur (Guilmant). Evening Recital: Prelude and Fugue in E flat (Bach); Larghetto from Clarionet Quintett (Mozart); Concerto in B flat, No. 2 (Handel); Andante (Henry Smart); Adagio from 3rd Symphony (Mendelssohn); Air (Handel); Pastorale from Organ Sonata (Guilmant); Gavotte in D (J. S. Bach); Allegro Cantabile (Widor); Postlude in C (Henry Smart). Mr. Rose played in a truly masterly manner. The organ was built in 1715 by Gerhard Schmidt, nephew of Bernhard Schmidt, "the father of English Organ-builders." It has undergone an entire rebuild by Messrs Brindley & Foster, of Sheffield, on their improved tubular pneumatic system. The scheme has already been given.

TRINITY CHURCH, S. MARYLEBONE.—Organ recitals on behalf of the organ fund. Programme for July 19th:—Offertoire in C (Tours); Tenor Melody (Smart); Minuetto (G. B. Calkin); Sonata in C minor (Mendelssohn); Prayer (Lemmens); Postlude on "Jerusalem the Golden" (Dr. C. J. Frost); Offertoire in A (Wely). At the organ, Mr. E. F. Barker, A.C.O.

PARISH CHURCH, HIGH WYCOMBE.—Organ recital by Mr. J. G. Wrigley, Mus. Bac., Oxon., F.C.O., on July 23rd. Programme:—Prelude and Fugue in D minor, No. 3 (Mendelssohn); Allegro Cantabile in F minor (Widor); "The Maid of Judah" (Kucken); Marcia Religioso (Perelli); Menuetto and Allegro in B flat (Handel); Serenade (Gounod); Minuet and Trio (Boccherini); March (Rossini.)

MAIDSTONE.—Services were recently held in St. Paul's, Church, Maidstone, to celebrate the opening of the organ, which has lately been renovated and enlarged. At the conclusion of the services recitals were given on the organ by Mr. Wilson Parish, A.C.O. The programmes were well chosen to bring out all the points in the organ, and were well sustained. The organ is of no great size, having only two manuals; but its quality is exceptionally good, and now that, in accordance with Mr. Willis's wish at the time of its construction, it has been brought well out into the church, it is well heard throughout the building. The action had in the course of 27 years become considerably worn, but has now been entirely replaced by Mr. George Adams, of Brixton, who has added a violoncello stop to the pedal organ. The quickness of repetition of which the pneumatic action is capable, was well illustrated during the two recitals. The rendering at each service of Gounod's anthem, "Sing praises unto the Lord," showed that in his capacity as choirmaster the young organist has profited by his own training as a member of the Westminster Abbey Choir. The following were the programmes:—Afternoon—Fugue in G minor (J. S. Bach); Serenata in E minor (Th. Kullak); No. 1, Four Sketches for the Pedal Piano (R. Schumann); (a), Andante con motto (from Sonata in G); (b), Allegro Moderato (E. Silas); Sonata V (Mendelssohn); March in D (W. T. Best). Evening—Fugue in D minor, commonly called "The Giant Fugue" (J. S. Bach); (a), March upon a theme of Handel; (b), Souvenir (Alex. Guilmant); Sonata II (Mendelssohn); March in C (Lefebure-Wely); Minuet and Trio (Sterndale Bennett); "Halielujah Chorus" (Handel).

Notes.

The fine church of Saint Siffrein, Carpentras, has just had a new chancel organ, built by Messrs. Merklin and Co The instrument, an excellent specimen of the builder's art, was opened lately by M. Louis Bonnet, who showed off the various stops to advantage. The recital was interpersed with solos by M. Chauvrean and others. An interesting little report of some 16 pages has recently been published by Watelet, entitled "The chancel organ in the church of Saint Clotilde, Paris, constructed on the new electro-pneumatic system of Schmoeie and Mols, by Messrs. Merklin and Co." This is the account of the commission appointed to examine the organ, and has been very ably compiled.

In the list of monopolies granted during the time of Charles the First, between 1632-35, occur the following: "One to George Latham, and two others for the sole printing of set songs, etc.; one to a preacher and schoolmaster, William Brathwaite, for the sole right to publish music books; and another to George Sandy's, son of the Archbishop of York, for the exclusive copyright of his translation of the psalter."

A new organ has been placed in Kidlington Parish Church, Oxford. It was built by Henry Willis and Sons, of London. At the opening service last week Canon Paget of Christ Church, Oxford, preached.

A thoughtful author has the following:—"Never is piety more unwise than when she casts beauty out of the church, and by this excommunication forces her fairest sister to become profane. It is the duty of religion, not to eject, but to cherish and seek fellowship with every beautiful exhibition which delights, and every delicate art which embellishes, human life. So, on the other hand, it is the duty of Art not to waste its high capabilities in the imitation of what is trivial, and in the curious adornment of what has only a finite significance. The highest art is always the most religious; and the greatest artist is always a devout man. A scoffing Raphael or Michael Angelo is not conceivable."

COLLEGE OF ORGANISTS' CALENDAR.

Tuesday, July 31st, the Library will be opened from 7 to 8.30. July 31st, Meeting of Committee of Organists' Benevolent Society at 7.30, Council Meeting at 8, to be followed at 8.30 by Annual General Meeting at the College. The reports will be read at this meeting, but owing to the late dates of the examinations the accounts will not be audited in time. The meeting may have to be adjourned as a matter of form. Further arrangements will be duly announced.

E. H. TURPIN, Hon. Sec.

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MUSIC IN ARCADIA.

By a late Arcadian.

Nobody supposes that the lot of a musical critic is one of entirely unalloyed delight. Even the most innocent outsider, to whom a distinguished critic is a very fearful wild fowl indeed, can understand that forty concerts in a week, though they be composed of Beethoven's or Signor Denza's music, are apt to produce a feeling of something like satiety in the writer whose duty it is to attend them. Indeed, so unhappy is his lot, that when I find time to write my proposed supplement to the *Paradiso*, I intend to add a special circle for musical critics. Every critic who has performed his duties conscientiously will find place there; and his greatest reward for a life-time of concerts will be that he shall there have to listen to no music whatever. There shall be no screaming octogenarian *divas*, and the strains of "Un di si ben," shall not be heard at all; nor shall he ever have to go to *matinées*. No drawing-room music shall be there; and, *oh, ter quaterque beate*, the amateur young lady, the terror that squawketh by night, shall never bid a wildly hypothetical lover

Take thy lips from me, love!

All these things shall be passed away; and I fear me much that those critics for whom the celestial choirs themselves shall be hushed, would not heed even the voice of the garland-weaving Matelda.

But this vision is as yet unrealised, and remains among the things to be awaited. And, meanwhile, the lot of the critic is hard. There are, of course, degrees of hardness; but the hardest lot of all is that of the critic in the provincial town. I do not refer to the larger cities, where the musical standard is, perhaps, as high as in the metropolis, but rather to the average country town. And—with no ulterior views of a subscription on his behalf—I propose to set forth an unvarnished statement of the grievous case of the critic who dwells in the modern Arcadia.

I have been in Arcadia in that capacity, and know something of it. It has often been matter of conjecture with me whether, in the good old days wherein Strephon and Chloe went a-Maying, and Strephon piped unto the damsel on an oaten pipe, there were musical critics. Certainly, there was small need for analytical programmes, because the music to be got out of an oaten pipe is, after all, limited in scope. The conditions, too, have changed a good deal; Arcadia is not what it used to be, the land of unconscious, untrammelled art; and it is hard to think of Dr. Richter, in bucolic raiment, and decked out with daffodils, leading his band upon the village green.

No; the conditions to-day are very different. Let us take the case of any country town, say of 50,000 inhabitants. There will be, perhaps, half-a-dozen newspapers, whose editors are on friendly terms with the leading inhabitants, on whose support they are, to a certain extent, dependent. Each of these papers will have a staff of from two to eight or nine reporters, whose duties embrace, somewhat comprehensively, the writing criticisms of picture galleries, theatres, and concerts, beside the ordinary routine of political meetings, inquests, weddings, and such like cheerful things. Add to these a small knot of musical amateurs; a large number of professors of the same art; a general society composed of two sharply-defined sections—first, extremely respectable people, whose greatest pride is that they never had any connection with trade; and secondly (these forming the mass of the population), the people who are occupied in the necessary, if disgusting, process of earning a livelihood in business of some sort, and you have a rough sketch of the conditions under which a provincial critic has to work.

Let me recount the details of an average musical season in the country, such as I myself have known. Of course this does not correspond with the London season, beginning as it does about October, and continuing till Lent. The first warning one gets of the beginning is a sudden eruption of advertisements, stating, in the usual way, that Mr. Gubbins, R.A.M., has the honour to announce that his Ladies' Philharmonic Society will give a concert on a certain date, when the said damsels, more or less accomplished—generally less—will perform, amongst other things, the overture to "Tannhaüser" and "Silvery Waves," scored for orchestra by the redoubtable Gubbins. The combination strikes one as a little—well, call it eclectic—and I turn to the back of the programme, where the names of the performers, and their respective instruments, are set forth in much detail. I find that the band consists of four first violins, thirteen seconds, one viola, two 'cellos, one piccolo, two concertinas, one triangle, drum, and piano. Now, this curiously balanced orchestra may, no doubt, cope with the difficulties of "Silvery waves," but, recollecting certain passages for the brass in "Tannhaüser," I am a little doubtful. Moreover, I am very certain that the audience would infinitely prefer the "Virgin's Prayer" to Wagner; but I learn, on inquiry, that the parents of the young ladies like them to go in for High Art; it looks so well on the programme, and then, you know, *anyone* could play the "Virgin's Prayer," but it is not just anyone who can play Wagner; which is very true, and there's the rub. Picture it, Dr. Richter, the wind in "Tannhaüser" represented by two concertinas and a piccolo! How it is to be done I do not know, though I think the piccolo plays as much of the first violin music as possible, and the concertinas come in where they can in the piano score.

Here, then, is trouble at starting. I have not only got to attend that concert, which is in itself bad enough, but I have to write a criticism on it. The conductor is a personal friend of mine; I know many of the performers; and, above all, the concert has been well advertised in my paper, so that my chief says, on the night before the concert, "We must give Mr. Gubbins a good notice"—meaning, to be candid, a puff proportional to the value of his advertisement. Therefore, if I tell the truth, and condemn the performance as a piece of hideous vulgarity, I shall have to face the wrath of my friend the conductor; the scorn of all the ladies in the orchestra, and their relations, who are many; besides incurring my chief's censure for offending a man who advertises largely. Further, I have the assured knowledge that my fellow critics will not view the matter in the same light; but will, on the contrary, write of the performance in enthusiastic terms. By what evasions and circumlocutions am I to satisfy my conscience and the conductor?

(To be continued.)

THE WAGNER FESTIVAL.

A very large audience, including a large sprinkling of English and American pilgrims, assembled in the Wagner Theatre, at Bayreuth, on Sunday last to witness the opening performance of "Parsifal." No little interest attached to the appearance of Mdme. Wagner for the first time in public since her husband's death. Beyond the bare facts contained in the telegram from our Bayreuth correspondent, we have no room for further details this week, and must hold over a fuller account till a subsequent number.

THE "ELIJAH" AT BOLOGNA.

From Our Special Correspondent.

On the evening of the 2nd of July an audience of over two thousand persons assembled in the Exhibition Concert-room to listen to that masterpiece of Mendelssohn's that, during the last forty-two years, has become one of the most popular of oratorios in our oratorio loving land. Strange is it, indeed, to read the comments on "Elia" in the different Italian journals; one critic, in a preliminary explanatory article, concludes by striving to reassure "those who fear the grave austerity and monotony proper to religious concerts, that the music of oratorios in kind is dramatic, 'Elia' specially so, containing many passages of grand and imposing effect." By another the *libretto* is examined, and the unlucky translator is told he has, perhaps, realised the ideal of the *libretto nojoso*, with his rhymes in *or*, *ognor* and *furor*, and after having thus called poor Pinelli over the coals, coolly adds "that a translation of such a book does not leave much margin to do better," states that Mendelssohn had not a very dramatic temperament, agrees with Grove and Placci that all he had he introduced into "Elia," and then adds that, when writing it, he was in a very bad, nervous state, death was approaching him, though still young, and that his alarms, anticipations, presentiments

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ror have left no slight traces in "Elia!" Without dis-
this gentleman's opinion, we proceed to the result of
rmance of "Elijah," taking note previously of the
antagonistic to a good rendering of it. Unlike the
oncert-room erected in 1884 for the Turin Exhibi-
acoustic properties of the one at Bologna
defective; the first soprano was indisposed,
nor; the chorus numbered but 150 voices. Spite
wbacks, however, the success was undeniable,
nthusiastic after the prelude, the chorus of the
the splendid declamations of Elijah (Sig-
imposing *finale* of the first part, as well as the
d the contralto air most admirably given by
Signorina Ri etti was most successful in
The bass solo, the trio, and the tenor's
ously re eived, the latter more especially
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the full expression needed. Signori
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that style of music, as well as they did;
k, and deficiency of light and shade
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THE ROYAL ACA

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natural animation and grace—worse actors than singers. Mr. Henry Heyes is entitled to considerable commendation as a voice of pleasing quality and excellent expression in the arduous part of the Dutchman, and a word of praise is due to the sprightly acting and fencing (with "real swords," producing an almost uncomfortably realistic impression so soon after a recent Parisian event) of Miss Isabelle Davies and Miss Gertrude Findon (who also took part in the "Matrimonio"), as the two pretty vivandières in Meyerbeer's famous tent scene. Of the other soloists, Mrs. Stephenson, the Misses Bernstein, Jeannie Mills, MM. Collwyn Thomas, Evan Jones (tenors), and Moore (bass), who did more or less well, bare mention must, for want of space, suffice. We should not omit to add, however, that the "Spinning chorus" in Wagner's work was given with great precision, freshness, and variety of expression by about thirty female voices, and that considerable credit is due to the musical conductor, Signor Ettore Fiori; the dramatic director, Signor Gustav Garcia, and the pianoforte accompanist, Mr. Stanley Hawley, for the successful result of this promising experiment, at which Dr. A. C. Mackenzie, Principal of the Royal Academy, was present.

At the Students' Orchestral Concert at St. James's Hall, on Tuesday, numerous excellent and interesting features demand notice. Special mention must be made of Miss Dora Bright's pianoforte Concerto in A minor (M.S.). It displays a creative faculty altogether out of the common, and is full of bright original fancy, and melodious inspiration of a high order. The second subject of the first movement and the succeeding "Intermezzo" are worthy of almost any living composer. The sparkling Finale is unfortunately rather too short—a fault on the right side, however—and would probably be improved by the interpolation of a sostenuto subject. The orchestral colouring is exquisite throughout. The work was capitally rendered by the gifted composer (a pupil of Mr. E. Prout), who, together with some other lady composers, is destined apparently to negative the generally accepted belief that the female mind is destitute of creative power in music. The other instrumental performances included the andante and rondo for flute, from B. Molique's old-fashioned and sleep compelling concerto in D (op. 69), played neatly and (especially in the cantabile passages) with a fine tone, by Mr. F. W. Griffiths, pupil of Mr. A. P. Vivian; Schumann's beautiful "Concertstück," op. 92, for pianoforte, given with a crisp touch and excellent technique, by Miss Webb, pupil of Mr. Westlake; the first movement of Beethoven's magnificent violin concerto, well, though rather coldly played by Mr. Gerard Walenn (teacher, M. Sainton), and the first movement from Beethoven's piano concerto in C minor, and Liszt's brilliant concerto in E flat, capitally executed by Messrs. Frank Howgrave and Edgar Hulland respectively. The vocal selections included Mendelssohn's somewhat conventional motett, "O Lord, thou hast searched me out," sung with fairly good intonation by female quartet and choir.

ROYAL COLLEGE OF MUSIC.

The orchestral concert (the last of the term) given here on Monday evening, placed a handsome feather in the College cap, already decorated with a goodly bunch; and raised still higher one's estimation of Dr. Stanford as a conductor. As usual, an excellent programme had been selected:—

Overture to "Egmont"	Beethoven
Duet, "What have I to do with thee?" (Elijah) Emily Davies and Adams Owen (E).	Mendelssohn.
Introduction to Third Act, and Dance of Apprentices (Meistersinger)	Wagner.
Concert-stück in G (op. 92) ... ... Marian Osborn (S).	Schumann.
Aria, "Nobil Signor" (Gli Ugonotti) ... Emily Himing (E).	Meyerbeer.
Symphony in C major (March, 1828) ...	Schubert.

The nervous energy and rugged force of Beethoven's mighty work, the sublimity of which seems to grow rather than diminish by repeated hearing, were realised in a way that suggested entire sympathy with the poetic basis of the work: praise it is not always possible to award even when professional orchestras are concerned. More remarkable still was the rendering of Wagner's melodious and richly-coloured extract. The excerpt is, we think, too long, more than one anti-climax being noticeable; but its beauty and the intelligence shown by the performers, who phrased and shaded in a manner, for students, little short of wonderful, prevented any feeling of weariness. Miss Osborn was, as usual, sympathetic and refined, and Miss Himing made a distinct step in advance by her finished delivery of the page's air. Schubert's glorious Symphony in C brought the concert to an exhilarating conclusion.

Concerts.

MISCELLANEOUS.

Herr Constantin Schwarz gave his second and last Zither recital at Steinway Hall on Saturday. We have before (MUSICAL WORLD, June 2) had to notice this gentleman's remarkable playing on an instrument generally considered childish, and can fully endorce all we then said, his playing of "La Fontaine," by Umlauf, and his own "Kit Kat Polka" being especially good. He also joined Herr Schuberth in Messner's "Nocturne in D Major," and accompanied several of the songs very effectively. Mr. Arthur Lancelot was successful with Kjerulf's "Last Night," and Faure's "Alleluja d'amour," and Mrs. Alexander Warden appeared to advantage in Gounod's "The Worker," and "Fior di siepe," by De Nevers. Herr Schuberth was not in his best form, and Madame Danisi was too nervous to do herself justice—a basket of roses ordered by some admirer, hurriedly offered by one of the attendants at the wrong time, as hurriedly withdrawn, and at the next attempt too late altogether, not improving her in this respect; rarely has a "floral tribute" appeared more ludicrous or more uncalled for. Mr. De Nevers was an efficient and artistic accompanist.

Mr. Emanuel Nelson's concert took place at Princes' Hall on Thursday evening of last week. Mr. Nelson's long experience as a concert manager naturally made us expect something better than is usual at these late concerts, and when we say that Mdme. Liebhart, Mdme. Thea Sanderini, Mdlle. Leila Dufour, Miss Adele Myers, Signori Ria, Gannini, Abramoff, and Monari-Rocca, Mr. Isidore de Lara, and Mr. Frederick King, Signor Tito Mattei (pianoforte), Mdlle. Anna Long (violin), Mdme. Schulz (Hungarian cimbalo), and Signor Bottesini (contra bassi sang and played in their best style, that Miss Louise Lyons and Mdlle. A. M. Ditt recited, that Signori Bisaccia, Ducci, Denza and Romili; that the concert giver himself rendered efficient and artistic aid as accompanist, and that the programme was compiled to suit all tastes, we need hardly add that the applause given was well deserved, and that Mr. Nelson is to be congratulated on an altogether highly successful concert.

Mr. and Mrs. Frank Bodda (the latter well-known in musical circles as Miss Louisa Pyne) held a pupils' concert on Friday evening, 20th July, at their residence, 85 and 87 Cambridge Gardens, Notting hill. As usual upon such occasions, the audience mostly consisted of the immediate friends and relations of the young aspirants to future fame, and it goes without saying that they were thoroughly in accord in their sympathies with one another. Yet the manner in which things were done must have given great satisfaction even to a casual visitor. The programme, consisting entirely of vocal items, was gone through in a most admirable manner, and clearly showed the result of sound and thorough tuition. Miss Alice Lamb, one of the students, who has finished the course of instruction at the Academy of Mr. Bodda, has already had some successes on the concert platform. The young lady has a firm contralto voice of considerable register, and will, no doubt, soon be heard in public. Miss Ada Battinson, a soprano, sang and played her part charmingly in Offenbach's operette "Lischen and Fritzchen," the *rôle* of Fritzchen being creditably sustained by Miss Madeleine Galton. Mr. and Mrs. Bodda were highly complimented at the end of the entertainment, which may be counted amongst the most enjoyable pupils' concerts this season.

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Concerts.

SENOR MANJON'S GUITAR RECITAL.

We in England have not been wont to think of the guitar as an instrument of importance sufficient to warrant its classification as a recital instrument. Romantic as it is in associations, conjuring up visions of sunny Seville, and serenading lovers, and senoritas in black mantellas, it would have seemed a little out of place in the unpoetic region of Piccadilly. Senor Manjon thinks otherwise, and the audience which assembled in Princes' Hall on Saturday afternoon seemed converted to his opinion. This was hardly wonderful, for additional interest attached to the concert on account of the performer's blindness, which lent to the concert a pathos otherwise lacking, and which would have accounted for the ready and sympathetic appreciation of the listeners, had the concert itself been less attractive. Senor Manjon's soli were of a comprehensive and ambitious sort. The player is a complete master of his instrument, and in the more legitimate performances, such as the "Valse" and "Polonaise," by Arcas, and the melody, "Primavera," by Senor Manjon himself, revealed a richness of tone and a wealth of expression hitherto unthought of. But we cannot commend the taste which suggested the andante from the "Moonlight" Sonata, as a composition suitable for the guitar. The result of this choice was an exhibition quite unworthy of the genuine artist that Senor Manjon undoubtedly is.

The performances of the concert-giver did not constitute the sole attraction of the afternoon. Miss Carlotta Elliott sang in excellent style two very pleasing and characteristic Spanish songs, a "Habanera," and "Romance," composed by Senor Manjon. Madame Bertini contributed Schubert's "Ave Maria," and Sullivan's "My Dearest Heart," and gave evidence of considerable ability, although she was obviously suffering from nervousness. Miss Esther Barnett, however, certainly supplied the most seriously interesting performances, playing Beethoven's "Thirty-two Variations in C Minor," Rubinstein's "Barcarolle," and Mendelsshon's "Presto Agitato," each of which she gave in a very refined and legitimate way, which told not only of the young lady's own artistic ability, but of the careful tuition of her master, Mr. Thomas Wingham.

M HOLLMANN'S CONCERT.

The concert given by the violoncello virtuoso, M. Hollmann, drew quite a crowd on Monday to Sir Julian Goldsmid's house, in Piccadilly. The artist's exceptional qualities of expression (especially remarkable for an almost unequalled *pianissimo*) and technique were again displayed, though an excessive use of the *glissando* in *cantabile* passages, and a somewhat rough and exaggerated *forte*, occasionally detracted from the absolute charm of his performances. It is a pity that M. Hollmann's arrangements from Schumann and Bizet, his own spirited Mazurka, and a capital "Carmen" fantasia, were placed at the end of the programme, whilst the "Batti, Batti" and the Adagio and Rondo from Beethoven's Pianoforte Quartet, given moreover rather crudely, and with "strings" instead of the original "wind," might, as merely portions of a whole, have been spared from a rather lengthy concert. Mr. Johannes Wolff distinguished himself in a (so-called) "Andante Religioso," by Thomé, and a Mazurka, by Wieniawski, by feeling and grace respectively; and Herr L. E. Bach introduced a set of clever "Danses Polonaises," for piano duet, of his own composition. In Massenet's "Air du Cid," Mdlle. Janvier, by reason of vocal powers showing signs of wear, was unable to do full justice to otherwise excellent intentions. She did far better in the concert giver's expressive "Chanson d'amour," with violoncello obbligato. Mdlle. Thénard, of the Comedie Française, obtained the usual *encore* for one of her humorous and pointedly rendered monologues, and the accompaniments were in the safe hands of Signor Bisaccia and Mr. Raphael Roche.

MISCELLANEOUS.

At Steinway Hall, on Friday evening, Signor Ellin Aramis gave his first concert before an English audience. The most noticeable items in the long and interesting programme were Bottesini's "Elegie" and "Tarantella," performed by the composer himself, in his own inimitable manner. The concert giver was suffering from horseness, and, apparently, too, from nervousness; his powerful baritone voice was, therefore, not heard to advantage, and it would be unfair to judge his merits as an artist from Friday's performance; we shall, however, it is rumoured, have an opportunity of hearing him in opera next year. He seemed most at home in settings, by Samarat Abt, of two songs in his native Greek tongue, one of which, "Koimoi," he repeated in response to an unanimous recall. Madame Sandon's rendering of Schumann's "Ich grolle nicht," elicited well-merited applause, Mdlle. Dufour and Mr. H. Williams gave an artistic rendering of Denza's graceful "Nocturne," and Signor de Cristofaro showed what sweet tone can be produced by a skilful player on the mandoline. Mdme. Sanderini and Signor Abramoff also contributed to the programme, and the accompaniments were, it is needless to say, safe in the hands of Signori Tosti, Denza and Ducci.

Mr. Raphael Gordon's concert was given on Wednesday evening last at Steinway Hall, and, taking into account the lateness of the season, a large and fashionable audience assembled. Mr. Gordon has an excellent tenor voice of considerable power and compass, which he displayed to advantage in a "Serenade" by Schubert, Mattei's "Non è ver," and Ascher's "Alice, where art thou?" the latter of which he had to repeat. A tendency to force the voice must, however, be checked. Mdlle. Marie de Lido was in splendid voice, her singing of Mattei's "Dear heart"—accompanied by the composer—being one of the features of the evening, while another was supplied by Miss Maud Boyd, who sang a charmingly piquant song by Odoardo Barri, "Vote for Cupid," with the greatest success. Mr. Frederick King sang in his usual effective style, and the pianoforte solos of Signor Tito Mattei and Mr. Gustav Ernst were given with the artist's usual ability. Mdlle. Hirsch contributed some violin solos, and Signor Odoardo Barri and Mr. Sidney Cooke proved efficient conductors.

Mdlle. Thénard, of the Comédie Française, who has for some years past brightened the London season with her elocutionary talents, has again concluded a series of recitations and of those delightful "levers de rideau" for which the French stage is justly celebrated, given in conjunction with that clever comedian, M. Demey, of the "Gymnase," at the Portman Rooms. The attractions of the last *soirée* were varied by musical selections, in which Mdlle. Galitzine particularly distinguished herself, displaying fine musical feeling, tasteful phrasing, and excellent technique in some very pleasing and difficult soli on the violoncello. Mdlle. Janvier and Mr. Isidore de Lara contributed some vocal pieces, and Signor Carlo Ducci acted efficiently as accompanist.

Mdlle. Jane de Vigne, of the Royal Opera, Brussels, of whom we had already occasion to speak in terms of warm praise, appeared to greater advantage than ever at her own *matinée*, at the Beethoven Rooms, where her versatility found fuller scope. Mdlle. de Vigne has a well cultivated soprano voice of rare freshness and flexibility, which she used with so much intelligence that it must be regretted that this clever artist is not to be heard oftener on the London stage. It would be difficult to say in which of her soli by Bizet, Delibes, Tosti (accompanied by the composer), Hollman (with violoncello accompaniment played by the composer), or duets with Signor Carpi, who distinguished himself as an excellent buffo, she did best, all being rendered in equally artistic style. Mdlle. Otto Brönnum sang with admirable taste Grieg's "Solveig's Song" and Kjerulf's "Last Night." The rich contralto of Miss Marion Mackenzie and the fine bass of Mr. Abramoff did full justice to their respective pieces. Amongst the instrumentalists Mr. Hollman's and Signor Carlo Ducci's soli on the violoncello and piano respectively, and the appropriate accompaniments supplied by Mdlle. Alice de Vigne deserve special notice. Mdlle. Thénard, of the Comédie Française, who has become a general favourite, obtained an irresistible *encore* by means of some highly characteristic and diverting recitations.

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Royal Academy of Music Local Examinations.—The list of successful candidates in the examination for this year has just been published. The youngest candidate in the London district is Miss Norah Nicolas, aged eight years, who passed in violin playing. The entire list comprises no less than 3,744 names, of whom only two are so young as Miss Nicolas. Her instructor is Mr. Allan Campbell.

A revival of that pretty children's play, "Alice in Wonderland," is contemplated at the Prince of Wales's Theatre at Christmas. Miss Phœbe Carlo, who made such a success as the child heroine, having grown out of the part, Mr. Savile Clark has found it necessary to secure another exponent in the person of Miss Isa Bowman, who is at present to be seen in the *tableaux* at the Anglo-Danish Exhibition.

Whatever success is attained by "Geraldine," a new comic opera, libretto by Mr. E. Wyatt, recently brought out at Greenwich, will be due to the tuneful music of Mr. A. R. Watson, who conducted on the occasion. The leading parts were sustained by Miss Ethel Pierson, Mr. Fred Salcombe, and Mr. F. Lomax.

The new farcical comedy to follow "The Arabian Nights" will probably be "Atalanta," by Mr. G. P. Hawtrey, which however will not be required until the winter.

The attention of those of our readers who are interested is drawn to Mr. Henry Herman's article in the August number of *The Magazine of Art* on "The Stage as a School of Art and Archæology."

Mrs. Arthur Stirling and Mr. Henschel are announced as having resigned their appointments on the Professorial Staff of the Royal College of Music, whilst Mr. Arthur Cecil succeeds Mrs. Kendal in stage instruction.

"Carina; or Twelve o'Clock," an operetta by E. L. Blanchard and Madame Julia Woolf, is to be produced at the Opera Comique, in September, when playgoers will have the opportunity of welcoming their old Drury Lane favorite, Miss Victoria Vokes.

On Saturday, the award of scholarships in connection with the Crystal Palace Company's School of Art, Literature, and Science (Ladies) was completed, that for Music being awarded to Miss Matilde Harris, of Norwood. The examiners were Dr. J. F. Bridge and Mr. C. J. Hargitt.

At the last performance of Mr. Harris's season of Italian Opera at Covent Garden, a little pamphlet, entitled a "Descriptive Record of the Season," was issued to the audience. The well-known initials at the end of these descriptive notes would seem to signify that an eminent critic is responsible for their contents.

In consequence of a date having to be definitely fixed by Mr. Horace Sedger for Mr. Carl Rosa's series of comic operas at the Prince of Wales' Theatre, arrangements have been made for the withdrawal of "Dorothy" at the end of the year, notwithstanding its still undiminished power of attraction. The above mentioned season will probably commence in January next with "Paul Jones."

The Reverend Mr. Spurgeon was once asked by an anxious inquirer if he thought it possible for a man who played the trombone to be a Christian. The famous Nonconformist divine replied that the performer himself might be a Christian, but that, in his opinion, the performer's neighbour could not be. We are encouraged by the dictum of so eminent a person to nurse a good many un-Christian feelings against the "latest musical prodigy," if the phrase can any longer be deemed significant. If American newspapers speak truly, there is a boy of twelve who plays upon the trombone. We are of opinion that no jury would convict the outraged musician who should slay this young trombonist. The verdict, would, at worst, be one of justifiable homicide, and at best would recommend the award of a pension to the slayer. In Russia, he who kills a wolf is rewarded; why not he who kills an infantine torturer?

"The Use of the Ballet" is a question which has been, with more or less profit, discussed from time to time by "gods," men—and bishops. In particular, the bishops have denounced, in no measured terms, the depravity of those who delight to watch young ladies in syncopated raiment, pirouette upon their toes. On the other hand, apologists for the ballet have been fertile in excuses for what they are pleased to term "the poetry of motion"; but it has been reserved for M. Gruber, the famous Russian anatomist, to discover a wholly novel merit in these saltatory performances. It seems that M. Gruber had never been inside a theatre, until, a short time since, some friends with difficulty persuaded him to accompany them to the Russian Opera. During the opera, the savant was heard to mutter continually, "Sottises! sottises!" But as soon as the ballet commenced, the principal *rôle* in which was filled by Mdlle. Adèle Granzow, his friends noticed that the disgust on his face disappeared, and gave place to an expression of lively interest. He evidently took the keenest delight in the performance, and did not cease to scrutinise the *danseuse* through his lorgnettes. When all was over, his companions, observing that he was still excited, inquired what were his impressions of the ballet. His answer was remarkable. "What muscles, what muscles! And to think that I cannot have them to prepare for my laboratory!" This is surely a novelty in dramatic criticriticism.

There are a good many superior persons amongst us to-day who profess to scoff at the claims of Pope to be considered a great poet. With a certain show of reason, they argue that Pope is sadly deficient in the emotional and lyric qualities which are at present held to be essential; and this charge is in some measure just. But, after all, absolute truthfulness is not a wholly despicable quality in poetry, and it is possessed by the author of the "Essay on Man" to a degree uncommon amongst latter-day poets. Without, however, entering into lengthy discussion on this point, we note with pleasure the successful inauguration, yesterday, of the Pope Commemoration. The chief feature of the proceedings was the opening of the Loan Museum, in the Town Hall of Twickenham. The exhibits comprise manuscripts, "first editions," letters, books, pictures, and relics of all sorts, amongst the letters being some from Johnson, Colley Cibber, Swift, and other of the great poet's contemporaries. The formal opening was preceded by a meeting in the Central Hall, at which the chair was taken by Sir Mount-Stuart E. Grant-Duff, who spoke briefly in praise of Pope's lucidity and wit, which he contrasted favourably with much modern writing. Professor Henry Morley then gave an inaugural address, in which the poet's life and work were considered in an admirably judicial and sympathetic way. If the Commemoration will induce a more general study of Pope, its promoters will earn the gratitude of all those serious students of literature who are able to look beyond ephemeral fashions and to recognize the abiding and changeless principles of art that alone can confer immortality.

sort I have described; it is true that, as a general rule, musical criticism is worse than useless, since it is either depressingly dull and meaningless, or glaringly false and absurd. It needs analysis of a very subtle kind to resolve the constituents of a society like this, that the good may be plainly separated from the bad; and it is indeed almost impossible to say where the blame for such a condition of things should rest. It is quite certain, for instance, that Mr. Gubbins is a man of high attainments and not a little genuinely good taste; could he consult his own wishes, he would not be guilty of such offences, such flat blasphemy against the dignity of art as I have referred to. He is compelled to it by the ignorance of his patrons, who for the most part resent all attempts to train their higher tastes as affectation or impertinence. It is they who have the power of making or marring the success of any artistic undertaking, and from their verdict is no appeal possible to the country musician. Should a few scores of the amateurs in a town band together, let us say, for the purpose of giving oratorio concerts, with what success will they meet? The first concert of the series will probably be well attended, and a profit of a few pounds made; but the second, and the third, will receive less support, a debt will accumulate, until at last the members, weary of the continual subsidy needful from season to season, dissolve their society. It is hardly necessary to say that I do not give this as an instance of that which occurs everywhere and always; but I have known so many cases of the sort, that it must be, in some measure, typical.

In speaking of the ignorances and follies of Arcadia, I have drawn my illustrations from personal experience: lest this account seem prejudiced and ungenerous, it may be permitted me to conclude with the recollection of some of the more favourable symptoms which prevent utter pessimism. I have said that Mr. Gubbins is a genuine musician, who is cramped and swathed in the rigid ignorance of the public on whose support he is dependent. There are amateurs who deserve the name in the highest sense, who devote time and energy, already overtaxed by business, to the cultivation of the best music, and who attain no low degree of excellence, their example surely being not wholly unavailing. I have known, too, an editor to whom my description is absolutely unapplicable, and who, himself an enlightened and honourable man, permitted his critics the most complete freedom and independence. But the most hopeful feature of Arcadian life in my recollection, is the existence of a musician whose attainments were of a most admirable sort, at first entirely unappreciated by those around him. This man, on coming as a stranger to the town in which I then resided, commenced a series of pianoforte recitals, which were performances of the highest order. For two or three years they were looked forward to and supported by the merest handful of enthusiasts; at serious personal loss, the artist continued as he began, making no concessions to popular ignorance, until slowly and wonderingly the public awoke. Little by little they became aware that "classical" music is not synonymous with dry music; the support extended to the recitals became more general, and their success was at length assured. It is by the courage and devotion of such men that the gross darkness of Arcadia must be dispelled.

Correspondence.

To the Editor of the Musical World.

Dear Sir,—Kindly allow me to say that the letter in your issue of the 28th inst., which bears my name and address, was not written by me, nor have I any idea by whom it was written. This is not the first instance which has come to my knowledge of a person writing to a widely-read newspaper in the name of some other person without his knowledge or consent. It is a form of annoyance which, quite conceivably, might lead to very unpleasant consequences. I trust your correspondent will seek some other way of hiding his identity in future.—Yours faithfully,
William Nicholson.

Warter Vicarage, York,
July 30th, 1888.

THE SPEAKER ON THE FUTURE OF MUSIC.

The Speaker of the House of Commons presided at the distribution of Trinity College Music Certificates by Mrs. Peel, at the Public Hall, Leamington, on Saturday. The Speaker said the progress which music had made in the last few years was remarkable. It was generally understood that the last fifty years in this country had been practically the development of music, and that during Her Majesty's reign the advance of music had been greater than in centuries preceding. Having some knowledge of public schools, he could say the progress of music made in the great schools of England was something marvellous. The reform Mr. Hullah had accomplished was astounding, and the way in which Mr. Farmer, who was at Harrow, educated boys in the literal sense of education, and made boys whom one would suppose had the voice of crows sing like angels, was marvellous. Mr. Farmer had carried his great efforts from Harrow to Balliol College, and the reform he was accomplishing at Balliol was something similar to what he did in the smaller field of Harrow.

It had often been remarked that music had nothing in nature, but was simply a creation of man's art. He had with him Mr. Haweis's book on "Music and Morals," in which it was said "there was no such thing as music in nature, that there is no musical sound in nature, that it is all a fiction of the imagination, that poets have thrown dust in our eyes, and that if we come to look at nature we shall see there is nothing like a consecutive series of harmonic sounds. The thunder is not musical, the voice of the winds is not musical, there is no music in the nightingale; it is only association. You go out into the still night, and your imagination is touched by the trilling of the bird in the otherwise silent night." He did recognise, however, some musical talents—so to speak—in the production of nature. He summed up by saying, "There is no music in nature, neither melody nor harmony—music is the creation of man." Now he (the Speaker) should endeavour to state his own views in opposition to it. First of all, it had been very commonly held that the only function of music was to produce pleasurable emotion. The poet Dryden has been severely blamed in his "Ode to St. Cecilia's Day," for representing the effect of music upon the passions of Alexander. The comment upon Dryden's poem had been that music could not excite the passions; but he was inclined to think that was a very lame and imperfect criticism of the poem, and he should prefer to take the opinion of a greater man than Dryden—he alluded to the great Lord Bacon, who arrived at the conclusion that "it hath been noted, that though this variety of tunes doth dispose the spirits to variety of passions, conform unto them, yet generally music feedeth that disposition of the spirits which it findeth." There were never truer words than those. It appeared to be one of the great elements in music, to which he looked forward to be a success in our system, that it did not excite the human passions if within the range of a great science, but it feedeth the disposition which it findeth. A man was depressed, and it roused him; a man was joyful, and it excited him to further joy; he wished for condolence in some sorrow, and music softened the feelings, it might be intensified the sorrow for the moment, but gave relief to the sufferer. In that way the sphere of music was unlimited. Looking at the wide range of human emotions, the art which could play upon these emotions was an art which certainly had not reached its full development, and for which he could foresee a splendid future. He preferred to set against Mr. Haweis's miserably low view of nature's music what the great Warwickshire poet had said of the music or the melody of nature. He had put into language which would never die, a far higher sentiment of nature's music and melody, one which was more consonant with our own feelings, and one which tended to give us a still higher idea of our own being, and which was not only worthy of a great poet, but worthy of one who took a true view of nature. Before quoting the lines he would admit there there was much in nature that was unmusical and unmelodious, and he had not long left a place where harmony did not always rule. The scene was in the garden, and Lorenzo and Jessica were walking together in the soft moonlight, and he had pointed to the sky, studded with patines of bright gold, and he used these words:—

> There's not the smallest orb which thou behold'st
> But in his motion like an angel sings,
> Still quiring to the young-eyed cherubins.
> Such harmony is in immortal souls;
> But whilst this muddy vesture of decay
> Doth grossly close it in, we cannot hear it.

BEETHOVENIANA.

Amongst the oddly joined, straggling compositions of Beethoven that have been found here and there, and published by Breitkopf and Härtel as addenda to their complete edition of the great master's works, there are some of the highest interest, whilst others must be rated no higher than occasional trifles nowise indicative of the usual earnestness of the composer. A valued correspondent forwards us the following list of these publications.

(A.) VOCAL MUSIC.

Cantata on the Death of the Emperor Joseph the Second.
Cantata for the Accession of Leopold the Second.
(Both for solo, chorus, and orchestra.)
Chorus for "Die Weihe des Hauses." Solo, chorus, and orchestra.
Chorus on the "Union of Princes."
"Song of Sacrifice," for three solo voices, with accompaniment of small orchestra.
Two Songs for Bass voice, with orchestral accompaniment:
1. "Prüfung des Küssens." (Examination of Kissing.)
2. "Mit Mädeln sich vertragen." (To keep the peace with girls.)
Two Arias to the song-play of Ignaz Umlauf, "The Handsome Shoemaker's Wife."
Aria, "Primo amore piacer del ciel." Soprano and orchestra.
Incidental Music to "Leonora Prohaska," drama by Fried. Dunker.
1. Chorus of Warriors. 2. Romanza. 3. Melodramatic.
4. Funeral March.

SONGS.

"Ich, mit dem flatternden Sinn." Merkenstein.
"The Song of the Nightingale." Song for Frau von Weissenthurm.
Song from Metastasio's "Olimpiade."
To Minna. ("Think of me.") Drinking Song (for a leave-taking.)
Plaint. Elegy on the Death of a Poodle.

FIVE CANONS.

1. Te solo adoro mente infinita, fonte di vita, di verità. 2. Friendship is the source of real happiness. 3. Faith and Hope. 4. Think to-day of Baden. 5. Enjoy Life.

(B.) INSTRUMENTAL MUSIC.

Incidental Music to a Ballet: 1. March. 2. German Song. 3. Hunting Song. 4. Romance. 5. Warrior Song. 6. Drinking Song. 7. German Dance. 8. Coda.
Two Marches for a military band. Do. March Polonaise, Eccossaise. Six Dances for two violins and bass. March for two clarionettes, two oboes, and two bassoons. Three "Equale," for four trombones. Trio for piano, flute, and bassoon. Sonatina for mandoline. Adagio for mandoline.

PIANOFORTE PIECES.

Two Bagatelles. Piece in A minor. Allegretto in C minor. Joyful. Sorrowful. Piece in B flat. Six Eccossaises. Waltz in E flat. Eccossaise in E flat. Eccossaise in G. Allemande in A. Six Allemandes for piano and violin. Fugue in two parts for organ.

In the Funeral March of "Leonora Prohaska" we find the one from the Sonata in A flat, Op. 26, scored by Beethoven himself for orchestra.

F. P.

FRANK HOLL, R.A.

It is often urged that no man dies of overwork. This may be true, but Mr. Frank Holl is an exception. Although the terrible suddenness of his death comes as a shock to those who knew him only by his works, to his friends and to those who were acquainted with his methods of working, it was only a question of time. He had been working far too much for a long period, and his record of thirty pictures during last year has seldom been equalled. It was in a measure owing to his great love for work that he has gone to an untimely grave at the early age of 43; and it is no less due to the principle of second-best that all this work was thrust in upon him. Sir John E. Millais is England's greatest portrait painter—Mr. Holl was the next. The public of to-day, which gains a very superficial insight into current art at the annual picture-shows at Burlington House, knows the late artist as a painter of portraits only; but mere

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case, although we need scarcely say that Dr. Mackenzie's technical knowledge has stood him in good stead, he has used it as means to an end. Of the six pieces, by far the most original, both in thought and treatment, are the 'Benedictus' and 'Tema con variazione.' The first-mentioned has a long drawn out subject of great beauty, and is characterised by an elevation of style eminently in keeping with its title. The second is a graceful theme with eight remarkably interesting and original variations. The Saltarello is a piquant example of its class, but bears an unfortunate resemblance to a well-known piece of the same kind by Raff. Originality in dances of this description, however, can scarcely be looked for. The Gavotte is somewhat dry and laboured, and, as Berlioz somewhere says of the Minuet in Beethoven's 8th Symphony, '*la forme semble avoir etouffe la pensee.*' The two weakest pieces are the 'Berceuse' and 'Zingaresca': the former is colourless and conventional, and the latter, although pleasing enough, deals with well-worn material. The fact that all these pieces are well within the means of the average amateur should do much to ensure their popularity.

A 'Romance and Scherzino' by J. S. Shedlock (Woolhouse) claim attention by reason of harmonic charm, grace and interest of polyphonic writing, and general unconventionality. The romance is full of tender feeling, the Scherzino arch and significant; both are comparatively easy to play. An Impromptu Valse in A flat by W. Dawson (W. Dawson, Liverpool) is a bright and taking piece, but adds little to the store of ideas originated by Chopin.

Six Melodic Studies, for Pianoforte, by T. A. de Orellana (Charles Woolhouse). Therse are agreeable and well-written studies, which do not, however, display any remarkable individuality of style. No. 1, a study on syncopation and phrasing, reflects very clearly the manner of Kirchner, while Nos. 2 and 5 show in an equal degree the influence of Heller. The remaining three are perhaps more original, but are scarcely so attractive. No. 4 is the "Old Hundredth" given out first as the subject of a fugue, and afterwards in sustained chords with a running accompaniment for the left hand. No. 3 consists of a two-part counterpoint, sometimes divided between the hands with a sustained melody above, and sometimes forming the two upper parts (for the right hand in thirds) with the melody below. As the melody is sustained and the counterpoint *staccato*, the study is a good exercise on touch. No. 6 is for the practice of *arpeggios* divided between the hands, with a melody in the upper part.

BOOKS.

The second edition of Mr. J. Spencer Curwen's "Studies in Worship Music" (first series) is before us. It embodies the results of the author's reading during the eight years which have elapsed since the work was first published, and represents altogether an amount of time and labour which no one but an enthusiast would think of bestowing on anything, since adequate pecuniary reward is out of the question. Mr. Curwen divides his volume into three parts: Historical, Practical and Descriptive; the last-named including brightly-written articles on the musical services in some of the principal London churches and chapels. Part I. contains numerous extracts from old writers on the subject of Psalmody. Their quaintness may be judged from the following specimens.

This is from William Riley's "Parochial Music Corrected," 1762. He is complaining of ill-timed flourishes 'which put the congregation out,' and in support of his case quotes this verse—

The Lord's commands are righteous and *(shake)*
Rejoice the heart likewise;
His precepts are most pure and do *(shake)*
Give light unto the eyes.

Here is an interesting extract from 'The Compleat Psalmist,' by John Arnold (1769), who must, surely, have been an ancestor of the famous Mrs. Brown:

"That most noble instrument, the organ, having now made its most magnificent appearance in cathedrals and churches in London and other of our cities, but also in churches of many of our market towns throughout this nation; which is now brought to such a great perfection that I have seen some advertisements in the newspapers of church organs of the machinery kind, which are so contrived as to play (having barrels fitted to them for that purpose) a set of voluntaries, also most of our ancient Psalm-tunes, with their givings out and interludes, which are very commodious for churches in remote country places, where an organist is not easy to be had or maintained and may also be played by a person (unskilled in music) who is only to turn a winch round which causes the barrels to play the tunes they are set to; which organs also generally have or should have a set of keys to them that a person might play on them at pleasure notwithstanding the barrels."

There is a flattering reference to the organ in York Cathedral which Mr. Thomas Mace, in 1644 Clerk of Trinity College, Cambridge, speaks of as "a most excellent-large-plump-lusty-full speaking-organ which cost (as I am credibly informed) a thousand pounds."

'The pigmy spites of the village spire' are well exemplified in a letter published in Hooker's *Weekly Miscellany* for Feb. 14, 1741:—"Some parish clerks when party disputes run high are proud to pick out a malignant Psalm, one which they imagine suits with the state of public affairs or with some transactions in their own parishes, and cast a reflection upon them whereby a part of the congregation is grieviously scandalized while the other is unseasonably diverted."

The following shows how true are sometimes the instincts of the unsophisticated mind:—"A poor man asked by his minister why he did not join in the singing of the Psalms replied 'David speaks so plain that we cannot mistake his meaning, but as for Mr. Tate and Brady they have taken away my Lord and I know not where they have laid Him.'"

With the weightier matters discussed in the second and third parts, we must deal on another occasion, meanwhile cordially recommending the book to all interested—and who is not?—in one of the Divine Art's most influential branches.

The third number of "The Meister," the quarterly Wagnerian paper, is just issued. The promise of the early numbers is more than fulfilled, for the articles it contains are of great value and interest. We are given a continuation of the masterly article, by the Editor, on "Parsifal," in which the complex characters of Amfortas and Kundry are explained with considerable analytic power, and the Feast of the Grail is vividly pictured. Mr. Dowdeswell's earnest paper (second part) on Schopenhauer's "Die Welt als Wille und Vorstellung" should command the attention due to one who has thoroughly mastered a wide and difficult subject, and whose mode of expression is clear and vigorous. A very striking feature of the present number is Mr. Alfred Forman's English version of the scene between Isolde and Brangane from the first act of "Tristan und Isolde." Translation of such a libretto as that of Wagner's work is not an easy task, and Mr. Forman deserves the highest commendation for the success with which he has attacked its difficulties. Not only is his version faithful to the original in letter and form, but it has not a little of the dramatic intensity so difficult of translation. The second part of Wagner's "Art and Revolution," with the addition of some reviews, completes the number. In the notice of the Conversazione held by the Wagner Society in June, the services rendered by Mr. Armbruster and Miss Pauline Cramer are duly acknowledged; but the name of Mr. F. H. Frost, the singing of whose admirably trained choir of ladies contributed so largely to the enjoyment of the evening, is, through an evident oversight, omitted. Some acknowledgment, too, should surely have been made of the excellent services of Miss Marguerite Hall, Mr. Nicholl, Mr. Henry Phillips, and Herr Carl Mayer.

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John Murray, jun., the Rev. Dr. Rogers, James Turpin, the Rev. Henry White, E. H. Thorne, W. Woodall, M.P., Walter Parratt, Dr. Gladstone, James Higgs.

The Chairman proposed the toast of the evening, observing: When I was applied to to accept the post I now occupy this evening, I confess I was at first very unwilling to accede to the appeal. It was not because I was tolerably well occupied with a variety of miscellaneous occupations, but that it occurred to me the position would probably be better filled by one who could have spoken with a fuller knowledge of his qualities than I can pretend to do. But on reflection, it seemed to me that possibly there might be reasons why one who had not those particular qualifications might nevertheless be the better qualified to be the mouth-piece of those to whom I am speaking on such an occasion as this; because the feelings we desire to express are not merely those of personal friendship, or the feelings of those who have come into personal contact with the guest of this evening. Dr. Stainer commenced his musical life in the service of the Church. At that time even he displayed his unusual musical gifts. I do not, of course, mean to go through the whole of his musical career, but I cannot but connect the commencement of it with, what down to the present time—and only down to the present time—is its close. I cannot deal with that which came in between except very briefly. After being for a time in London, we find him at a very early age occupying an important position in Worcestershire, and then proceeding to Oxford, which may be called his other home, for between London and Oxford his life has been divided. We find him at Oxford, at the early age of 20, organist at Magdalen Chapel, a position of no mean responsibility for one so young in years. Not contented with devoting himself entirely to musical pursuits, he found time to go through the ordinary curriculum of the University, and added to his musical honours the ordinary degree of other men. And during the years to which I have alluded, engrossed naturally with much study, he found time to create as well as to acquire, because with his earlier years in Worcestershire, I believe, is associated an anthem often sung in many a place at Christmas time; and, with the later Oxford years to which I have alluded, one of his best known anthems perhaps, "The Lord sitteth on the throne," is connected. We find him fitly after his Oxford career crowned with the position of organist to that University. There he remained till, in the year 1872, he became organist to the cathedral church where his first musical life had begun. And I think it is with that musical life in London that his memory with those who have known him will be associated. It is as organist of St. Paul's Cathedral, and in connection with the wonderful work he accomplished there, that Sir John Stainer will be remembered. I do not think it is possible—at all events, scarcely possible—to speak in exaggerated terms of the good work Sir John Stainer did at St Paul's, and the improvement he introduced there, and the remarkable pitch of perfection to which he brought the musical services in that place. I believe it was said of the services of which he was the head, by a great living foreign musician, that he considered the musical service at St. Paul's the finest religious music in the world. So far as one in the plenitude of his ignorance can speak, I can speak of it myself, because I have heard and enjoyed, many a time, the services in St. Paul's Cathedral, and it has always seemed to me that the service was brought to that degree of perfection which gives the most intense musical satisfaction to those whose souls were endowed with music, without, at the same time, distracting the mind to enjoy the music alone, and rendering it impossible or difficult to follow the devotional ideas. If I have said that with any justice at all, it seems impossible to give higher praise than that to Sir John Stainer. Gentlemen, it was not only St Paul's, St. Paul's was not the limit of his musical activity. During that time he composed many pieces which will long be part of the heritage of those who are interested in the music of the Church, and in addition to that, he also composed, and sent forth into the world, glees and madrigals, which will long be sung, and which will long add to the brightness of the world. Gentlemen, I have briefly touched on these leading points, or some of them in Sir John Stainer's career. But what I have said would be incomplete if I were not to add something more. He was in music under Government, designed to foster and spread the love and knowledge of music among the children of the kingdom. That position, I have reason to know, he undertook with considerable reluctance, and at some sacrifice to himself; but the good work he has done there all who are acquainted with the circumstances must fully and thoroughly recognise. I have spoken hitherto of Sir John Stainer as a musician, and as such I must mainly speak of him. But, nevertheless, what I have said would also fail of its fulness if I were not to express in a word or two what all of those who come in contact with him have found of him as a man. There are some great musicians of whom, perhaps, all might be said that I have said of Sir John Stainer, who, nevertheless, would find it somewhat difficult to attract around a table on such an occasion such a gathering as this. And it speaks not only to Sir John Stainer's qualities as a musician, but as a man also, that so many friends are here to meet him to-night. They have been touched by his genuine, hearty goodness. He has drawn them towards him (as I know all who have had to do with him have been) by his genial, straightforward character; and they have consequently learnt not only to admire him as a distinguished musician and a very remarkable musical artist, but also as a man worthy of their honour, affection, and esteem. Now, I am quite sure there is but one feeling, and that of regret, that his distinguished career in connection with our great cathedral should have drawn to a close. The cause of it will be regretted by everyone as well as the result. We feel, at the same time, that it is but natural that, leaving London, he should return to Oxford, to that other home where the other portion of his life has been spent; and I am quite sure he will carry with him there the goodwill of all whom he has known. It is not so far distant from the Metropolis in which we are assembled, that it is impossible he should sometimes see us here, or that we should sometimes see him there. I have received since I have been sitting in this chair a communication from Oxford which I am desired to convey to our guest. I am not quite sure that he will appreciate what a very great honour it is that is conveyed on him by this communication. It is a communication sent to me by a masonic lodge — St. Mary Magdalen Masonic Lodge—who desire to connect their congratulations with ours. And if Dr. Stainer (whose only demerit that I know is that he is not a mason) will only realise what qualities they shall be that can evoke a communication from a masonic lodge, solemnly assembled together, he would know it was to be appreciated as no small compliment. I can best conclude what I have endeavoured to say by reading on your behalf to Sir John Stainer the address that has been prepared and signed. I will not detain you longer, but ask you to drink the health of our distinguished guest, and wish him, as I am sure you do heartily, every prosperity and blessing that can attend a man in the remainder of his life that is to come.

The toast was then drunk.

Sir John Stainer thus replied: My lord chairman, my lords and gentlemen, I am very sorry to break off that beautiful burst of song that was just beginning, but I ask permission to be allowed to answer this kind toast at once, instead of having the responsibility hanging over my head while the glee is being sung. It is very difficult for me to make any reply to such a very kind toast as that Lord Herschell has made, and to the way you have received it. I suppose it would be impossible for me not to be moved by such kind expressions of such an assembly as I see around me this evening. Lord Herschell has been kind enough to allude to my life at Oxford, and I must say my quiet work there (where I went on the even tenor of my way) was disturbed by having to come to Saint Paul's. I foresaw the amount of responsibility and the work it would involve, but my association with the cathedral as a boy made it impossible for me to say no to such a call as that. I felt very diffident as to whether I had the ability to go through the task of reorganisation, but certainly I had the power of will to do my best, and I felt I had opportunities that other people had not, and I came up to St. Paul's through the introduction to the Dean and Chapter of Dr. Liddon. I should be very sorry if it were supposed that in saying the music of St. Paul's was not in

English music in our Church services. That is a portion of the art of music in which foreigners can only, to a certain extent, tread; and I hope the Royal College and the Royal Academy of music will thoroughly attend to the requirements of Church composers, and give them good training for the purpose. In my early days, the education for writing Church music was very haphazard. I hope, in future, that will never be able to be said. I should only have been too glad to be attached to the staff of the Royal College, as Sir George Grove asked me to be, if Mr. Mundella, my kind friend here, had not asked me to work under the educational department. Lord Herschell has referred to that. I think English people are not aware of the changes going through our elementary schools; indeed, I am sure they are not. Some person wrote, the other day, to a paper asking if we were paying £120,000 a-year for children to shout through their noses, "God Save the Queen," and "Rule Britannia." That system was broken down completely four or five years ago; and during the last year, I think about a million and a-quarter of English children in our elementary schools have passed the sight-reading tests of our inspectors. The number, no doubt, will gradually increase, and I look forward to the time when English people will have admirably improved in their singing. Choirs, in my time, have improved in a marvellous way. In my early days, three out of every four members of a choral society sang by ear, by listening to the men next them, and coming in after them. I will say no more, except that I felt very much indebted to you for your kindness to-night. You have given me a reception, the memory of which I shall carry to my grave. I feel, also, that you have, done a great honour to the profession to which I belong; and I think your kindness, when it is known, will give a stimulus to young students, and satisfaction, I think also, to the older members of the profession. Indeed, I think what you have done to-night will throughout the country raise the status of the musical profession generally.

"Bind my brows," by Sir John Stainer, was then sung by the choir.

Canon Gregory spoke as follows: I feel that some representative of St. Paul's Cathedral ought to say something on this occasion. If Sir John Stainer had said less of me I should have less to say to you about him, but after what has been said by him I should like to tell you how we enjoyed working with him, and what a privilege it was to have him, and to assist him. I think we hope—some of us—to have a scholarship and prizes for some of the boys who come from our school, and we should very much like to have it in the name of Sir John Stainer. We do not propose in any way to tout for subscriptions, or to ask for subscriptions, or to send any kind of begging letter round for subscriptions; but we mean to do what we can ourselves for it, and if anyone else would like to see Sir John Stainer's name on the walls of the Choir School, and would like to think that the boys are educated to think of him, and to follow in his footsteps, we should like to have their co-operation. It must be entirely spontaneous.

Sir Arthur Sullivan, in the course of his speech, observed:—It would be a very difficult task for even the most experienced speaker to attempt to add to the effect of the eloquent and graceful words with which Lord Herschell has so thoroughly and accurately represented our feelings. In the few words I am about to utter no such presumptuous thought is in my mind. But I can conceive that it may be a satisfaction to your noble spokesman, and, perhaps, to Sir John, also, if he should learn from the mouth of a musician how cordially and heartily we musicians endorse all he has said. It is a great satisfaction for me to speak on this occasion, because I think I am, perhaps, one of the oldest friends of Sir John Stainer in this room. I recall with pleasure how our acquaintance first began in 1854, when we were choir boys, he in St. Paul's, and I in the Chapel Royal. That acquaintance has since ripened, through long years, into the most affectionate friendship. As boys we spent a good deal of time together; we spent our half-holidays—the only time we had to spend. Both of us being of "a musical turn," as they say, we discussed music and musical matters, the compositions of the great masters, with so much judgment, experience, and discretion, as I have no doubt we should have heard from his lordship had he carried out his first thought. We did not content ourselves alone with that, but turned our attention to more practical matters. And as this seems a time for reminiscences, you will forgive me if I mention one. We were once on the brink of a very great and useful invention. We were staying at Sir Frederick Ouseley's College, and Sir Frederick Ouseley was at that time putting up a very large, fine organ in his church, and he was also indulging in many costly experiments as to pipes, pedals, and many other matters. This organ was our admiration. One of us (I don't know which) conceived the brilliant notion that gutta percha would make a cheap, resonant substance for organ pipes. Our financial means were limited, but, like all true inventive genuises, we were not to be baulked, so we got together a few old gutta percha soles (at that time very much in vogue), and set to work with ardour and enthusiasm. But here we were stopped, because the horrible smell we made poisoned all the building, and Sir Frederick Ouseley stopped us in the very initiative stages. I cannot help thinking to this day that there was a bit of jealousy in it. In after years it was also my good fortune to be associated with Sir John Stainer at various times, and more especially on that occasion to which he has alluded to-night, in that institution afterwards developed into the Royal College of Music. And, I must say, I was struck by his energy, tact, judgment, and, above all, by his unfailing spirits, and humour. Even after a long meeting of the council he was bright and cheerful, and that is saying a great deal. I think I have some claim to speak as to his qualities and to his character. Sir John Stainer may perhaps have asked himself why this latest honour has been conferred upon him. Now his modesty (which is really one of his most striking characteristics) may have made him shrink from acknowledging the true reason. I have no such scruples. I will tell you. It is because he is a great master on the king of instruments, it is because he is a profound, eager student; it is because he is a zealous and enthusiastic teacher; it is because he is a composer of power and imagination, and it is because he is a man of blameless honour. My lords and gentleman, I will detain you but a moment longer, but I have a task to perform, and a very agreeable one it is. I am sure you will agree with me in thanking Lord Herschell very much for his kindness in coming to preside over us to-night; and, when I ask you to drink his health, I am sure you will do so with enthusiasm.

The toast was then drunk.

The Chairman said in reply: My lords and gentlemen, I can assure you it has been an unmixed pleasure and satisfaction to me to preside to-night—I said unmixed somewhat unadvisedly, because I am always reluctant at having to make a speech; but you have received my efforts in that direction so kindly, and I feel that if I have expressed your sentiments towards Sir John Stainer, I have done that which will be always a pleasant recollection to myself, and it will be more than a reward for any difficulty I have had in presiding over you. I ought, before sitting down, to read you a telegram which I have received in the course of the evening. I have already alluded to one communication from the Masonic Lodge at Oxford. I have received another, and it will be interesting to all as showing the breadth to which the influence of our distinguished guest is extended, and the very different circles in which he is being thought of to-night. This is the telegram I have received: "The Officers and Members of the Cardiff Blue Ribbon send hearty congratulations to Sir John Stainer, on his well-deserved recognition by Her Majesty. Hope you have a pleasant gathering to do honour to one we so much esteem."

"The long day closes," by Sir Arthur Sullivan, was sung by the choir, and in response to prolonged applause was repeated

The meeting closed with thanks to the choir.

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are useless to the artist unless the creative or crystallizing influence be upon him. And not alone *useless*, for he is even *unaware* of a tenth part of this mental wealth. But the fire of his emotion reveals to him the resources of his store by drawing to itself, out of their remote and forgotten recesses, what it requires; thus the subtle affinities existing between all the experiences of life are by the influence of this inspiring desire brought into play.

Hence the observing and reflective faculties in art are chiefly to be confined to action before and after the favorable moment: to preparation and criticism. The artist has the power to develop these to almost any extent by practice and study.

By practice "in cold blood" of the *work* which he hopes to produce at the bidding of inspiration, that the handling of the material may be easy and that no impediment to the free exercise of the emotional impulse be allowed to clog its flow; and by criticism, that he should learn to reject and prune the work after the emotion has cooled. This critical process can hardly be dispensed with, and for this reason. Few minds have been so carefully trained as only to be open to worthy impulses, few so guarded as only to have retained beautiful and noble experiences. The cleansing fires of emotion can, we know, turn much into gold that was dross or clay, and undoubtedly where the fire burns *very* brightly, little criticism is afterwards necessary. But so seldom is this the case, that it is as well to preserve the critical faculty as a check. The more perfectly, however, the preparatory part has been trained, the less will the critical be needed; the *less* perfectly, the *more* will this be required.

The only absolutely *original* part of the artists' productivity, therefore, is the *feeling* which impels him, by the crystallizing process already explained, to "shape" in a certain way rather than another. The result of this, *the shape itself*, may be called his *invention*, that is to say, the form in which his feeling manifests itself. Many persons have the feeling, but produce nothing by it; are not impelled to utter it outwardly by any permanent record. These, though not *artists*, are the members of the community to whom the *artist* appeals, to whom he looks for sympathy, and appreciation, and to whose incohate impressions he supplies the unifying influence they would otherwise lack.

MUSIC IN AMERICA.

To take careful note of the progress made in art by a sister country is one of the most profitable and interesting things with which we can be occupied. A general proposition of the sort will not be denied; still less need opposition be feared to the statement that English musicians, in especial, may find much instruction in a close inspection of the condition of musical art in America. Our Transatlantic cousins have, in the main, the same musical traditions and heritage as ourselves; and we of "the old country" have reasonably enough been curious to see how those traditions and memories would be affected by transplantation. We have seen that music can flourish with vigour in the virgin soil; but after all we can look upon the question only from the outside. It is the merest platitude to point out that it is impossible for an English critic to view American art from the American standpoint; and it is therefore with an unusual interest that the report of the conference held during the past month at Chicago by the Music Teachers' National Association will be read in England. From small beginnings this association has grown to be a powerful body, representative in almost every way of the aims and needs of professional musicians in America.

On the morning of July 3, the Central Music Hall was filled to its utmost capacity, with an audience composed chiefly of musicians, a large number of whom were ladies. The address of welcome to the visitors was given by Mr. A. C. Story, the President of the Board of Education, after which Mr. Max Leckner, the President of the Association, read the annual address, which reviewed in an able and exhaustive way the work done in the past year. He dwelt at length upon various defects in the administration of the society, which to a greater or less degree hinder its usefulness, and suggested, *inter alia*, thorough revision of the list of vice-presidents, offices too frequently filled by those who have neither time nor inclination to fulfil the duties of their position. He also advocated with considerable boldness the entire abolition of the presidency.

Mr. Leckner was followed by Professor Calixa Lavallé, who had attended the recent meeting of the National Society of Professional Musicians in England. He read a highly interesting account of his reception by the kindred society, and dwelt upon the advantages to be reaped by a closer union between two bodies so similar in their object. Professor Lavallée concluded his address as follows:— "Have we not gained much by establishing the plan of sending a delegate abroad—a plan which, as you know, was ridiculed by many; a plan which is yet hardly accepted by some who would limit our work to the four walls of the United States? But they complained and continued to complain, ignorant of what was actually being accomplished. In conclusion I must say to you that it is not my wish to have our European connections stopped with what is already done. We must send a delegate every year and make firmer the bonds already existing. And with this we must not stop. We are destined to enlarge our resources, and before many years I hope to see our association recognised and welcomed on the Continent, as it has been welcomed and recognised in England. We should not be satisfied with less than this."

The most interesting feature of the second day was certainly the essay read by Mr. N. Coe Stewart, of Cleveland, on "The Music Teacher's National Association; what it has accomplished, and what it may learn from other teachers' associations." Mr. Stewart referred in his essay to the first meeting of the association at Delaware, Ohio, twelve years ago, a time when the assemblage was laughed at and ridiculed as a parcel of singing masters and mistresses. At that time the active membership was only sixty-two. From that time forth, the history of the association shows a gradual and merited progression, until at the Cincinnati meeting, Theodore Thomas tendered the members of the association a concert and the idea of the National College of Musicians was projected. Subsequently, meetings occurred at Albany and Buffalo, and it was resolved to carry out at each annual meeting an entire programme of orchestral and choral numbers with special preference for the works of American composers. At the last annual meeting, the membership exceeded five thousand, and some of the American composers conducted their own works. Mr. Dana, who led the following discussion, spoke particularly of the aims and objects of the association, dwelling with emphasis on the higher musical education. He did not forget to find much for flattering notice in the history of the past twelve years, and grew quite enthusiastic over the glowing future of the association.

(To be Continued).

CHESTER MUSICAL FESTIVAL.

The triennial Chester Festival, which is of comparatively recent institution, took place last week. Its promoters have had many things to contend with, not the least evil being the apathy, and in some cases, the active opposition, of those who should be foremost in a work of this sort. The opposition has been of such a character as to throw into higher relief the success which has attended the festival. More than this need not be said of prejudices which can never seriously hinder the steady march of art.

One novelty only was included in the week's programme, a setting by Mr. Oliver King, of the 137th Psalm. "By the Waters of Babylon." a work of which we will speak in its proper place. The other works presented were the "Elijah," the "Lobgesang," Verdi's "Requiem," Gounod's "Redemption," Beethoven's "Engedi" and C minor Symphony, Spohr's Motett, "How Lovely are thy Dwellings Fair," Sullivan's "Golden Legend," Stanford's "The Revenge," Dr. J. F. Bridge's overture, "Morte d'Arthur," Raff's "Lenore" symphony, and a few other orchestral works of greater or less importance. The executive forces arrayed were of entirely adequate strength; the soloists being Madame Nordica, Miss Anna Williams, Madame Belle Cole, Miss Damian; Mr. Edward Lloyd, Mr. W. Nicholl, Mr. Brereton, Mr. Price, and Mr. Santley. Mr. Straus was the leader. Mr. J. T. Hughes the organist, and Dr. J. C. Bridge the conductor, The Festival was inaugurated on Sunday, July 22nd, by a performance of the "Hymn of Praise," in the Cathedral, the doors of which were thrown open to that part of the public which cannot be expected to afford average festival prices. This is a step in the right direction, and worthy of all praise. That the poorer section of the population should be wholly debarred from the enjoyment of such music as Mendelssohn's is a thing always to be deplored, though of course often inevitable. No more fitting way of opening a festival week could have been found. The solos were taken by Miss Anna Williams and Mr. William Nicholl, who proved themselves entirely capable of meeting the dramatic requirements of the music. The orchestral prelude was played admirably by the band, which seemed, however, to be placed rather too far from the male portion of the chorus, the result to the latter being a slight tendency to sing flat. The soprano portion of the chorus was particularly good, and indeed, when allowance has been made for the unusually hard week of rehearsals, the voices of all were surprisingly fresh and vigorous. The Cathedral was filled to the point of discomfort, by an audience that can hardly have comprised less than 6,000 persons.

The following Monday and Tuesday were devoted to further rehearsals, and on Wednesday the proper business of the Festival commenced with the performance of "Elijah." The rendering of an oratorio that is familiar to every English musician does not demand much comment, especially when it is said that the solos were in the hands of Miss Anna Williams, Madame Belle Cole, Mr. Lloyd, and Mr. Santley. Every one knows how Mr. Lloyd sings "Then shall the righteous shine;" and with what fire of inspiration Mr. Santley enacts the part of the prophet on Mount Carmel. Madame Belle Cole gave an extremely beautiful reading of "O rest in the Lord," not less impressive because, to some extent, novel. The band and chorus, under Dr. Bridge's conductorship, were perfectly successful.

On the evening of the same day, the "Golden Legend" was given in the Music Hall, Sir Arthur Sullivan conducting in person. It would be useless now to say much by way of criticism of the merits of the graceful work in question, which the English public has decided to look upon as a great composition, essential to the completion of a festival programme. We have only to say of the performance now under consideration, that the composer can hardly have wished for a better rendering of his melodious work. The dramatic incidents of the prologue were given with much spirit by the band, and the rendering of the final fugue, "The deed divine," must be classed as a superlatively good example of choral singing.

Madame Nordica gave due pathos to the music allotted to Elsa, while Miss Damian sang the brief, but not unimportant, contralto solos with much feeling. Mr. Lloyd's superb rendering of the part of Prince Henry is another of the old tales that need no re-telling; but to Mr. Grice, a young baritone who sang the part of Lucifer, the commendation and encouragement appropriate to an artist of excellent promise, should be frankly given.

The "Golden Legend" was followed by Dr. Stanford's ballad, "The Revenge," a work which, by virtue of its many dramatic qualities, certainly deserved a somewhat better place. It suffered somewhat on account of want of freshness, both in chorus and orchestra. Indeed, the most conspicuous fault of the whole Festival was the attempt to do more than could be fairly done in the allotted time.

The Cathedral performance on Thursday was opened by two works by Mr. Oliver King, a young composer to whom the task had been entrusted of writing two sacred works for the Festival. Of these, however, one only was given, although the place of the unpresented work was taken by three movements from the same composer's Symphony in F. In this work, it must be admitted that Mr. King has somewhat mistaken the requirements of symphonic writing, which include a greater breadth and force than he has here displayed. The lack is hardly to be attributed to incapacity, for in the finale there is ample evidence of a power not to be discovered in the almost trivial treatment of the earlier movements of his symphony. The other work from his pen was the setting of the 137th Psalm, "By the waters of Babylon," which appeared to produce a deeper impression. Unequal it certainly is, but the slightly unvocal passages in the first part are atoned for by the powerful concluding chorus, "Remember the children of Edom, O Lord," which is written with a freedom and vigour of expression that augur well for Mr. King's future success. Equally praiseworthy is the recitative, "For that they led us away," in which, as in the succeeding chorus, there is nothing undeserving high praise.

The remainder of the programme was made up of works known as Beethoven's C minor Symphony, which received full from the orchestra; Spohr's motet, "How lovely are Thy d fair," the solos in which were admirably given by Miss W Madame Belle Cole, Mr. Nicholl, and Mr. Brereton. Perh greatest impression of the day was produced by Verdi's "Req The "Dies Iræ" was particularly well given by Madame N Miss Damian, Mr. Lloyd, and Mr. Brereton.

The evening of the same day was occupied with a miscell Concert in the Music Hall, when a varied and interesting prog was gone through. The vocal music was supplied by Madam Cole, Mr. Nicholl, and Mr. Santley, in whose hands it could otherwise than safe. Perhaps the greatest success was obtai Madame Cole, who gave Weber's "O Fatima" with adn expression. The instrumental selection was of considerabl sustained interest, for it embraced Raff's "Lenore" symphon "Hungarian March and the Dance of the Will o' the Wisps Berlioz's "Faust;" Wagner's "Ride of the Walkyries;" an Bridge's "Morte d'Arthur" overture, all of which were exce played.

The last day of the Festival was devoted to the performan the morning, of Beethoven's "Engedi" and a repetition "Hymn of Praise," and in the evening of "Gounod's "Redem It may not be entirely useless to protest against the use adaptation of Beethoven's great work. It is difficult to se "The Mount of Olives" should not be given in its original instead of forcing the music into an association wholly foreign master's purpose. Such a proceeding can only be deemed an sacrilege. However this may be, technical praise of a high so be freely given to a performance of which the chief feature w singing of Mr. Edward Lloyd, who met the demands made upo in the most complete way. Schubert's unfinished Sympho B minor completed the first part of the programme, the second occupied with the "Hymn of Praise," the solos of which were by Miss Williams, Madame Cole, and Mr. Lloyd. The great once more repeated his familiar success in this work, the magni number, "We Called Through the Darkness," being given w dramatic intensity which was profoundly impressive.

A festival which opened with the "Elijah" could scarcely closed more fittingly than with the "Redemption," to which noble ample justice was done. The soloists were Madame Nordica sang "From Thy love as a Father" with exquisite feeling; Damian, who did her share well; Mr. Nicholl, whose narrative was given with much intelligence and taste; Mr. Brereton, an Santley. With this programme closed a Festival which has be more than local and temporary interest, and which was by no n unworthy of the great cause to the furtherance of which i devoted.

THE UNION JACK.

Adelphi melodramas have become a byword. They are suit a certain, and if we may judge from the crowded state of the ch parts of the house, a considerable section of old-fashioned goers. What most goes to make up a modern melodrama extravagant version of possible but unlikely adventures. The so of a virtuous heroine; the temporary triumph of smooth-face well-dressed villainy; the heroic attitude of a lowly champio the low comedy of humble servitors are the material from whic authors evolve a 'sensational' plot. It is the bounden duty of all good playwrights so to concoct their *scenario* as to p telling situations in which the leading actor and actress may de in guttural tones high-sounding and obvious platitudes. machinist and scene-painter also must not be forgotten.

All these necessary components have been incorporated b Henry Pettitt and Mr. Sidney Grundy in their latest addition repertoire of the Adelphi Theatre.

The plot suffers, as is too frequently the case, from the nec of spreading the action of the play over four long acts and scenes. All goes well until the end of the second act; thencefo the play drags. Obviously written to afford opportunities to M Gatti's *rara avis in Terriss* and to Miss Millward, it must be a disappointing to these great mainstays of melodrama tha audience would seem to find more pleasure in the 'Peter Fly' o

J. L. Shine and the "Polly Pippin" of Miss Clara Jecks. Without doubt the comic element is the most welcome in the 'Union Jack.' The villain (Mr. Charles Cartwright, as usual) is old in iniquity, but weak in deed.

One admirable feature of this melodrama is that the feelings of the audience, albeit sufficiently harrowed to suit the most fastidious taste, are soothed not further off than the middle of the play. It is too often the custom to leave the spectator in agonizing suspense until within measurable distance of the inevitable final marriage peal. The arch-villain, however, is happily dispatched by his partner in evil machinations at the end of the third act; nevertheless, though the wicked cease from troubling, the weary are not at rest, and the cloak of iniquity finds a fitting Elisha on whom to fall. For three more scenes, Sir Philip Yorke (Mr. J. D. Beveridge) harrows and persecutes suffering innocence; but the reckoning cannot be for ever staved off; in fact, this army contractor never seems quite at home in his wickedness, and the handcuffs are not long in finding their way to his wrists. As we have already hinted, the chief honours of the performance fall not so much to Mr. Terriss and Miss Millward, as to Mr. Shine and Miss Jecks. We are surfeited with sorrow and bloodshed, but real and unforced comedy is not so common. The Tom Chuckle of Mr. Dalton Somers, moreover, adds not a little to the excellence of the lighter parts.

It is the custom—an excellent one—to applaud successful scenic effects, and Mr. Bruce Smith, Mr. W. Perkins, and Mr. W. Telbin, are to be congratulated on at least three of their "sets." Most worthy of praise, perhaps, are the Road to Whitesand Bay and the Toll-gate. The taking title of the drama conveys no insight into the plot. It is of little consequence whether it is known as "The Union Jack" or "The Workhouse Jill." We are thankful, however, for small mercies in the dull season. W. L. C.

THE MONTHLIES.

The Musical Times commences with a six column summary of the London Season, a subject on which we hope to have our say next week. The eighth and concluding paper by the Editor on the "Material of Music" deals, though rather briefly, with the principles of form, and their exemplification in oratorio and opera. The following remarks are so excellent that we reprint them:—"What Gluck began, and Mozart continued, Wagner completed, and the effeminate graces of the Italian school have ceased to charm. All true art is progressive, and the forms commonly used and accepted by musicians, which were the result of long and earnest endeavours to bring them to perfection, are yet in a transitive state, the outcome of which it is impossible to foresee." F. C. contributes another of his amusing, but always thoughtful, articles, "Some Kinds of Music," the "transcendental" style being this time the subject; and Mr. Joseph Bennett continues his biographical sketch of Schumann.

The new number of the "Magazine of Music" is remarkable for its well-chosen diversity of subject matter. An interesting notice (with portraits) of the Bauer family is a prominent feature, Master Harold Bauer, the gifted pupil of Mr. Pollitzer, having a full-page portrait all to himself.

Mr. Marshall Hall contributes some well-written, if somewhat rhapsodical, remarks on Beethoven's Mass in D, and in "Music: Tone Poetry" continues a valuable addition to musical æsthetics. Mr. Maurice Strakosch, in his "Souvenirs of an Impresario," gives a curious public the full benefit of an unrivalled experience. An excellent portrait of Mr. Manns and some interesting woodcuts of Chichester are prominent features.

Concerts.

The youthful pianist-composer, Florence Menk-Meyer, gave a farewell recital at the elegant little Marlborough Rooms, Regent Street, bringing forward some compositions of her own, which bespeak a poetic temperament, a natural flow of musical ideas, and considerable technical skill. These were qualities especially conspicuous in the first two movements of a "Sonate descriptive," op. 11, a dainty "Cradle Song," a brilliantly effective "Valse extatique," and in a series of twelve tone-pictures comprised under the title "Wandern im Schwarzwald," amongst which "The Lark," "Chimes," "Brooklet," "Waterfall," "Meditation," "Phantoms," "Pegasus," "Cyzmala," may be cited as specimens of excellent and in some instances highly original musical characterisation, varying from the airy and graceful to a degree of intensity and weird fancy, scarcely to be looked for in a girl of seventeen. Signed with the name of a famous composer, these ingenious pieces would unquestionably command attention. Unfortunately, we cannot speak in equally high terms of praise of Miss Menk-Meyer as an executant, her technique being as yet unfinished, and although this impression may be due to excessive nervousness in the performance before an unfamiliar and critical audience, if her reading of Chopin's music be, as we are assured, owing to the teaching of a pupil of Chopin himself, we certainly prefer the traditional interpretation given to those works by such performers as Liszt, Frau Schumann, Charles Hallé, and others, who also knew and heard Chopin. Miss Menk-Meyer should see to this, for with her evidently musical organisation she has a right to aspire to a prominent position among artists of the day.

Signor Carlo Albanesi held a Soirée Musicale at the Steinway Hall last week, when a large and brilliant audience came together to do honour to the popular artist. Being an invitation concert, it was, of course, characterised by a delightful absence of formality, and only commenced at 9.30—half-an-hour later than the time announced. Signori Albanesi and Esposito gave an excellent rendering of Saint-Saens' Variations (for two pianos) on a theme by Beethoven, and the two artists were also heard in an Andante by Schumann, the Etude in F minor by Chopin, and Saint-Saens' "Danse Macabre." The Marquis de Piccelellis joined Signor Albanesi in Beethoven's Variations for violoncello and piano, in which the Marquis played like a Marquis. Their performance was frequently interrupted by loud "Bravo" calls emanating from the back of the hall, where the ladies' darling held quite a private reception of his own. Signor Esposito gave a good reading of Beethoven's "Waldstein" Sonata, and Mdlle. Dufour sang songs by Goring Thomas and Vaccai in a most charming manner. The above were the components of a programme which must have lasted till midnight, as it was but half over at eleven o'clock. There were long breaks between each piece, which allowed the audience an opportunity of discussing the merits of the composers and their works. There is, after all, something in being able to spread a short programme over a whole evening, and Signor Albanesi has shewn us how to do it in the most pleasant way.

MDLLE. CORNELIE D'ANKAS REAPPEARANCE.

The reappearance of that operatic (or rather "operettic") favourite, Mdlle. Cornélie D'Anka, if not in her rightful place—behind the footlights—at least on the platform of Princes' Hall, at her concert, on Saturday, was welcome to her many friends and admirers, although it might have been urged that with Tito Mattei as the composer of no less than three songs, Tito Mattei as the composer and performer of two pianoforte soli, and Tito Mattei as accompanist in chief, the entertainment was too much like a concert of this clever and fashionable pianist, whilst there was far too little (musically speaking) of the charming *bénéficière*, who oddly enough limited her own performance to two out of the three above-mentioned ditties. Her audience no doubt would have been glad to hear her in a repetition of some of her former triumphs, especially as her vocal gifts retain almost their original freshness, and her powers of expression have lost nothing of their charm.

Very agreeable vocal items were also contributed by Mesdames Susetta Fenn, Leila Dufour, and F. Rubini Scalisi; MM. Frederick King and Ria made their usual effect, and Signor Monari Rocca, in good voice, sang with artistic spirit; but Mr. Sinclair Dunn found a pretty song, "Lovelit Memories," by the Marquis de Leuville, decidedly too high for his voice. Last, though by no means least, the Marquis himself delighted the audience with a recitation, "The Choice of Arms, a duel at Biarritz," his impressive delivery and picturesque style eliciting a double recall and distinct requests for an encore which, emanating from so many fair listeners, it must have cost the gallant Marquis no small effort to resist.

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BY APPOINTMENTS TO THE QUEEN AND THE CROWN PRINCESS OF GERMANY.

ROBINSON AND CLEAVER, BELFAST.

Facts and Comments.

"It is ill jesting with an aching heart," said that eminent legal luminary, Mr. Serjeant Buzfuz. Had Mr. Serjeant Buzfuz ever occupied an editorial chair, he might not less fittingly have dwelt upon the hardship which compels an editor to write of facts, when there are none to write of, and to comment upon things which have not taken place. Such is the fate of a musical editor in the summer holidays, when London is "empty," and there are no more concerts. It is certainly strange that for the few millions of workers who are left in London during the summer months, so little music should be provided, and that they should be dependent for amusement of this sort upon the charms of the Covent Garden Promenade Concerts.

At any rate, Mr. Freeman Thomas, the manager of these concerts, does his best to make them thoroughly attractive. The prospectus of the forthcoming season is published, and contains a goodly number of names of great and popular artists. The sopranos include Mdlle. Nikita, who will sing four nights weekly for five weeks; Madame Valleria, whose engagement extends throughout the whole season; Miss Alice Whitacre, Miss Susetta Fenn, and other ladies. The four contraltos engaged are undeniably the finest artists now before the public, being Mesdames Patey, Belle Cole, Scalchi, and Antoinette Sterling. Mr. Sims Reeves is announced to sing twice a week for five weeks, and the other tenors are Mr. Edward Lloyd, Mr. Henry Piercy, Mr. Orlando Harley, Mr. Banks, and Mr. Sidney Tower. The list is completed by Mr. Santley, Signor Foli, Mr. Barrington Foote, Mr. Ludwig, and Signor Novara. Mr. Carrodus will lead the orchestra of 150 performers, which will also be augmented by the band of the Coldstream Guards, and Mr. Gwyllym Crowe will conduct. We are glad to notice that the "classical nights" will be continued, as these are, from a musical point of view, the most valuable features of the series.

When is a young musician old enough to escape the charge of being a prodigy? We ask this question because Charles Haydn Arnold, of whose career we desire to say a few words, is only seventeen years old, and the praise demanded by his success is of a more serious sort than any that can be given to an infant phenomenon. However, we will give the facts of the young gentleman's history, and leave our readers to decide whether he is to be classed amongst the genuine musicians, or the abhorred army of prodigies. Charles Haydn Arnold is the son of Mr. Matthew Arnold, Organist and Professor of Music, Enniskillen, and at nine years of age presided at the organ and conducted the musical part of the service in Enniskillen Parish Church, during the long and tedious illness of his father. Since then he has held the office of organist at Derryvullan Church, also St. Michael's Church, Trory. He has been appointed quite recently (out of many candidates) to the responsible position of organist and choirmaster at St. Flannan's Cathedral, Killaloe, Limerick, where there is a surpliced choir and choral services. *The Irish Times*, in speaking of his appointment, refers to him as holding the unique position of being the youngest cathedral organist in the three kingdoms. The young gentleman in question is also a clever pianist and violinist, having (assisted by his father only) given pianoforte recitals (in public) of classical music before eminent critics and members of the cognoscenti in the musical world. Certainly Mr. Arnold has had a striking, if a brief, career, and it is to be hoped that his success may prove of a permanent sort.

not yet taken place. In a word, the English people manifest a love for *sound* generally rather than a capacity to distinguish between music and "the other thing."

But it has apparently been decreed that all our pleasures shall be accompanied by an equilibrating pain. How else explain the fact that when enjoying the best music we are mostly compelled to parboil in a blood-vitiating atmosphere, whilst the blessings of pure air and sea breezes are invariably accompanied by much that is musically atrocious, and more that cannot by any stretch of courtesy be called "music" at all? The street-music nuisance is bad enough in the metropolis, Heaven knows! but it is at least intermittent. At the seaside it is almost incessant. Then, too, as if it were not enough that the degrading filth yclept "comic songs," and the maudlin twaddle imitated from fifth-rate American ballads, should exist at all, these also find their way to the coast. For the rest of the year these excrescences flaunt in the music-halls or hide in slums, and our wives and children are spared. But at the sea-side this dirty rubbish (the epithets are used advisedly and with *connaissance de cause*) is thrust under the very noses of those whose minds we strive most strongly to keep innocent and pure.

If the New York *Churchman* is to be believed, they manage these things much better over the water:

> "New York is become as justly celebrated for its summer-time music as for its splendid winter orchestral seasons. The municipality takes care that excellent military bands give weekly concerts afternoons and evenings, among other places at the Battery, Washington and Tompkins's squares, and at the Mall in Central Park on Saturday and Sunday afternoons at four o'clock, where the band of the Seventh Regiment is heard, under Cappa's direction. At Coney Island, the Manhattan Beach establishment still retains Gilmore and his inimitable military band. A remarkable specialty in Mr. Gilmore's management is his splendid adaptation of the great orchestral masterpieces, where the indispensable string element is represented by various delicate and sympathetic shadings of reeds. At the rejuvenated Brighton Beach the undertaking of Herr Seidl, of the Metropolitan Opera House, and its magnificent orchestra, arouses the enthusiasm of our most cultivated and intelligent critics, and all are agreed that watering-place music has reached its culmination under the baton of the learned conductor. His programmes display an unprecedented knowledge of compositions old and new. There is generally a Wagner number on every programme, but the director pays due honor to the recognised masters of all schools, and it is not unlikely that our American composers will have a hearing."

The many admirers of Miss Bertha Moore will be glad to hear that notwithstanding her marriage with Mr. Huth, which will take place on the 24th inst., she has no intention of abandoning her professional career. We trust the happy pair will be able to answer the question "Is Marriage a Failure?" with a very decided negative.

We have been surfeited with "Jubilees" from "George's Jubilee" to that of His Holiness Leo XIII., yet one has been forgotten. The Jubilee of Promenade Concerts should have take place on January 12th of this year. It is probable that the origin of these popular entertainments may be found in those musical performances which formed a not entirely indispensable portion of the entertainments at Vauxhall and Ranelagh. But the first of the "Promenade Concerts à la Musard" was given at the Colosseum on January 12th, 1838, Plenty of rivals filled up the interval down to January, 1841. when the versatile and "very French" M. Jullien started his "Concerts d'hiver" at Drury Lane. The programmes during that series were not wonderful, including as they did waltzes, quadrilles, galops and catchpenny songs; but Jullien sometimes gave a small dose—usually a movement at a time —of classical music, and with the aid of such artists as Arabella Goddard, Madame Pleyel, Ernst, Sivori, and the then youthful Charles Hallé, really did much to popularize good music. A comparison between the programmes of "then and now" would afford an admirable index to the progress of popular taste, or rather (as it would be correct to say) the progress of those who cater for it. Popular taste can be pulled up or down by any close observer who is, at the same time, musically competent.

Fräulein Roth, prima-donna at the Darmstadt Opera, will take the part of Elizabeth in the Bayreuth performances of *Tannhäuser* announced for next year.

Apropos of Bayreuth, a correspondent informs me that at one of the performances of *Parsifal* the tenors and basses omitted to come in at the passage beginning "Zum letzten Liebesmahle." Mottl, the conductor, with great presence of mind, shouted to his orchestra "Ten bars back," and back they went. For thus saving the performance at a critical point Madame Wagner next day presented Herr Mottl with a valuable breast-pin. But we should like to know how such a mishap came to be possible at Bayreuth?

The death is announced in Paris of Mlle. Fatou, after a long and painful illness. She last appeared at the opera in the *rôle* of Helena in *Robert le Diable*. The deceased *artiste* had achieved her position by dint of hard work, her natural gifts not having been remarkable.

Madame Nevada Palmer has left Paris for Milan, where she will "create" the part of "Mirella" in Gounod's opera.

Colonel Mapleson is now at Aix-les-Bains, bracing himself for the numerous libel actions which may be expected to follow the publication of his Memoirs. We are informed that the Italian, French, German and American rights have been sold, and that the English edition will appear on or about the 20th inst. It will be published by Messrs. Remington.

It is hinted by Mr. Arthur Pougin in "Le Menestrel" that the relations between the director of the Paris Opera and his artists are open to improvement in the direction of cordiality. Be that as it may, Mr. Jean de Reszké will turn his back upon Paris on the first day of June next, and as if in these days it were not enough to lose *one* tenor, Mr. Saleza has "gone over" to the Opera Comique. The Opera will still possess four tenors, it is true, MM. Escalais, Muratet, Duc, and Cossira. But none of these, unfortunately, is a de Reszké.

Mr. Charles Fry is announced to give a Recital from the Poets and Humourists (including several scenes from Shakespeare), at the Birkbeck Institution, on Wednesday next.

The following sensible remarks from a "leader" in the Hastings *Observer* deserve the widest publicity. They are made apropos of the "amusement" afforded to the late Mr. H. J. Byron by a dramatic criticism in one of the local papers:

> "I am afraid it must be admitted that the soberly-written critiques of local writers really do furnish a rich source of 'amusement' to readers of culture. I by no means claim immunity for the *Observer* in this respect, but I may be permitted to point that I have repeatedly

spoken of the absurdity of the public setting any special value upon many of the professed criticisms of musicians and players in the local papers, since such notices are, for the most part, the productions of immature minds, and very youthful scribes. The 'great editorial WE' is often ridiculous enough when employed by Editors themselves, but when used by a small boy just apprenticed, or by an adult who knows nothing of music, and whose own speech betrays not only his ignorance of the elements of elocution but of the principles of ordinary English pronunciation, to appland this, or decry that, in an entertainment, the 'WE' is put to an absurd and pitiful use indeed. Yet, lamentable as is the existing system of Press notices of concerts and dramatic representations, it does not seem that it is likely to find a speedy end. It is wholly impossible for a newspaper Director to have a competent representative at every public entertainment given in this town. The *Observer* has, during the last few years, endeavoured to send capable critics to the more important concerts; nevertheless, it would be idle to deny that too often the inability of the Editor to secure the attendance of two or three competent men in half-a-dozen places at one time, necessitates the handing over of notices of entertainments to the tender mercies of young gentlemen, not as fit for the fulfilment of the function assigned to them as the conductors of this journal could desire, and perhaps, as the public have a right to expect."

We are of opinion that the souls of sundry editors of the London press would greatly benefit by similar confessions. Our brother of Hastings may be voted more candid than discreet, but "WE," at least, thank him.

Messrs. Machlachan and Stewart will shortly publish a collection entitled "Songs and Hymns of the Scottish Highlands." The English words are by Mr. L. Macbean, the translator of Dugald Buchanan's "Spiritual Songs." The importance of authentic versions of national airs being, we trust, now fully recognised, it is to be hoped the arrangement of these has been confided to *sympathetic* as well as competent hands. Nothing is more irritating than national music "corrected up to date."

We occasionally hear of a talented family, but they are generally a little mixed both as to sex and talent. Mrs. Fraser, however, may be congratulated on the success her daughters are achieving on their tour. Of these five fair Frasers, Miss Violet is a vocalist and actress—for the young ladies perform, with the help of Miss Elsie Evans and Messrs. Henry Yates and Oscar Bird, a pretty operetta "The Widows"—the Misses Mabel and Stella are violinists, Miss Ethel is excellent on that rather masculine instrument, the viola, and Miss Ida is a 'cellist of no mean merit. In addition to this, the two last-named ladies are clever performers on the pianoforte. Dover, Folkestone, Worthing, and other places have just had an opportunity of anticipating the pleasure their friends will feel at their re-appearance in London.

A new comic opera, "The Grand Duke," libretto by Farnie and Murray, music by Tito Mattei, will be produced at the Avenue Theatre, after the run of "Nadje," which has been so successful in America.

Mdme. Nordica has created a great impression in Berlin. The *Stratsburger Zeitung* says that in "Faust" and "Traviata" her singing was excellent, and that her acting was as near perfection as could be wished. All the German papers say that her "Valentina" in "Les Huguenots" is the best they have heard for many years. We are authorised to repeat our previous statement that Madame Nordica will not on any terms sing this year in the United States.

The German papers are giving with evident gusto a new edition of a very old tale. We have all heard in one form or another how a very eminent conductor was honoured at a rehearsal by the presence of the notabilities of the town, how he selected the bassoon to run through his part until he had scared away his uninvited audience, and how we are to take it all *cum grano salis*. Of course this very practical joke is now attributed to Dr. Von Bulow, and the bassoon part said to be that of Beethoven's "Choral Symphony," inordinate length being naturally the essence of the *plaisanterie*.

Weber's posthumous work "The Three Pintos," has recently been given with great success at Dresden and at Prague.

Our German cousins are evidently determined to push their trade! No less than 179 German firms are exhibiting musical instruments at the Melbourne Exhibition.

If German manufacturers are busy, French composers are not less so. Gounod is finishing "Charlotte Corday," and is remodelling his "Romeo et Juliette," Godard is at work on "Dante and Beatrice," Delibes on "Cassia," and Massenet and Thomas are each preparing something for the coming season. St. Saëns is engaged on a new opera, "Ascanio," which, however, it appears, is merely "Benvenuto Cellini" under another name.

BAYREUTH IN 1888.

By Louis N. Parker.

The cast of *Parsifal* on August 12th was as follows :—

Parsifal - - - - - -	Van Dyck.
Kundry - - - - - -	Therese Malten.
Gurnemanz - - - - - -	Wiegand.
Amfortas - - - - - -	Reichmann.
Klingsor - - - - - -	Scheidemantel.
Titurel - - - - - -	Dr. Schneider.

Miss Malten is known in a sort of way to London musicians, as she has appeared more than once on the concert platform here. But only those who have seen her in Bayreuth and on her own stage at Dresden can form any idea of her genius. Her Kundry has ripened and developed in the two years which have elapsed since I last saw her, and is now a magnificent performance. Kundry is a creation which, apart from the music which envelopes it, would be quite beyond the powers of even the greatest tragic actress. In no other drama that I am acquainted with has a poet been bold enough to expect his leading actress to go through an entire act with only two spoken words. Wagner, it is true, has even greater courage than this, and, placing his tenor hero with his back to the audience, bids him stand wordless and almost motionless during the greater half of the first act of the same drama. But in this case the action on the stage is of absorbing interest, so that we are unmindful of the hero's presence until the psychological moment when he quivers with sympathy at the recital of Amfortas' fall. Kundry, on the other hand, is *en evidence* throughout the act. She has to express in dumb-show a great variety of emotions, and yet not only has she no word to say, but we are made to feel that any words would be out of place. This *tour de force* would be quite impossible in the spoken drama; it is made possible, it is made natural, nay, necessary, by the presence of the orchestra, which is all the time laying bare the inmost thoughts of the personages on the stage. The two factors play into each other's hands, as it were. The actress is an impersonation of the music, and the music is a spiritualisation of the actress. And this, again, would be an impossible effect with a visible orchestra, because then the hearer would not connect the music with the actress on the stage, but with the performers in the orchestra.

All this, however, does not make the dramatic artist's task any easier; on the contrary. Kundry has not only to look and act so as to satisfy our ideal of Kundry; she has to rise to the level of the orchestra; she has, in short, to be as great as the composer's expression of her. When I say that Miss Malten fully satisfies every one of these conditions, I feel I have given her the highest possible praise. I confess I linger with particular pleasure over her performance; indeed, this great artist in the character of Kundry deserves a paper all to herself. Now, however, I must hurry on. Though I am a rabid Wagnerian, I confess to considerable dread of the German Wagnerian tenor. With the exception of Vogl and Gudehus, there are few of them who are pleasing to the eye or grateful to the ear. They are mostly fat and flat. Who does not shudder at the memory of Schott, Goetze or Erl? The parts they have to sing and act are so splendid that the actors seldom come up to one's preconceived notions of what they should be like. Therefore I awaited Van Dyck's entrance with considerable trepidation. Would he also be fat and flat? I am delighted to be able to say that he was not too much of the first and none of the second. Indeed, to be brief, he seems to me an ideal Parsifal. He is a splendid actor, and I should say that again (for the first time, probably, since Schnorr von Carolsfeld's death) the ideal Wagnerian heroic tenor had been found. The other performers need scarcely any special mention. Reichmann's Amfortas is by this time well known. It is a magnificent performance of a horribly difficult part. In the third act of *Tristan* the hero has to sing for an hour lying on a couch; almost the entire part of Amfortas has to be sung and acted in a reclining posture. No wonder if the singer sometimes sings flat.

I should like to warn the pilgrim to Bayreuth who, like myself, goes there for pure enjoyment, not to get behind the scenes too much; indeed, to have no commerce with any of the executants at all. Of course, I intend no disparagement to them whatever; no one who has visited Bayreuth can have anything but the profoundest respect for this magnificent body of unselfish, devoted artists. But, if you once begin to get mixed up in the tittle-tattle and stage-door gossip and learn the secrets of the stage, your ideal will evaporate. I made the mistake of going over the stage. From one point of view this was, of course, deeply interesting; but I must confess that the knowledge of exactly how the Grail became luminous, how the blood appeared on the spear, and how the bells were managed, recurred inconveniently at the most solemn moments of the play.

Secondly, don't, pray don't, believe any of the astounding fables which find their way into the press. The latest and most ghoulish of these is to the effect that Wagner's grave is neglected. Is it necessary to remind my readers that it is practically owing to the courage and loving devotion of Madame Cosima Wagner that we are able to enjoy the Bayreuth plays in all the grandeur and purity of their author's intention? Would this admirable wife, who has consecrated her whole life to the memory of her husband, allow his grave to be defiled?

Lastly, to all who have a visit to Bayreuth in view I would say, join the London Branch of the United Wagner Society at once. I owed many little courtesies and a most comfortable apartment with the kindest of landladies to the fact that I am a humble member.

As a postscript, I may add that, considering the circumstances, life in Bayreuth is astonishingly cheap. I must except the theatre restaurant, where you have to pay a great deal for very little. The best plan is to have *table d'hote* at the Golden Anchor and coffee at the *Burgerreuth*.

MUSIC, AND ITS RELATION TO THE OTHER FINE ARTS.*

(Concluded from page 667).

For why should we communicate these secrets—why wear our hearts on our sleeves? Isn't every well-bred Englishman aware that it is "bad form" to betray anything beyond an icy indifference to all matters—except outdoor sports? And surely the inutility of an art whose chief characteristic is its power of awakening *sympathy* must be self-evident. For "sympathy" means feeling with, or for, others: and that, as we have seen, "makes" (as Matthew Arnold would have said) for "bad-form." This, no doubt, is why musicians are such a disreputable lot.

With regard to the *material* of the arts, so obvious are the distinctions that it would be a waste of time to draw attention to them. Every one knows that music uses sound, that painting uses colour, poetry words, and sculpture some kind of plastic material.

It is equally obvious that some of these are arts of *Space*, others of *Time*—that we cognise certain arts by comparing *successive* impressions, and others by comparing *simultaneous* impressions. There can be no doubt that this fact makes a difference in the degree of symmetry requisite, since it needs a splendid memory to compare successive impressions with the accurate perception of proportion which even an ordinary mind can bring to bear on objects seen together. But we must not make too much of this: for one of the arts whose chief effects are successive (Music) is able, as we have seen, to present certain effects of form *simultaneously*; and besides, when we have heard even a long piece of music very often we retain an impression of it *as a whole*. Certain pieces of poetry, too, translate themselves, *if we are very familiar with them*, into a picture on the mind, which also we can recall as a whole. But SPACE and TIME are dangerous guides to employ on any exploration: they soon lead us to the borders of a land of which I have already spoken: a land where nothing is anything and everything is something else.

But if neither materialistic nor metaphysical classifications help us, I must record my conviction that scientific methods are, when applied to the philosophy of art, positively harmful. I mean this: it has been discovered that sounds are merely vibrations of air, which the ear receives as a *single simple sensation*, to which we give the name of "sound." It has also been discovered that proportion between the vibrational numbers of sounds is the cause of our pleasure in their combination. Hence it is said, by some, that music is nothing but rhythm—pitch itself being only a subtler form of it. Similarly it has been discovered that colour is only the result of vibrations of light, the different rapidities of which received on the eye give the sensations which we name "red," "blue," "green," &c. Forthwith we have many well-intentioned investigators laying great stress on the affinities between colour and music.

Such views appear to me to be not only useless, but absolutely harmful, *because tending to direct our attention to quite unimportant facts, to the neglect of important ones*. Let science, by all means, tell us such things; for it is the province of science to dissect the universe for us—to show the unity which pervades its laws, and to reveal much that our unaided senses could never have perceived. Not so Art! The ultimate fact, the simplest element of Fine Art is *human sensation*. Colour is to us a simple sensation. So is the pitch of a tone. We are not in the least conscious of *vibration*, even though it be possible to *see* the movement of a string which is sounding. The eye may observe, but the ear does certainly not detect. With colour it is even more so. The number of vibrations in a sound is already very great, extending to some thousands (even tens of thousands) per second; but with colour it is an affair not of thousands, but of millions, per second.

These discoveries have turned the heads of many worthy and clever people. For instance, in Gardiner's celebrated work, "The Music of Nature," there is a list showing the equivalent in colour of each instrument:

Trombone = Deep Red.
Clarionet = Orange.
Flute = Sky Blue.
Bassoon = Deep Yellow.
Viola = Rose.
Trumpet = Scarlet.
Oboe = Yellow.
Horn = Violet.
Violin = Pink.
Cello = Red.
&c. &c.

Now it must not be supposed that I wish to suggest there is no analogy between these things. There *is*; but it is of a totally different kind to that implied here. The *emotional effect* produced by a trombone may be similar to that produced by deep red; that is to say: deep red has the power to call up a certain emotional "atmosphere," so to speak, and a trombone has the power to call up, perhaps, the same emotional atmosphere. But to assume or to suggest that the trombone calls up a sensation of deep red is a species of midsummer madness to me inexplicable. Its absurdity would be seen much better if the thing were put the other way. Say that the colour deep red suggests the sound of a trombone, or that at sight of an orange you are reminded of the clarinet, and every one will think you a lunatic. But put it the other way, and say that the clarinet suggests an orange tint to you, and you are credited with a singularly-penetrating musical organization!

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* A Lecture delivered in April, 1888, before the Society for the Encouragement of the Fine Arts.

The trumpet is an aggressive, obtrusive, arousing sound. Scarlet is an aggressive, obtrusive, and arousing colour. But "*colour*" and "*sound*" are the names of *sensations*, not of emotional states, and the trumpet does not give the *sensation* of scarlet any more than scarlet gives the sensation of a trumpet. The word "colour," as applied to instrumental *timbre*, has nevertheless been so widely adopted that we cannot hope to see its use die out. Berlioz himself says: "Instrumentation in music is what colouring is in painting." And Raff says: "Melody represents the outlines, harmony light and shade, and instrumentation the colouring." All this shows what a mistake it is to attempt to found a theory of æsthetics on a scientific basis.

Scientific investigation tends more and more to reveal the identity of Nature's laws. The various manifestations of the physical world are shown to be merely combinations of elements which vary but little, if at all. But the ultimate facts of Fine Art, on the other hand, are referable to the *consciousness of man*, and man is conscious of various states. In vain for science to demonstrate that Thought, Emotion, Sensation, are only different aspects of the same thing. Man is conscious of the difference between them; and upon these differences must any Art-theory be based, and not upon the scientifically demonstrable unity of their nature.

Science shows us the illusory nature of our unaided senses. Yet it is by means of these alone that we receive artistic impressions. We do not examine pictures with microscopes, nor listen to symphonies with microphones.

The co-ordination of sensations is the first artistic fact. Simple sensation, the result of nervous stimulation, is the basis of artistic pleasure, but is, *in no sense*, art. When the relation of one sensation to another is felt, the sense of proportion begins to act, and this is the foundation of art. If we speak of Fine Art, as contradistinguished from other manifestations of human activity, there is little doubt but that we ought to mean only those productions which exist for the gratification of the senses, and of that faculty which co-ordinates: otherwise the sense of form.* But man is not a mere passive recipient. He brings to every impression at least as much as he receives. He brings endless combinations of former impressions (themselves complex) and memories, the awakening of any train of which, by newly received impressions, causes these latter to possess the effect of a language. The universality of this language depends upon the degree of similarity between men with regard to their store of impressions. Certain shapes, colours, rhythms, and *timbres* vivify such associations, and on these our judgments must be founded. It is obvious, for instance, that in a country where white is the colour of mourning, black will not have the same emotional effect as it has upon an Englishman, and so on.

All this is entirely apart from the direct appeal to sympathy, by a representation of events either by imitation or description. A distinction must here again be made. Direct imitation (Drama, Painting, Sculpture, even) makes the least demands upon the spectator's receptivity and imagination. Poetry, Architecture, and Music, on the contrary, demand from the spectator or hearer a considerable degree of imagination. He must possess a stock of concrete images, and of stored-up feelings, by means of which to construct the descriptions of the poet; a stock of associated moods, feelings, and shapes, by which to enjoy emotionally the work of the architect; and a stock of associated moods, feelings, and sounds by which to understand the language of the musician. For "sounds," says some one, "do not give us a picture of events, but only lead us to infer that they are happening."

I have grouped Music, Poetry, and Architecture together. The affinities of music and poetry are too obvious to need description: the elements of rhythm and, when the poetry is read aloud, of tonal variety (heard in vocal inflections), are patent to everyone as the

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* Here the intention of the Artist must be taken into consideration. Does he teach, or preach, or amuse? Is he a Seer? Does he reveal? Or is he a juggler—a mere buffoon? Is he a catalogue compiler—a mere tabulator of the sights and sounds around him? Does he "sing because he must;" in other words, produce because he enjoys doing it, and for no other reason? Or does he produce because he has learnt the trick, and because that is at least as good a way of making a living as any other?

Reviews.

MUSIC.

We have received for review the first four numbers of the "Practical Violin School" for Home Students, in which Mr. James A. Fleming meets, in the completest way, a want that must have been sorely felt. Many, with plenty of enthusiasm, but limited means, have been discouraged from attempting the study of this most difficult of instruments by the often-made assertion that self-tuition in the case of the violin is an impossibility. But assertions are not necessarily facts, and Mr. Fleming, by the lucidity and copiousness of his explanations, by the emphasis with which he insists on details, apparently trifling, but really of the utmost consequence, and indeed, by general thoroughness of treatment, should be the means of affording many an amateur the opportunity of contradicting, in the most practical way, this universal belief. Specially excellent are the clear directions for tuning the violin and holding the bow and instrument—matters of which we fear few professors make their pupils realize the importance. A concise, and admirably written, chapter on "The Philosophy of Musical Sounds," is a feature as welcome as it is novel in treatises of this kind. When we add that the paper is good, the print clear, the drawings in illustration of the text admirable, and the cost nominal, it is evident that the success of Mr. Fleming's work should be great and immediate.

"Grace, my lovely one," ballet for five voices, by T. Weelkes; "Construe my meaning," canzonet for four voices, by Giles Farnaby. Edited by W. Barclay Squire. (Stanley Lucas & Weber. Part Songs Nos. 311, 312). A German critic, in noticing these two recently published pieces in the *Monatsheft fur Musikgeschichte* for 1888, No. 8 makes the following interesting and accurate remarks, of a kind not commonly met with in Germany regarding English music:—"These composers both lived at the end of the sixteenth century, and the euphony of their music is peculiar to the period. The English composers, however, had arrived at that euphony earlier than the Continental ones had. The influence of the artificial counterpoint of the Netherlands school was not felt in England as it had long been felt on the Continent. From the earliest times of polyphonic music, the English composers were able to write agreeably *(wohlklingend)*, both in melody and harmony; and the two pieces in question are good examples of the points which distinguish England from other nations at this date. The character of the Church modes is so entirely relinquished, and the mode of expression so much allied to modern keys, that it is difficult to believe that the music belongs to the sixteenth century. In addition to this, the rhythm is strongly marked, and the words well and spiritedly declaimed. Such are the peculiarities which essentially distinguish the English school of this date from its contemporaries. In the seventeenth century, the school addicted itself with success to solo vocal music; developed an astonishing productivity; and seized so rapidly on new forms and styles of expression, that its productions display more flexibility even than those of Italy. England had thus at one time an extraordinary gift for both melody and rhythm, although the gift appears since to have slumbered for some time to such a degree as to have given the nation the title of an unmusical one."

At all seasons of the year, whether for a garden party or a brilliant ball, new waltzes are ever welcome. Here are the names of some recent arrivals: "Sweet Lavender," by James Weaver; "Alexandia," by Leonard Gautier; "For Ever and Aye," by Nelly Parker, (the latest accession to the ranks of lady composers); "Charming," by Bogetti; and "Midnight Dreams," by Kussman. These sets, especially the three first-named, are melodious, graceful, and good for dancing.

BOOKS.

"The British Bandsman," a monthly journal for wind instrumentalists, does not blow its own trumpet too loudly, in fact it errs on the other side. There is no doubt that it is doing all that it claims to do for that section of the musical world which gives it its *raison d'etre*. We cordially wish our young and enterprising contemporary a long and useful career. We notice that at the commencement of the second volume several new features will be introduced, and that in future the magazine will be published at the beginning instead of the middle of the month.

Publishers' Announcements.

TO ORGAN RECITALISTS.

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Adeste Fideles
BY
ALFRED OAKE, L.R.A.M., A.C.O.,
Organist, Parish Church, Folkestone.

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DR

A son of the art-
he was born at Bou
at Eton and Christ
for his musical deg
graduating as B.A.
Dr. (Sir George)
studied at Stuttg
Dannreuther. He w
of Oxford in 1884,
and History at the
University of Camb
Doctor of Music (*ho*
a sonata for pianof
pianoforte quartet
concerto for pianof
the first, in G, pro
1882—and many mi
the most profound
contributed articles
Grove's "Dictionary,
lecturer, visiting Bir
1884.

John Frederick
5, 1844, at Oldbury,
at Rochester Cathed
afterwards became
appointed organist of
Manchester Cathedra

Professor of Harmony at Owens College, obtained the Deputy Organistship of Westminster Abbey in 1875, and succeeded to the full office of Organist and Master of the Choir in 1882. With these engagements Dr. Bridge combines the appointment of Harmony Professor at the Royal College of Music. As a composer, Dr. Bridge has already taken high rank, in virtue chiefly of his Oratorio "Mount Moriah," a Cantata "Boadicea," his "Hymn to the Creator," produced at the Worcester Festival of 1884, "The Rock of Ages," produced at the last Birmingham Festival, and a fine overture full of dramatic power, "Morte d'Arthur." Dr. Bridge is also the author of theoretical works on counterpoint and organ accompaniment published in Novello's series of Music Primers.

I. From Our Own Outsider.

In the good old days, when we had a little fine weather in summer, or rather in early autumn, a crowd of enthusiastic, if in many cases impecunious, admirers of the divine art assembled round the Town Hall—some with their scores; some willing to pay for the "books of words," which, whether correct or otherwise, usually found a ready sale; some there because someone else was there; and some for no reason whatever. All, however, were "authorities" (more o
less), and the opinions they expressed were in many instance
forcible, if, from a severely critical point of view, not alwa
quite sound. *This* Festival's "outside audience" w
represented on the opening day by a curate and four or f
friends—three of them ladies—who, with their "Nov
Editions," umbrellas and mackintoshes, monopolise
convenient doorway; and about two score of "others,"
took advantage of the portico opposite the artists' entr
It would be hard to say what was uppermost in their n
Too few to settle what they should grumble at as a
some listened to the wonderful choruses in "Elijah,"
were then delighting their more fortunate, but in
neighbours inside; some compared the eminent Co
with his predecessors; some discussed the proper pro
tion of Dr. Bridge's "Kallirhoë"; many were ask
far the "Resurrection" trombones, trumpets, ho
drums in Berlioz's "Messe des Morts" would m
by-no-means silvery voices heard; and many more
surprise at Dr. Richter's refusal to allow his re
Monday to be stopped in order to gratify the va
choir, many of whom, being favourable specin
"gallants of England" and their "ladyes fayre,
wished their personal charms to be handed down
by means of the photographer's art. But
diversely occupied, were unanimous in deep,
expressions of utter and unconsolable disgust at

A word should here be said for the excellent
of the police and other authorities. Everyt
that could possibly enhance the comfort of t
outside audiences, the stoppage of vehicula
immediate vicinity of the hall being a point e
of imitation. The quietness of the streets en
audience on Wednesday to enjoy much of Dr
work, and it is almost a pity that a performa
could not have been arranged for those who
to music under such unfavourable condition
if anything, larger in the evening, and Sir
to the Committee was freely discussed.
that opinions varied.

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have her own way in everything. Notwithstanding the pouring rain, the Town Hall presents an animated appearance, every place in the noble building being occupied, and according to present prospects, this should prove the best attended performance of the Festival. Among the noble visitors, are The President, His Grace the Duke of Norfolk, K.G., His Eminence Cardinal Newman, His Worship the Mayor of Birmingham (Alderman Maurice Pollack), and a large assembly of Vice-Presidents. Punctually to time, Dr. Hans Richter and the principal artistes make their appearance on the orchestra, amidst loud applause. The National Anthem, as is customary on these occasions, is sung by the full chorus, the soprano taking the first verse, then followed by the alto and full chorus and band. We have already stated how Mendelssohn's *Elijah* still holds its own, and those who were lucky enough to be present will endorse that opinion. It was a fine performance. The choruses, throughout, sang with a unity worthy of all praise, and notwithstanding the last two days' hard trial, the voices appeared fresh and full. Some objection might perhaps be taken to the *tempi*, and Dr. Richter, like the late Sir Michael Costa, has considerably changed the time of various choruses. The singing of Mr. Santley, one of the finest Elijahs of any period, was exquisitely pathetic and dramatic. "It is enough" touched the very hearts of his listeners, and his declamatory power has still the force of his younger years. Madame Albani, with an earnestness all her own, and an artistic charm which accompanied every phrase, sang superbly. "Lift thine eyes," sung by Madame Albani, Madame Trebelli, and Madame Patey, will long remain a delightful memento of the performance. Madame Patey's "O rest in the Lord" was a high triumph of vocal and dramatic art. Mr. E. Lloyd and Miss Anna Williams shared the honours in the first part. How divinely Mr. E. Lloyd sings "If with all your hearts," is well known to this nation. Madame Trebelli gave a charming reading of the air, "Woe unto them." The double quartetts received additional valuable help from Miss Ambler and Mr. Brereton, Mr. Foli and Mr. Piercy; and the accompaniments, under Dr. Richter's masterly bâton, were given with that delicacy and refinement for which he is noted. A word of commendation is due to our newly appointed organist, Mr. C. W. Perkins.

Tuesday Evening.

Dvoràk's *Stabat Mater*, the work by which perhaps posterity will know him best, was the chief feature of the first evening performance. Assuming that, as a matter of course, every one of your readers is more or less familiar with a work which has already made good its claim to rank as one of the masterpieces of the nineteenth century, I shall spare myself and them the description which, however valuable as copy to a daily paper, would only make needless inroads upon your limited space. Suffice it to say that every hearing reveals new beauties, especially when, as was the case this evening, the amplest means are brought to bear on the interpretation. Herders line, "Der seele schmerz wird durch rede leicht,"* is, it has always seemed to me, much more applicable to music than to speech, and no better example could be selected to illustrate this than Dvoràk's *Stabat Mater*. The opening chorus, "Stabat mater dolorosa," with its touching theme and delicious accompaniment, was faultlessly given, and indeed the same may be said of all the other numbers. Mr. Brereton, in his solo "Fac ut ardeat," scored a genuine success: he is an earnest singer, and a bright future lies before him. It is scarcely necessary to more than refer to Madame Albani's or Madame Trebelli's services, exceptionally brilliant though they were. The great soprano, as everyone knows, is never more successful than in music expressing religious fervour. Mr. Piercy also acquitted himself most satisfactorily; he had evidently made a special study of the music.

The renderings of Mozart's "Jupiter" Symphony, and Liszt's "Hungarian Rhapsody"—works wide as the poles asunder!—will not soon be forgotten here. For finish, brilliancy, and delicacy, these two orchestral performances stand out as among the very finest ever heard in Birmingham. The noble "Oberon" overture, too, was played with delightful spirit and animation. Madame Albani's exquisite delivery of an air from Goring Thomas's "Esmeralda," and Signor Foli's familiar reading of Mozart's "Qui sdegno," formed the remaining items.

Wednesday.

The dismal weather of yesterday has given way to brilliant sunshine, and the noble hall this morning presented an animated appearance. Great expectations have been for some time past centred round "Judith," Dr. Parry's new work, composed expressly for this gathering. The verdict has been given, and this grand oratorio may now take its place among recognized favourites of its kind. Dr. Parry was loudly called for after the first and second acts and enthusiastically received by orchestra, band, and chorus—the ladies waving their handkerchiefs in just acclamation and appreciation of a truly earnest and powerful work. Dr. Richter conducted, and to him Dr. Parry whispered words of thanks, grasping his hands in grateful acknowledgment of his share in this unqualified success. Let me not omit to name the yeoman service rendered by the principal artists—Miss Anna Williams, Madame Patey, Mr. Edward Lloyd, and Mr. Santley.

The combination of earnestness, depth, solidity, and charm which overspreads the whole melodic and harmonic texture of the work can scarcely fail to win the admiration of connoisseurs. Of real "Leitmotive," the principal is the "Moloch" motif, so effectively introduced in the chorus, "Hail, Moloch! Hail," with which the first scene closes. One of the finest numbers is the fugal chorus, "Our King is come again," and the final grand and magnificent choruses, "Arise! O Israel," and "Put off, O Jerusalem, the garment of thy mourning." The principal soprano part is well adapted to Miss Anna Williams' quality of voice, being rich and dramatically effective. That lady secured a triumph by her creation of the part of "Judith." Madame Patey had a most grateful task to fulfil, the music for the contralto demanding artistic as well as powerful declamation, both qualities which she possesses to a high degree. Scene No. 2. "The Children" is highly impressive, the two boys from Westminster Abbey giving valuable help in the concerted episode, which is in the form of a dialogue. Mr. Santley as the High Priest of Moloch had but a small task allotted to him, which he discharged in his customary conscientious manner. Mr. E. Lloyd, on the other hand, had some fine *bravura* airs and some luscious, melodious soli; as, for instance, the touching and most pathetic scene before the gates of Jerusalem. Dr. Parry has given to the world a mature work rich in scholarly treatment, highly effective instrumentation, and full of melody; and if occasionally reminiscences crop up reminding the musician of familiar phrases, Dr. Parry must be pardoned.

Want of space this week will not permit me to enter into further details, and it must suffice to state that the performance, especially of part of Act II, was distinguished by masterly execution, refinement, precision, and grandeur.

After the performance of Dr. Parry's Work, Mr. Stockley, the popular and worthy chorus master, occupied the conductor's desk, and Franz's psalm, "Praise ye the Lord," for double choir, unaccompanied, was superbly sung, the voices showing no sign of fatigue after their long morning's work. Haydn's Symphony in D, under Dr. Richter, concluded the long morning's concert. The symphony was worth remaining for, the little exaggerations in light and shade which appeared strange to us at the rehearsal were not observable, and a nobler and grander performance could not have been desired.

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* "The heart's agony finds relief in speech."

(To be Continued).

From the "Morning Post."

The festival commenced this morning with the Oratorio "Elijah," written for Birmingham, and first produced on August 26, 1846, under the direction of the composer. The performance was noteworthy, inasmuch as it was, in fact, the first given after the termination of the period to which copyright extends in this country. The right of performance, which has never been maintained by the publishers from the first, would in ordinary course be now lapsed, and all who choose might be free to present the work in any place. But the well-known fastidiousness of the composer caused him to make alterations after the first performance, many of them of considerable importance; so that the "Elijah" now familiar to musical amateurs in the present day is not exactly the same as was heard on the memorable day in August in Birmingham forty-two years ago. Those who are reckoning upon flooding the market with reprints of the work, entire or in sections, will have to exercise a little patience before they can enter upon their calculations and specifications. The mere fact that the period limited by law as the existence of performing rights has expired does not determine the copyright or give freedom to all who wish to reproduce copies of a work. If the multiplication of copies is desirable, those who propose to benefit the public in this way must set to work in a manner conformable to the public desires. It would be of no use now to attempt to give incorrect copies of a work so well known that every note has become, as it were, classical. Those who would print an edition of "Elijah" as it was first performed would only be able to command a sale among the seekers after curiosities. For practical purposes only accurate reprints would be available, and, except by a careful reference to the original score they would not even be enabled to give to the world the original version, which is all they could do at present. The majority of the vast audience this morning were provided with the well known scores issued by the house of Novello and Co., and followed the text with serious patience, checking and marking every point. The performance was preceded by the National Anthem, according to Costa's arrangement of the simple melody, all the audience standing. The hall was not full, there being many vacant seats. The interest in the work has perhaps weakened, as far as the public of Birmingham are concerned, and the frequent opportunities for hearing it in the ordinary way here and elsewhere may possibly lessen the desire to hear it under such exceptional circumstances as those available at Birmingham at the Triennial Festival. Although there were empty places, the somewhat dangerous practice of blocking up the gangways in the galleries and on the floor by extemporised seats was continued, despite the frequent protests made from time to time against the practice. Beyond the inconvenience, there was no mishap attending this undesirable, and on the present occasion unnecessary, habit.

From the "Daily Telegraph."

About five o'clock this afternoon the rain did its worst—very bad it was—and then abated somewhat, out, I suppose, of sheer exhaustion, for a moment; indeed, the faint orange tints of a watery sunset could be seen in the sky. But these soon disappeared; and when the audience of the evening concert converged toward the Town Hall the aspect of things was dreary enough to confirm any wavering would-be suicide in his resolution to shuffle off this mortal coil. As soon as the persevering and undaunted public had come together within the now well-lit and cheerful building, it was discovered that many more could have found room, while persons accustomed to judge such matters had no difficulty in seeing that the hall had been well "papered." Dvorak's "Stabat Mater," famous work though it be, failed somehow to draw the Midland amateurs, who on that account are certainly to be commiserated, since not to admire the Bohemian composer's sacred masterpiece is to lack appreciation of a great thing. For my own part, the more I hear of that music the more profoundly am I impressed with its quality as a new revelation of the beautiful. Its originality is absolute, there is nothing like it anywhere, and assuredly the Latin hymn has no other setting that can compare with it in felicitous and powerful expression. Listening to Dvorak's music in this case, one must be impressed with its mysterious origin. Students of Schubert stand amazed at the divine stains poured forth by that representative of Philistine beer-drinking Vienna. The question is, "From whence hath this man these things?"—the old query put 1900 years ago, what time a Galilean peasant confounded the wisdow of the schools. So with Dvorak, who wrote his incomparable "Stabat" when poor and unknown, under circumstances into which "sweetness and light" did not enter, and amid difficulties that might well have kept him from soaring to these serene heights. Such phenomena confound us. They upset all our calculations and laugh at our theory of probabilities. But if we cannot comprehend we can admire and enjoy. We cannot tell whence this genius cometh nor whither it goeth, but we can hear the sound thereof, and that is no small thing. Dvorak's work received an excellent performance, the solos being carefully and well sung by Madame Albani, Madame Trebelli, Mr. Piercy, and Mr. Brereton, while both chorus and orchestra executed their share of the music in a manner that left no idea of the composer unexpressed, and none of his effects unattained. Occasionally, it is true, the attack of the choir was less prompt and decided than could have been wished, but some allowance must be made in connection with music so exacting and unconventional. Otherwise no reason for complaint appeared. The "Stabat" was followed by Mozart's "Jupiter" symphony, Liszt's Third Hungarian Rhapsody, the overtune to "Oberon," and a scena (Madame Albani) composed by Mr. Goring Thomas for an Italian version of "Esmeralda" which Mr. Lago was once minded to produce at Covent-garden, but did not.

From "Punch."

COLWELL-HATCHNEY MUSICAL FESTIVAL.

(Contributed by a Sufferer from the Music of the Present and the Future, at present residing at the Colwell-Hatchney Musical Academy.)

To commence at common time, four in a bar. There will be sixteen in the American bar.

Opening Chorus accompanied by the

Lightest Guitar in the Musical World,

weighing only two pounds ten. The Second Part of the Festival will be in harmony with the First, and taken at the same time.

Conductor, Mr. Sammy Tone.

(By kind permission of the London General Omnibus Company.)

At the word of command, "Full inside! All right!" the Concert will go on with

"*I know a Bank.*" . . . Lothbury, E.C.

After which an instructive Lecture on

Taking down Swell Shutters,

and opening the Shop for the day, will be given by

The Leading Assistant Boy

in the establishment of Messrs. Narrowood & Co. (successors to Broadwood).

Duet in Scale Armour by Little Fresh Hegnerand B. Offman

"*Oh, would I were a Fish!*"

To be followed by a Squintette entitled, "*Eyes right! So you are!*"

After which there will be

ATHLETIC MUSICAL EXERCISES,

Including *Sliding Scales on the Zither* by Unknown Members of the Accidental Club. N.B.—A Surgeon with musical instruments in attendance. No danger.

The Organ World.

THE CHURCH CANTATA.

A Paper read at the College of Organists, by
ARTHUR TRICKETT, F.C.O.

The title of this paper was suggested to the writer by a variety of circumstances; including a perception of the readiness with which the church-going public avail themselves of opportunities of attending certain extra week-day services, the evident willingness shewn by church authorities to afford such opportunities, and an appreciation of the desirability of encouraging in every reasonable manner the occasional use of a special musical service.

Some such services we have already, the nature of which may be here briefly considered. First may be mentioned Organ Recitals, and much profit and enjoyment may be derived from this form of extra service, this term being applied advisedly, as the Organ Recital in church is now so frequently embodied in a form of service in which clergy, choir, and congregation actively participate. Next, allusion may be made to the use of a Cantata or Oratorio selection, in place of the Anthem; which, although in some respects defensible, is in a majority of cases to be deprecated, as without doubt, the right thing in the right place is an Anthem after the third Collect, as prescribed by the Prayer Book. Many of our grand old Anthems are none too well known, and the substitution of works of another character is of questionable propriety, to say the least. Let it not be thought that a desire is here expressed for the suppression of performances of Oratorios, etc., in church; or the contrary, such works should find a home in our churches, and in the hearts of the people from generation to generation; but not at the cost of the removal from their place, or even the temporary exclusion of those noble works upon which mainly rests our right to claim for ourselves an English School of Music. The argument is this: the services of the church are complete in themselves, and are well provided for musically; therefore, when an Oratorio, a Selection, or a Cantata is to be given, it should not be crushed into one of the existing service forms, but should have a special suitable form of service, in which it might appear as the central figure, or as the most prominent feature.

The performance of an Oratorio or a Cantata after Service is not free from objection, as generally the Service contains in itself as much as the majority of people care for at one sitting; and further, when the time arrives for the extra performance, the church may be fearfully hot, the singers jaded and faint, the organ abominably out of tune, and the congregation more disposed for a breath of fresh air than for settling down to listen to the singing of a series of musical numbers, given under conditions which are absolutely distressing.

The great oratorios of Handel, Bach, Haydn and Mendelssohn cannot be worthily rendered but by a first-rate choir strong enough to balance a complete orchestral band, which latter is a necessity; and however valiantly our enterprising choristers may strive to overcome the abounding difficulties, or however efficient the organist, as an organist, may be, the necessary volume of tone for due effect cannot be produced from an ordinary choir, nor can the orchestral effects be even approximately realised by the cleverest of organists. The mistake of trying to perform these works with the assistance of a small, incomplete amateur band is fully demonstrated by the harrowing mysteries occasionally perpetrated in the way of accompaniments under such an arrangement. Mendelssohn's "Hymn of Praise," now so frequently performed in our churches, is a work that cannot be worthily given without a band, and a good band too; and to do this Symphony Cantata minus the Symphony, as is often the case, is to give an incomplete performance of a work, strongly suggestive of "Hamlet without Hamlet." These great compositions are best left in the hands of those that have the means of rendering them worthily and completely.

It has been said with regard to our national love for Oratorio, that the English people wanted the Bible set to music, and it is perfectly true that most of the chief incidents of the Bible have been musically treated. Why not go a step further, and apply the same treatment to the various seasons of the Church by the production of a series of Church Cantatas suitable to particular Fasts, Festivals, and Saints' days? As a rule, it will be found that an organist of any standing is quite capable of selecting words and composing suitable music for the purpose in question; also of instructing his forces and carrying his ideas into effect; and it may be assumed that he might in a majority of cases rely upon the co-operation of his fellow church officers. The materials for the book of words for any subject chosen will be readily found on reference to three books, Hymn Book, Prayer Book and Bible. For possible guidance, an outline scheme for a Church Cantata for Whitsuntide is given:—

Hymn, "When God of old came down from Heaven."
Part I., Mount Sinai. The Prophecy.
Hymn, "Come, Thou Holy Spirit, come."
Part II., The Promise of a Comforter.
Hymn, "Gracious Spirit, Heavenly Dove."
Part III., The Fulfilment of the Prophecy and of the Promise.
Hymn, "To Thee, O Comforter Divine."

With regard to the music little need be said, except, perhaps, that it should not be made too difficult for ordinary choirs; and as the Church is richly provided for in the way of Services and Anthems, to indicate to Church composers a new field of labour well worthy of exploration.

The special form of Service recommended for use with the Cantata is as follows:—

1. Collects and other Prayers.
2. Some Versicles and Responses.
4. A Psalm, chanted.
4. A Homily on the same subject as the Cantata.
5. The Cantata.
6. Collects and Benediction.

Although we have great works suitable to different seasons and Saints' Days, such as "The Messiah," "The Last Judgment," "The Christmas Oratorio," "The Light of the World," The Passion Music of Bach, Handel, Haydn, and Spohr, "The Redemption," "St. Paul," "St. Peter," "St. John the Baptist," etc.; there appears to be a peculiar dearth of smaller works of a similar nature, suitable for ordinary choirs; Dr. Stainer's "Crucifixion," and "Daughter of Jairus," and Farmer's "Christ and His Soldiers," notwithstanding. The Cantatas of Bach, and the Chandos Anthems of Handel, being out of the question, if only on account of their difficulty.

This paper must now conclude by asking the attention of all concerned to the question of the more general introduction into our churches of a special form of service for week-day use, which shall include a Church Cantata, to be sung with suitable accompaniments.

THE LATE DR. DYKES ON CHURCH MUSIC.

(Continued from page 674).

We know that Guidetti, under the auspices of the great Palestrina, revised the plain song for the Western Church in the sixteenth century, he admitted only twenty-three of the chants, which from time to time have been in use, as ancient and legitimate: five forms of the first tone, one of the second, four of the third, three of the fourth, one of the fifth, one of the sixth, five of the seventh, two of the eighth, and the beautiful irregular or Peregrine tone. Can any Psalm chants be more grave, vigorous, and pleasing than most of these? Surely the mere interest attaching to them, independently of their intrinsic excellence, should make us loth to part with them. But are we to use them exclusively? "Of course you are," say many, "You cannot serve God and Mammon." All compromises are bad: a compromise between Anglicans and Gregorians intolerable. Those who so speak know little of the practical difficulties with which this subject is beset. I will mention a few. And first, if you adhere to the pure recognized forms of the Gregorian tones, you have at most twenty-three chants for the whole Psalter; but several of these are simply varieties of the same chant, and so like one to another that it is confusing to your people to teach them both. So you have only some dozen fresh forms of melody for the whole book of Psalms; and the result is, that you become so weary with the iteration that you are driven to some method for enriching your stock. Two methods have been adopted, the mediæval and the Anglican. We must determine for ourselves which is the most sensible. The mediæval method, already referred to, was to restrict the Psalm chants to these nine tones alone; not to construct new and original melodies, according to the laws of the ecclesiastical modes, but to keep to this limited number of melodies—one representative tune for each mode or scale. And yet, while professedly doing this, while professedly adhering to the nine old orthodox chants, and them alone, practically to increase their number almost indefinitely by submitting each individual chant to every conceivable kind of usage; putting here a new beginning, here a new middle, here a new end; inserting a few notes here, omitting a few notes there, till one chant became twenty or fifty, as the case might be. The method adopted by the Anglican Church for supplying itself with suitable chants according to its needs, was not to ring any fresh changes on the old tones, or torture them into any new forms, but to fix on some simple type or pattern, leaving it to her musicians to construct chants according to that type, embodying the spirit of the old church melodies and based upon the Gregorian system, but adapted to the accent and genius of the English language and susceptible of legitimate harmony. I am not speaking a word in disparagement of the old Gregorian chants. Their varying rhythms and quaint cadences I dearly love. To hear them well and intelligently sung and accompanied is to myself a great treat. But it is mere blind idolatry which refuses to see the practical value of the other system of chanting. 1st. Anglican chants give us what we really want, a greater and more legitimate variety than Gregorians. 2nd. They present fewer difficulties: (1) less difficulty in pointing, and (2) less difficulty in accompanying. (1) Less difficulty in pointing: The rhythms and metres of the Gregorian chants are so different, that a Psalm pointed to suit one chant will not suit another. These changes of rhythm are very pleasing, but create great practical difficulties; for you cannot have your Psalter pointed once for all and then select your chants. You must have each Psalm pointed for its own chant. This cripples one very much. (2) But the difficulty in accompanying is also great. The structure of most of the chants is really inconsistent with such a tonal system as the laws of harmony demand, and, therefore, how best to clothe them with organ harmonies is a great problem. Take, for instance, the fourth tone. Who really knows how to harmonize this? And to hear an unskilled organist labour through it, with harmonies utterly crude and irrational, is no small penance to musical ears. I have occasionally heard the Gregorian chants very finely accompanied. But generally, the practical difficulties which attend their successsful rendering are so imperfectly overcome, that the Psalms, which should form one of the most delightful parts of the service, become a very "pain and grief." The choir and congregation may bawl out at the top of their voices; still one too often feels that the music is not such as the words of the sweet Psalmist merit, or such as is fit for an offering to God. Now, the Anglican system obviates both the difficulties I have mentioned. Instead of twenty different rhythms or metres, it has, with practical good sense, fixed on one—the most common, and perhaps most satisfactory of all the ancient ones, and the best adapted to the general requirement of our language; a rhythm (as those who take interest in mystic numbers will be pleased to observe) having a sevenfold division—the former half of the chant containing three, the latter four members. So that you have your Psalter pointed once for all; and any chant will suit any Psalm. And thus, provided you can obtain a collection of good chants (which, with a little pains, you may easily do), you may go far towards securing a very satisfactory musical rendering of the daily Psalms. For we ought not, I think, to keep one Psalm rigidly to one chant (except, perhaps, the 114th to the beautiful Peregrine tone); for the Psalter is so prolific in meaning, each Psalm has so many faces, that even our music should not seem to teach that it has only one. Circumstances may occur, particular festivals come round, which may render it desirable to bring out one or other aspect of a Psalm into prominence; a judicious change of chant will often aid you in this. And our best Anglican single chants are so very simple and straightforward that a congregation will catch one almost directly. I may mention that although the Gregorian chants, as a rule, suffer by being adapted to our Anglican mode of pointing, requiring a somewhat freeer treatment, still many of the best of them, and certain forms of all of them, may be sung to our common Anglican division of the words. (3) In connection with harmony, I must not omit to notice another advantage which our English chants possess. Being written in modes which invite harmony, they are naturally susceptible of it. Now, harmonized music is (as I have before said) essentially Christian. It is of an intrinsically higher order than unisonous, and surely pure vocal harmony is the most appropriate music for the sanctuary, and the most perfect and fitting offering to Him from whom all harmony proceeds. Why the Psalms, which should be the most delightful part of our ordinary morning and evening offices, should be always condemned to be sung (sometimes, I should say, howled) in unison I cannot tell. My idea is this, that our English chants should be so constructed (as numbers of them are) as, first, to be independent of any organ accompaniment; and, second, to bear unisonous as well as harmonized singing; so that their effect shall be not impaired, but rather enhanced by the congregation singing the melody in unison and octaves. By this means those who preferred it may sing the air, and those whose ears or voices prompted them to contribute to the harmony, may join in one of the vocal parts. This is an important consideration. Unisonous is very painful to some voices. Alto voices especially dislike it. They are constantly compelled to sing out of their proper register; and this, I doubt not, is one of the secret personal reasons for the objection entertained by my valued friend the Oxford Professor against

Gregorian music. He feels himself excluded from participating in an important part of the office. Moreover, it is ruinous to a choir always to sing in unison. The singing soon becomes coarse and harsh, and degenerates into mere shouting. The trebles lose the power of singing in tune when unsustained by others. The tenors lose their higher, the basses their lower notes; the altos their voices altogether; everything becomes dependent on the organ. If you have a clever organist the mischief will be veiled; the incompetence of the choir will not be very apparent, and the service will probably be considered a very good one, for a clever organist has much in his power. But if you lose him, woe betide your choir. My belief is, that our choirs throughout the country have sensibly deteriorated since the revival of so much unisonous singing. And they will deteriorate. It saves trouble; it prevents the necessity of any man or boy knowing how to sing; but it results in offering to God a maimed and imperfect offering. Now, I do not wish to be misunderstood. I am not speaking against Gregorian chants. I love to hear them well done, and to join in them; but the universal adoption of them, advocated by many, is beset with difficulties so serious, which I have not by any means exhausted—difficulties which our simple Anglican system, with practical good sense, evades—that I cannot think it right to pass them over without notice; as they are by no means sufficiently recognised. There is a kind of weak sentimental dread of everything Anglican among some of our brethren, which warps their judgment. Call a chant "Parisian," and be it never so weak and modern, it will be eagerly appropriated. Call it English, and be it never so good, it will be held in contempt. "Debased" is the epithet we usually see applied to Anglican chants in certain of our Church newspapers, and by certain of our advanced writers. Such language is mere nonsense. I am not about to offer any private theory of my own with respect to chanting. We must go on making trials, and gather experience. My feeling is that we should, if possible, appropriate and utilize both classes of chants; either incorporating the best of the ancient ones into our modern system, or employing both systems according to our need. The Church, like a wise householder, brings forth from her exhaustless treasury "things new and old." The question of Psalm chanting is one of great and growing interest to us. No Church in Christendom makes such congregational uses of the Psalter as our own; and this use, please God, will increase. The Psalter and offices are recited privately and claustrally elsewhere, but not in the great congregation. We are bound, therefore, to look for music which will suit congregational worship—music simple, broad, and susceptible of harmony. It is because so much of the mediæval plain song, with its long vocal flourishes and wearisome multiplication of notes to one syllable, is so unsuited for congregational use, that I regret to see the attempts made to introduce so much of it into our services, especially into the Communion office. A single priest or small choir of men singing in unison, accompanied, as we often heard them abroad, with an ophicleide, may perform such music well enough, and not without effect. But to attempt to force music of this character on a congregation of English worshippers is, I am convinced, a great and serious mistake. I know nothing more wearying, more utterly painful to musical ears, than to hear some of these modern and most ill-judged adaptations. I forbear to specify instances. So again, there is something fascinating in singing a hymn tune with a pretty Latin title, and written in square notes; and I freely own that a few of these revived Latin tunes are well worthy of adoption, susceptible of pure harmony, simple, vigorous, and pleasing; and that most of them possess an interest for the antiquarian and musician; but I must express my candid opinion with regard to the majority of them, that to inflict them on a congregation is sheer, downright cruelty. From the earliest ages, the hymns of the Church have been regarded as in some sort a permitted outlet for Christian feeling and enthusiasm, and have claimed for themselves music of a somewhat more free and popular character than the Psalms. In the Psalms, Christian truths are in a measure veiled and indirectly expressed; in the Church hymns they are directly announced "in all their gracious and heart-stirring fulness." Now to wed these hymns to archaic strains, uncouth, unrhythmical, inharmonious, devoid of all power to move the people's hearts, is a great error. Our hymns and anthems, while devout and ecclesiastical in character, should be at least pleasing and soberly expressive, so that they may really be a help, not a hindrance to the words with which they are associated. In conclusion, the lecturer said, I must apologise for the length, and yet great incompleteness of this paper. I have aimed at bringing before you a few of the principles of choral worship, rather than at dealing much with details. Our aim should be to keep our music simple and congregational, and yet of such a character as shall be consistent with our increased musical knowledge, with which God has blessed us above our ancestors. There is a great revival going on in the Church of England—musical, ritual, devotional. I believe it to be of God, and that no power on earth can arrest it. If the Church is to win back her masses, she must not refuse to avail herself of any legitimate means of which God may have signified His approval, for rendering her service soberly attractive. May God give us all wisdom in our several departments of study and spheres of influence, to contribute towards this revival in such a way as shall best promote the edification of His people and His own honour and glory.

MODERN ORGAN PLAYING.

In turning over the pages of a contemporary, the following words, written twenty years ago, were found. There is a ring of common sense in them which justifies their re-appearance; especially as the danger of organic imitation of orchestral effects is not yet past away, though it has undergone a wise modification of late. "In the matter of organ playing—especially solo playing—a very remarkable change has taken place within the last few years. All observant persons must have remarked the aim of organ builders to imitate more and more closely the tones of orchestral instruments in their work. This would certainly not call for censure, did they not very frequently forget that an organ is not an orchestra, and entirely overlook its radical peculiarities. It is quite certain that—howclever soever the orchestral imitations may be, how able the performer called upon to manipulate—the organ makes a very imperfect imitation of the orchestra, an imitation so imperfect that we wonder any should attempt to encourage the comparison. This is the greater matter for wonder because no great composer for the instrument has ever, so far as we know, tried to produce the imitation in his compositions. As there are distinctive peculiarities belonging to an organ, so there are distinctive features in its music. It may be advanced that the practice of adapting orchestral works to the organ has in some sort necessitated the production of instruments different from the genuine organ; and that if composers have not attempted orchestral effects in their writings, there is no lack of arrangements in every sense of the word orchestral. But what effect do these produce? Experience has convinced us that the essential peculiarities of the organ cannot be safely ignored even in arrangements, and that in proportion as they are ignored so do the transgressing arrangements become ineffective and useless. The mere transcript of a composer's score counts for very little; an arranger should be able clearly to keep in view the peculiarities alike of the score before him and the instrument for which he is writing; and he who is unable to transfer the spirit of the one to the forms of the other had better leave arrangement alone. There is rather a fondly cherished delusion abroad that the very figures and notes of a composer should appear in any transcript of his work. This is no doubt a very nice idea; but unfortunately for it, as different men have different ways of expressing the same thought, so have the instruments of a band each a method of its own in the production of sound. Now in transferring any of these orchestral figures to the organ the character of that instrument should be considered, and in proportion to that consideration will be the excellence of the arrangement."—Since these words appeared a large amount of original organ music has been written in which orchestral idioms are employed, modified, and endowed with organic instincts. Then the work of the College of Organists, not to add the increased attention paid to the study of the organ in our musical institutions devoted to educational purposes, has told greatly in the propagation of a good, sound, yet picturesque style of organ-playing. All the same, it is well to turn our attention now and then to a consideration of artistic or fashionable tendencies, towards which we may consciously or unconsciously drift from time to time.

SPECIFICATIONS.

CATFORD, KENT.

Specification of organ for St. Laurence's Church, Catford, built by Mr. Eustace Ingram, of Holloway. The instrument was opened by Mr. F. C. Atkinson, Mus. Bac., on July 18th.

GREAT ORGAN (CC to G, 56 Notes).—Double Diapason, Open Diapason, Stopped Diapason, Gamba, Flute Harmonique, Principal, Twelfth, Fifteenth, Sesquialtra 3 ranks, Trumpet, Clarion.

SWELL ORGAN (CC to G, 56 Notes).—Bourdon, Open Diapason, Lieblich Gedackt, Salicional, Voix Celeste, Geigen Principal, Mixture 4 ranks, Contra-Posaune, Cornopean, Oboe, Vox Humana, Clarion.

CHOIR ORGAN (CC to G, 56 Notes).—Open Diapason, Suabe Flute, Dulciana, Flauto Traverso, Wald Flöte, Clarinet.

PEDAL ORGAN (CCC to F, 30 Notes).—Open Diapason, Violone, Bourdon, Violoncello.

COUPLERS.—Swell to Great, Swell to Pedals, Great to Pedals, Choir to Pedals, Swell Super-Octave, Tremulant to Swell. Three Composition Pedals to Great; three Composition Pedals to Swell. Pedal to act on Great to Pedals.

RECITAL NEWS.

LIVERPOOL.—Recitals by Mr. W. T. Best, at St. George's Hall, on August 16th and 18th: Capocci's Preghiera e Gran Coro Trionfale; Mendelssohn's Adagio in A major, from the Third Symphony; Bach's Prelude and Fugue in G major; Best's Scherzo for the Organ in A minor; Rossini's Chorus, "La Fede"; Mozart's Overture, "Idomeneo"; Klein's Offertoire in E flat major; Raff's Serenade in A major, Op. 75; Capocci's Scherzo and Finale; Bach's Toccata con Fuga in D minor; Hatton's Scherzo in F sharp minor; Flotow's Overture, "Sofia Caterina."

GLASGOW.—Recital given by Dr. A. L. Peace, in the Cathedral, on August 21st: Hasse's Organ Concerto, No. 4; Beethoven's Adagio (Septet); Mendelssohn's Prelude in E minor and Fugue with Corale in E minor, from the Pianoforte Works; Selection from Rossini's "Moses in Egypt"; Chorus, "Hope's Rosy Morning"; Duet, "Fly Me Not"; Choral March, "Great Queen of Earth"; Prayer, "To Thee, Great Lord"; Morandi's Offertorio in F minor and major.

GREAT YARMOUTH.—At the Parish Church, on August 23rd, the following music was performed by Dr. Mann, F.C.O. (Organist of King's College, Cambridge), on the organ, in aid of the fund for the completion of the organ: -Concerto in G minor (Adagio—Allegro—Adagio—Gavotte), M. Camidge; Andante in A flat (from Sonata No. 3), Merkel; Overture to "Otho," Handel; Andante in F sharp minor, S. S. Wesley; Fugue in E flat (S. Ann's), Bach; Andante in D minor (from Sonata Op. 28), Beethoven; Concerto in B flat (Largo—Allegro—Gavotte), M. Hawdon.

KIDDERMINSTER.—On July 29th an Organ Recital was given in the Town Hall, Kidderminster, by Mr. Arthur S. Gorman, of West Bromwich. Programme: First Sonata, Mendelssohn; Melody in A flat, Guilmant; Offertoire in A minor, Batiste; Romance, arranged from the works of Gounod, Lindsay Sloper; Fugue in G minor, J. S. Bach; Andante in A, Hy. Smart; Meditation in a Cathedral, E. Silas; Offertoire in E minor, Batiste; Andante Tranquillo, from Third Sonata, Mendelssohn; "Hallelujah Chorus" (by request) Handel.

ASHTON.—On Sunday, August 6th, Mr. C. M. Bailey, F.C.O. (late of Standish, and now Deputy-Organist of Ripon Cathedral), presided at the organ at Holy Trinity Church. After each service Mr. Bailey gave a short recital on the organ, the following being the pieces selected:—After Morning Service: Adagio in B flat, Alexander; Fugue in B minor, J. S. Bach; Intermezzo, A. Macbeth; Offertoire in F, Batiste. After Evening Service: Concert Stück, Dr. Spark; Romanza in G, Beethoven; Adagio in D, Mozart; "Zadock, the Priest," Handel.

Notes.

According to the *Hand-book of American Music and Musicians*, the first organ built in America was constructed at Boston by Edward Broomfield, in 1745. An organ (though only a small one of one manual and six stops) was built in Christ Church, Boston, in 1752. Early in the present century organ-building became more general, one Henry Pratt, of Winchester, New Hampshire, having alone built fifty. Since those days Americans have made great strides in organ-building, as in everything else, musical and otherwise, and the best builders in the States can compete with our leading English firms. In tone the American organs have much of German character, though endowed with the variety and mechanical powers of English instruments.

Among the new works by English composers to be performed for the first time at the Birmingham Festival is an organ-piece between the first and second parts of the "Messiah" on the Thursday morning. Mr. Perkins will play this, a new offertoire for organ by Mr. J. F. Barnett. The new Birmingham organist will be heard, doubtless, to advantage in this work. Its introduction recalls the organ concertos of Handel's own day, and, to be more local, the solo performances at Birmingham between oratorio parts by Mendelssohn, Neukomm, E. T. Chipp, Sims, and others during the organistship of Mr. James Stimpson.

A writer in *Church Bells* observes:—"Most of the hymns for harvest in *Ancient & Modern* and *Church Hymns* are especially suited for use during the operations of harvest, and yet how seldom are they so used! There is a prevailing custom, which is, apparently, still on the increase, of simply using the harvest hymns at the 'Thanksgiving' service only, at which many worshippers cannot be present, and so have no opportnnity of joining in the harvest hymns. This, I think, is a great pity; harvest hymns ought to be sung during harvest, and not simply at a special service, frequently as late as October or even November."

The Rev. J. Julian, vicar of Wincobank, Sheffield, is reported to have offered to the Council of the Church House the whole of the very large and valuable collection of books and MSS. which he has accumulated in the preparation of the *Dictionary of Hymnology*, which Mr. Murray is about to publish. The offer has been gratefully accepted by the Council. The collection will form the nucleus of a Department for Hymnology in connection with the library of the Church House.

Mr. Charles J. Dunphie says in one of his essays:—"Many a weak play has been pulled through by a strong snowstorm, more particularly at night, and in the neighbourhood of a church, at the time the moon shines softly upon the spectral white of the landscape, and the lights inside the sacred edifice glow richly through the painted windows, while the bells are ringing dolefully, or the organ is pealing in solemn strains." The effect of the organ in the theatre has been already spoken of at length in these columns. The essayist here quoted, recognises a strange human perversity, by which things out of place apparently strike the mind with exceptional power.

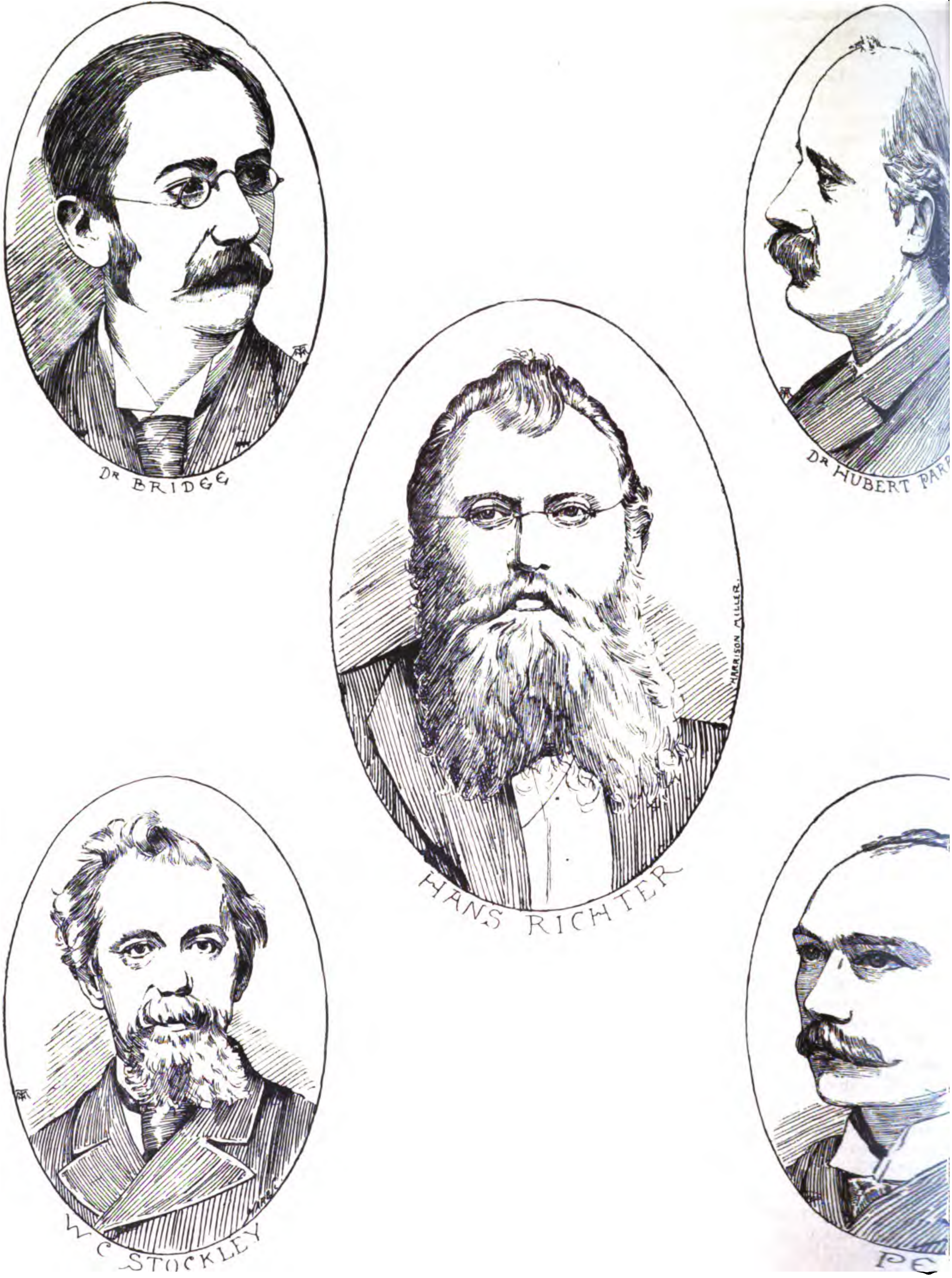
In Dr. Langdon Colborne's new Oratorio "Samuel," the Church Oratorio principle—the introduction of Hymn Tunes, as in the manner of Bach and as in Mendelssohn's "St. Paul"—is largely recognised in a truly English fashion. The tunes introduced are St. Ann's, Bedford, Hanover, and a graceful modern tune by Dr. E. J. Hopkins. The work will be first performed at Hereford Cathedral on the Sunday preceding the Festival.

COLLEGE OF ORGANISTS' CALENDAR.

The Library will remain closed until further notice.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury, W.C.



The Birmingham Festival,
1888.

Google

RUNNING UP-AND-DOWN-THE-PIANO RACE.
Five-Year-Olds only entered
After weighing in the Chromatic Scale.
FLAT RACE over two Grand Pianos. To be won hand over hand.
CHORUS—"*Fingers were made before Tuning-Forks.*"
After which a Practical Lecture on "*How to Score a Treble for the Orchestra*," by Signor RUBBERINI, assisted by Three Dummies.
Swimming Contest from C. to C. *in puris naturalibus.*
AIR—"*See me Dance the Poker*," composed about the time of ALFRED the Grate. After which
THE GRAND MUSICAL TOURNAMENT—THE PITCH BATTLE.
By the entire strength of the Company, with Pitch-forks.
To be followed by the Hailstone Chorus, with real Hailstones, and a Grand finale of
ORGANIC REMAINS.
The Chair will be taken by the first person present, singular number, and the Vice will be represented by A. VIRTUOSO.

Admission by Playing Cards only. When in doubt play Penny Trump. No False Notes changed.

Tea and Shrimps will be served (if the Shrimps like it) in the Antea Room.

Overtures will be made to everybody inclined to assist in the charitable object. There will be a collection of umbrellas and walking-sticks at the doors, which will be given to the *Universal Lemon Aid Society*. Hon. Sec., Mr. SQUASH. Address, Monday Ginger-Pop Concerts.

After the Concert the entire Chorus, Principals of all the Academies, and the Audience will join in the Irrational Anthem from
HANWELL'S ORATORIO.
After which a March Past, three shies a penny, SARAH SARTY, fireworks (which may be procured at the doors by those who have neglected to bring them in their pockets), grand free distributions of everybody's umbrellas, and procession round the ruins. *Sic transit gloria mundi! Pop goes the Weasel!* *(Signed)* BY ANYONE.

N.B.—Order not admitted after the first row.

"LETTERS UPON THE POETRY AND MUSIC OF THE ITALIAN OPERA."*

(Continued from page 692).

LETTER III. *(concluded).*

I have only now to add, on the subject of this air, and I should be sorry from what I have said of the ornament essential to it, to have given rise to an opinion in your Lordship, which the general practice of singers is, I own, but too apt to confirm, namely, that the *cantabile* is little else than a string of flourishes, originating almost entirely in the caprice of the performer. This is very far from being the case: Though the melancholy expressed by the *cantabile* be of that soothing kind which the mind loves to indulge, and is, therefore, not incompatible with some exertions of the fancy, yet are these exertions clearly limited, both with respect to number and quality, by the sense of the words; some admit of more, some of less ornament. The expression of tenderness, as has been already observed, is that which peculiarly characterises this air; and just in proportion as this expression is allied to sentiments of hope or pleasure, or tends rather towards sadness and despondency, it admits more or less of being ornamented.—As to the exact quantum, no precise rules can be given:—This, it is evident, must always depend on the nice judgment of the performer; and it is certain, that, the greater his feeling, and the more correct his taste, the more sparing he will be in the application of embellishments.—Those he makes use of, will resemble in kind and number, not those ornaments which, without distinction, overload the whole surface of a Gothic building, but those with which the Greeks adorned their architecture, which, in times of the purest taste, were never so many as to disguise, in any degree, the appearance of simplicity, nor so prominent as to disturb the symmetry of the great component parts of the edifice. Having mentioned architecture, a very striking analogy presents itself to me between the Corinthian order and the *aria cantabile.*

As in this order it appears evidently to have been the intention of the inventor to unite, as far as they are confident with each other, beauty and utility: so it seems the object of the *cantabile* to unite, in the same manner, beauty and expression. Thus, elegance and refinement are equally the character of both,—in both have the same kind of limitation; in the former, any thing, however beautiful in itself, that militated against utility, would have been inadmissible;—in the latter, any ornament, however graceful in itself, that ran counter-to, or, in the least, diminished the expression, would be unpardonable;—for utility is the first principle of architecture, and expression is the great end of music. This analogy might be carried a great deal farther, but I am afraid I have already exhausted your Lordship's patience.

(To be Continued).

Concerts.

PROMENADE CONCERTS.

The classical programme on Wednesday was admirably chosen, and the enormous audience which it attracted should silence all scepticism with regard to the drawing powers of that which is best of its kind. Let it once be clearly demonstrated that not only Shakespeare but even "Classical" music can be made to "pay"—the great test of merit in at least one country under the sun—and the paltry concoctions which have made our name a byword among the nations will soon become a drug in the market. The concert opened with that greatest of all overtures, the incomparable "Leonora" (No. 3). Beethoven's tremendous imaginings were interpreted with spirit and an unusual degree of precision, the famous tornado for the violins leading to the coda being especially well done.

Mr. Arthur Friedheim gave a good solid rendering of the same master's "Emperor" Concerto (No. 5—not "No. 4" as stated in the programme) but, with the exception of a very delicate pianissimo, his style is somewhat wanting in reverence and poetic charm. He is, however, not a "Nasmyth Hammermann" and that is something to be thankful for! That he made a favourable impression upon his audience, they amply testified. The greatest enthusiasm, however, was reserved for Mr. Carrodus and Miss Nikita, who were heard respectively in Spohr's "Concerto Dramatique" and Gounod's "Ave Maria" (on Bach's Prelude). The Symphony, Mozart's "Jupiter," was well and carefully played, the slow movement with adequate impressiveness, and the last with characteristic fire. Mr. Orlando Harley was heard in "If with all your hearts," from "Elijah," and Mr. Lewis Thomas was artistic and helpful, as usual, in the accompaniments.

ALEXANDRA PALACE.—Another of the very popular open-air Concerts (Baden-Baden) was given on Monday evening, August 27th, the whole of the front of the Palace, terrace, and slope being illuminated with coloured lamps and the electric light. There was a full orchestra, and the vocalists were Madame Clara West, Miss Lottie West, and Messrs. B. Beresford and W. Martin. The Concert was under the direction of Mr. T. W. Henderson.

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beauty. The "Roi d'Ys" will be succeeded by Bizet's "Pêcheurs de Perles," Litolff's "Escadron volant de la Reine," M. Lalo's "Dante et Béatrix," and finally Massenet's new opera, "Esclarmonde," which is said to surpass all the composer's previous efforts.

Mons. Planquette having recently arrived in England, will put the finishing touches to his new opera, "Paul Jones," and superintend the preparations for its production, a few months hence, at the Prince of Wales' Theatre.

Dr. Parry's "Judith" will be given by the Novello Choir on December 6th, and, under the direction of the composer, at the Crystal Palace on December 15th.

We know a military man who complains that he has no "ear for music." He says he only recognizes two tunes—one is "God Save the Queen," and the other isn't!

Mr. Charles Woolhouse will almost immediately publish a "*Treatise on Musical Intervals, Temperament, and the Elementary Principles of Music,*" *by W. S. B. Woolhouse, F.R.A.S., &c.* The first edition of this work having been out of print for some time, the publication of a second will be doubly welcome. Mr. Woolhouse's style is, though scholarly, perfect clear—no small recommendation in a book of this kind. The headings of the different divisions of the book are as follows:—Sound; Intervals; Temperament; Harmonics; Beats of Imperfect Concords; True Intonation Scales; Chords; and miscellaneous additions. We like th
author's definition of sound immensely; "*Sound is*
affection of the mind, produced by the action of ra
vibratory motions on the organ of hearing." The italics
ours.

We are heartily glad to learn, on the authority o
correspondent of the *Daily Telegraph*, that in one city
Empire at least the Salvation Army is not to have it
own way. If the example of Hereford should be ge
followed, the quiet city on the Wye will have eterna
on the gratitude of men—musicians especially.

"The Three Choir festivals come as a pleasant bre
monotony of the unexciting life led by the typical cathe
they exalt music as an art that may now and then turn a
aside from its beaten track, and in various ways, direct
they tend to the refinement of the public mind and ta
there is just now a movement in Hereford against bra
represented by the performers connected with certain
'armies,' who love to display themselves in the thoro
Town Council was prayed last week by a number
relieve them from 'the long-continued and increasing
various assemblies and processions, accompanied by
powerful drums.' Let nobody imagine that the tc
crusade against music. I heard the bands yesterda
say that with music they have no concern whatev
objection to them—an objection expressed with
member of the Decoration Committee what t
discussing the propriety of engaging a good band tc
week in the open space at High Town. A gent
remarked that they had had enough of brass b
question jumped up and exclaimed, 'We hav
d——d noise, and we shall now be glad
Although the refining influence of the divine
to the worthy councillor's language, it is cle
when he hears it. I take him as a representati
and one of a class to whose existence an
Festivals have largely contributed. With
he is, no doubt, a product of the Festivals.'

The days o
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Cantiques."
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FROM THE FRENCH OF JULES SANDEAU.

"You, my friend, who were acquainted with her, know that for a long time we shall not see her like. She remains in our memory as one of the most charming and brilliant figures of our time. She had the genius, beauty, and youth, with the grace and goodness which make one forgive greatness. She shot through our sky like a star, but one can still see the shining track left in her passage. Since it pleases you to hear of her, and all that concerns her memory has an attraction always pleasant, always new, I will tell you how it was permitted me to see her for the first time.

"It is many years since then. I was young, and scarcely knew my own village. A friend of my family, who had a great affection for me, had spoken of taking me to the south of France, whither business connected with an inheritance called him, and it was thought that, before launching me into life, it would not be a bad thing to make me see a little of the world. Accordingly I set out one lovely April morning, in company with this friend Jacques, in a little tilted cart which, as a matter of fact, served as a post-chaise, drawn by a little mare with legs like iron, whom her master called Bergère. You can guess what an enchanted voyage that seemed! Spring everywhere, in me, round me: as on the earth, so in my heart, all broke into blossom and whispering leaf, and my sixteen years mingled their music with the warbling of the birds in the woods.

"We went by short stages, in the fashion of *vetturini*, setting out at sunrise, taking our meals at random, going to bed at evening, by the grace of God. But be reassured, my dearest, you need not fear that I shall bore you with any new traveller's 'impressions.' I have never been counted amongst those senseless and babbling pilgrims, who go knocking from door to door, and shake the dust of their sandals on all hearths, to say—what? They are happy people; the unexpected springs up under their very feet; the fantastic and the picturesque travel with them; they are fated travellers, who, between Paris and Saint-Cloud, find material for writing an Odyssey. With myself, my friend, things are quite otherwise; and I seriously believe that I could make the tour of the world without seeing even the tail of an adventure. I have travelled on foot, on horseback, in a carriage; hurled like an arrow by steam, I have descended rivers; like Hannibal I have scaled the Alps; like the pious Æneas, I have sailed over the blue sea; ocean has borne me on her shining bosom. Ah, well! I confess it in all humility, nothing strange or romantic has happened to me; on the ocean I have had fair winds and peaceful sea; on land, nothing more dramatic than the incidents of the landscape; and before me always the certain and proven sense of reality, stretching out as hard and naked as the lines of the railway. The departures at morning in the fresh crisp air; the halts at mid-day; the excursions to some old ruins; the greeting exchanged with the peasant, going to the town or returning to his hamlet; the silent communings of the soul with nature; the dreams told only to the passing cloud; the friendly chance encounters; the arrival at the hostelry at night; the reception by the host, the curiosity, and sometimes the sympathy aroused by the sight of a strange and youthful face—these are, to tell truth, the solemn incidents which up till now have distinguished my travels; and such, in a word, is the story of my first campaign, except, indeed, the incident which I will relate to you.

"My friend Jacques spoke but little. Between sunrise and sunset he smoked fifteen or twenty pipes, and spent the rest of the time in sleep. Bergère did from eight to ten leagues a day, more or less, according to the stages. All was new to me, and all charmed me, except perhaps the towns we passed, which all seemed horrible. I used to ask myself if it were really possible that beings, organized like Jacques and myself, consented of their own free will to drag out their lives in these hideous dens, which I proudly compared with my own birthplace. Ah, charm of one's country! Strange power of the places in which our childhood has glided away! Magic of that corner of the earth in which our eyes were first opened to the light of heaven! I well remember meeting, some years ago, in a diligence, a pupil of the College of Saint-Louis, who for the first time for five years was going to spend his holidays with his family. Despite the difference in our ages, we speedily conceived a friendship for each other. He was a pleasant young fellow, almost a child still, excitable, emotional, and gentle. He spoke to me with a childish joy of his mother, his two sisters, of the country where he was born, and which he was going to re-visit after five years' absence. It pleased me to hear him; in listening, I was carried back with a wistful happiness to the sweet days of my youth. We were mounting a steep hill on foot, and as we reached the top, I could not help crying out, on surveying the landscape spread at our feet. The effect was marvellous: woods diapered with a thousand hues; hills crowned with vines, reddened by autumn; the river crimsoned with the sunset; villages with wreaths of curling smoke; the steeples piercing the thin leafage; the shadows of the poplars stretching out on the grass; and, rising to us from the valley, all the scents, and sounds, and harmonies of evening. My boy tossed his head.

"'If you wish to see something beautiful,' he said, 'you should come with me to Fresnes.'

"'What is Fresnes?' I asked.

"'Fresnes,' he answered, 'is the place I am going to, the place where I was born, where my mother and sisters wait for me.'

"'And is it beautiful?'

"'Yes, it is a little beautiful,' he said, with a fine smile.

"'Have you woods there?'

"'Woods?—Forests.'

"'Water?'

"'A lake, a river.'

"'Hills?'

"'You might call them mountains!'

"'That must indeed be a beautiful country,' I said.

"The rest of the day we talked only of Fresnes. On the following morning, the diligence stopped for relays at the door of the 'Golden Lion,' in a wretched town called, I think, Saint-Maixent, about a couple of leagues from Fresnes; it was there that my young friend and I were to separate. A servant was awaiting him there, with two horses. The conductor having announced that the coach, by some wickedness of the management, would stop at Saint-Maixent for four hours, I agreed to the entreaties of my young comrade, and decided to accompany him to his family domain. I was curious to see this Eden, and to carry its image in my memory. I accordingly mounted the servant's horse, and we set out at a gallop. We went through a country that was flat, naked, dry, and gloomy; but I comforted myself with dreams of Vaucluse, at which one arrives as by enchantment, on turning a barren rock. At last, after an hour's gallop, our horses stopped at the end of a village, before a wooden palisade, painted green; my companion threw himself from the saddle, fell into the arms of three women who were weeping for joy, and for some minutes there was a scene of embracing which no human words can describe. Much affected, I looked curiously around for the lake and river, the mountains and forests. To speak plainly, it was a horrible country. When the first transports were spent, the boy took me by the hand.

"'See,' he said, with tearful eyes; 'here are our forests, our mountains, and yonder our lake and river. Was I not right yesterday? Do you know anything in the world more beautiful?'

"I opened my eyes wider, to see the better. The lake was a pond, in which a dozen ducks paddled; the river, a thread of impure water; the forest, a cluster of oaks with leaves torn more by caterpillars than by the autumn; the mountains, a few pieces of rock half ruined by the miners. Ah! charm of one's native country!—so I cried to myself; and you yourself, my dear Augustus, under the blue Italian sky, amongst the orange-trees of the river of Genoa, have you not sometimes thought regretfully of the scent of your apple-trees in blossom, your house by the Seine, your orchard close? Have you forgotten to look for the spire of your village, the spire already historic, which you in turn must make more illustrious?"

(To be Continued).

Mme. Amalie Joachim will produce at a concert in October a new and unpublished work by Brahms. It is entitled "Zigeunerlieder" (gipsy songs), and is written for four voices, with pianoforte accompaniment.

WAGNER'S AIMS AND SACRED MUSIC.

The New York weekly journal, *The Churchman*, for September 1st, contains an article in which Wagner's views are so intelligently represented, and which is so obviously not an example of "special pleading" for or against the Bayreuth master, that we reprint it entire. We have no desire to break the Tenth Commandment, but at the same time it *would* have been a satisfaction to feel that views so temperately stated had first been printed on this side of the dividing waves.

"In his correspondence with Liszt, Wagner presents, with characteristic directness, his convictions concerning the due development of operatic art, and its growth as an educational force among the people. We quote his admirable sayings as a text for comment on quite another plane of musical suggestion. He writes: 'It is a great mistake to think that a theatrical audience must have a special knowledge of music in order to receive the right impression of a musical drama. To this entirely erroneous opinion we have been brought by the fact that *in opera, music has wrongly been made the aim, while the drama was merely a means for the display of the music.* Music, on the contrary, should do no more than contribute its full share towards making the drama clearly and quickly comprehensible at every moment. While listening to a good, that is, rational opera, people should, so to speak, *not think of the music at all, but only feel it in an unconscious manner*, while their fullest sympathy should be wholly occupied by the action represented.'

"As usual, when the master speaks, he touches the root of the matter. His poem-drama of the Tannhauser, and of the Lohengrin, for example, are, in his view, paramount to the musical symphonic descant with which he has adorned them. It is the story, rather than the music; and the listener who is wholly taken up with the musical setting gathers the rind at loss of the fruit. In other words, music is distinctly subordinated to the text. No musical interpretation of Il Penseroso, or Lycidas, should interrupt or submerge the solemn measures of these matchless verses.

"We will shift the illustration, without violence or incongruity, to the higher plane of distinctly religious music. Bach and Handel, without theorizing in the premises, laid tremendous emphasis on the text, and no intelligent director would for an instant violate the relation. In the most highly elaborated contrapuntal phrases and movements of the 'Passion music' the sacred text shines out luminous over all, and a crowning glory of the 'Messiah' oratorio is the traditional English delivery of the sacred text, with all the impressiveness of a spirited and scholarly declamation. Indeed, the reading of the 'Messiah' has always been held in chiefest account, notwithstanding the eloquence and impressiveness of its wonderful accompaniment.

"The same is true of the 'Elijah.' It is true of all of Mendelssohn's religious compositions—that it is the story, the drama, the narration which dominates the music.

"In other directions, however, we find this organic and necessary relation between text and music wantonly violated. Take, in thought, the Mozart masses, and many of the Haydn masses. Nothing can be plainer than the intentional domination of the music-structure over the sacred anthems of the mass. The music form was the initial and imperative consideration, and the text is strained, inverted, violated, chopped up in syllabic morsels, until all coherence and spiritual power disappears in this process of disintegration. Indeed, it may with all weight of religious and æsthetic conclusion be well questioned whether that *is* religious music which virtually obliterates the sacred text, the illustration of which is its only function.

"The musician may derive all manner of incidental delight from the structural art of Mozart and Haydn and their followers in the treatment of the Mass, but the devout and would-be-worshipper, who seeks communion with the Lord, is robbed of the 'comfortable words' on which the soul leans for refreshment, and the highest act and supremest hour of Christian worship is degraded to a distracting musical episode. Try to pursue the text of the Creed, the great symbol that should stand out at the heart of the service, evidently, as the sun itself; transfer it, if you please, to some of our modern highly ornate Anglican services, and see how much of the English version the composers leave within reach of the people. Here and there a familiar word strikes the ear, or a detached phrase; but, on the whole, it is a blurred medley of dislocated words and syllables afloat in a storm of oppressive harmonies; well nigh like a sheaf of sound wheat in the jaws of a thresher.

"And now we have reached the objective part of our transcendent Wagner philosophy, and that is, that in the Church services, the text of anthems, offertories, and hymns is supreme, while their musical interpretation is absolutely subordinate. The music which hides, obscures, or blurrs the text is an impertinence and an impiety. There is already quite too large an infiltration of the Mozart theory of construction among our composers, which uses the text arbitrarily as a mere convenience for musical development. Some of our grandest anthem compositions by English living masters are open to these strictures. The text is habitually contorted and violated to suit the requirements of structural art, and but little of the spiritual edification dormant in the services comes to the surface. To this humiliation of the text is chargeable the confessed tediousness of many otherwise meritorious services, as the muttered and muffled *Te Deum*, especially where the fugue now and then gets the upper hand and tosses about word and syllable with wanton dexterity; *Creed*, swathed, transposed, and broken into crumbs, all congruity and solemnity of statement, gone by the board; the long, intricate anthem, in which between composer, accompanist and a half articulate reading, the splendid text is sorely despoiled and its graces and refreshment utterly wasted; are not these, one and all, a sore weariness and burden, especially to the unmusical and simple-minded? And yet magnify the Wagnerian maxim, elevate the text, the story, the divine drama, compel attention thereto by helpful, well-subordinated musical art, devout, well-tempered, and there shall be little of dull, spiritless, half-hearted, public worship."

BRISTOL MUSICAL FESTIVAL.

(From a Bristol Correspondent).

As your readers are already aware, the sixth Triennial Musical Festival will be held at the Colston Hall, Bristol, on October 16, 17, 18, and 19. In the keen competition between the Festival Societies which of late years have sprung up in our great towns to compete with Birmingham and the three choir gatherings in Gloucester, Hereford, and Worcester, lover of the high-class music is highly favoured. And nowhere is this better exemplified than in Bristol, where the programme for the approaching triennial gathering is not only rich and varied beyond any that have preceded it, but the artists engaged are all of the highest rank. Sir Charles Hallé's famous band has been increased in number, and the Festival Choir, of nearly 400 voices, have never before been more kept up to the highest standard of training. Those who favour the support of English musicians at these great feasts of music will be delighted to find included in the programme Sir Arthur Sullivan's famous cantata, "The Golden Legend," and Dr. A. C. Mackenzie's dramatic oratorio, "The Rose of Sharon." It is true that the programme does not include any absolutely new work, but "The Rose of Sharon," Berlioz's dramatic symphony, "Romeo and Juliet," Cherubini's "Fourth Mass" in C, and the interesting portion of Gluck's "Iphigenia in Tauris," with several orchestral works, will be produced for the first time in Bristol, and will come to many with all the freshness of novelty. Coming to the principal vocalists—Madame Albani, who has sung at every Festival here since the initial one of 1873, will sing in five of the concerts—in "Elijah," Cherubini's "Fourth Mass," Mackenzie's "Rose of Sharon" (a favourite work of hers), the "Golden Legend," and she will take part in two of the evening concerts. Miss Anna Williams, who is now an established favourite, will also be welcomed. At the last Triennial Festival she sang the soprano solos in "Elijah;" she will now share them with Madame Albani. Next comes the equally acceptable Mademe Patey, who has been engaged especially for "Elijah" and the "Messiah." Madame Trebelli, who, like Madame Albani, has been absent from only one Bristol Festival, will sing in Dr. Mackenzie's "Rose of Sharon" for the first time. She also sings in the "Fourth Mass," and takes the part of Juliet in "Romeo and Juliet." In Madame Belle Cole we shall have the first opportunity of hearing an American contralto who has gained a very high reputation at concerts at the Albert Hall and elsewhere. Of Mr. Edward Lloyd and of Mr. Charles Santley it is unnecessary to say more than that in their absence a Festival programme would be incomplete. Mr. Charles Banks comes with an excellent reputation, and has been strongly recommended by Sir Charles Hallé; Mr. Watkin Mills, the rapidly rising bass, and Mr. Montague Worlock, the local baritone, complete the list of vocal principals, and it should be added that Mr. George Riseley will be at the organ. Thus in both high class works and artists of the very first rank the Bristol Festival maintains the high standard of excellence it has held from its inauguration 15 years ago.

⁂ *The continuation of our review of the Wagner-Liszt Correspondence is unavoidably held over till next week.*

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The success of Dr. Bridge's cantata is beyond dispute, and we shall probably hear much of it during the approaching reason.—*Daily Telegraph.*

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Dr. Bridge's new composition will take high rank among his works, for he has written it with much knowledge of vocal and instrumental effect, and no small graphic delineation.—*Guardian.*

Melodic charm and modern harmonic effect—the solos for the soprano are exceptionally pleasing.—*Musical World*

Dr. Bridge is anything but a Wagnerite, but he has escaped the shadow of the cloisters in all this exciting music, which is perfectly modern in its free development and display of passion.—*Standard.*

The work is one in which the Westminister Abbey organist should be proud.—*Figaro.*

There can be little doubt that his new cantata will ere long become popular in all parts of the country.—*Globe.*

It ought to take every high rank among the popular cantata of the modern repertory. In the provinces and among ordinary choral societies there is little doubt that Callirhoe will be in immediate demand, not only because the choral work is so sympathetic and effective, but also because it really needs the engagement of only two artists out of the usual quartet, the contralto having very little, the baritone nothing to do.—*Daily News.*

Will doubtless find a speedy welcome among choral societies.—*Morning Post.*

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The Organ World.

STORY OF THE OLD ORGAN IN THE CATHEDRAL "BEATÆ MARIÆ VIRGINIS," IN WOLFENBUTTEL.

Written from information in existing documents by Selmar Muller, and translated by F. E. T.

VII.

It is to the court organ builder, Husemann, who repaired the organ about the year 1766, that we are indebted for several fine stops. I may mention particularly the fine Quintatön (16 feet), Gedackt (8 feet), Rohrflöte (8 feet), and Spitzflöte (4 feet), in the Upper Manual; and in the Great, the beautiful, if somewhat too delicate, Gamba (8 feet), which has rather the tone quality of a Salicional. The Pedal Organ included a six-rank mixture, which was unfortunately removed later. It was at this time that the case was brought more forward. We now come to the last great repairing of the old work. In January, 1827, the organist, Christian Heinrich Strube, drew up a report of the condition in which he found the organ upon entering his appointment. He found many faults in the instrument, and advised a rebuild, mentioning four organ builders: Hess of Erfurt, Schmerbach of Cassel, Apel in Aschersleben, and Warnicke of Helmstedt, recommending the second of these.

However, some years elapsed before the necessary repairs were done, for it was not till 1833 that Warnicke sent in a specification in which he agreed to do all the alterations for the sum of 1,000 Thalers. This was accepted by the authorities; but in the meantime, Warnicke died, and the work fell into the hands of Kreutz of Brunswick, who undertook it for 893 Thalers, and a further payment of 200 Thalers. The organist Strube, in a confidential letter to the Church authorities, expressed his doubts as to Kreutz's ability to undertake the work.

However, Strube's scruples do not appear to have had much effect, for a contract was drawn up with Kreutz in January, 1835.

In addition to cleaning and repairing the organ, certain stops were to be enlarged. Thus, the Open Sub-bass (16 feet) was proposed to be changed into a 32 feet, but this, with other alterations, was not carried out. Early in December, 1835, Kreutz finished his work, which was duly tested and approved by the organist Kelbe, of Brunswick, and Strube. Both reports declared his work to be quite satisfactory.

(To be Continued).

PIANOFORTE *VERSUS* ORGAN TOUCH.

At the Providence, U.S., meeting of the American Music Teachers' Association, an interesting paper was read by Dr. S. N. Penfield on "How far is the study of the Piano advantageous as a preparation to that of the Organ." Dr. Penfield spoke much as follows:—

"The question under consideration is a broad one and a suggestive one, more so than would appear on its face, and cannot be answered without glancing for a minute at some collateral subjects, by way of preliminary.

"Let us first inquire what is the organ, what its true literature, and what the work of the artistic organist? The modern organ is to some extent a reproducer of all musical effects. While it can never be properly called an imitation, it may be a substitute for an orchestra, for a solo instrument, for a piano, for a military band, for a solo singer, for a grand chorus. A composer has certain ideas running in his head, at first, mayhap, like grains of mustard seed. These, under his closely attentive eye and thought, spread out with roots and branches and develop into the great tree of an entire musical composition. The writer says to himself, this passage fits to the violin, that to the clarionet, another can be rendered only by the 'cello. He hits on some effects which make capital piano pieces, while others are better suited to the voice. The modern organ can represent reasonably well most all these effects—has, moreover, certain shades and nuances of tone peculiar to itself and quite wanting elsewhere. So the organist says to himself, this passage fits to the melodia stop, that to the oboe, this to one certain combination and that to another. In fact, the organist who would succeed in all varieties of organ playing must be not only versatile by nature, but practically acquainted with music of all classes and, if possible, with orchestral instruments themselves; and if he sings, it is better yet. He will then accompany singers more intelligently and drill his choir to better purpose. He must clearly and quickly discern the various tone requirements of the music, instantly draw the proper stop combination, and, as the saying is, 'never lose his head.'

"The reciprocal effect of studying together different branches of music is too little understood. I remember when a boy and studying the piano, and having a passion to undertake the violin, the flute, and the cornet, objection was made (but happily overruled) that they would interfere with the piano, and in a narrow, contracted sense the objection might hold good. They might take time that otherwise would be devoted to the piano. Yet, granted a special study of the instrument or of the voice, there is also a time limit to profitable practice of this, while another department of music will still have the charm of novel interest, and its study may be added to the original time limit. Furthermore, the study of music in any two or more branches stimulates attention as to their relative scales and other technical formations, to their relative musical effects and means of producing the same, so that one is lead to compare and reflect, and thus to study each more intelligently and to better purpose. Let us read the lives of great musicians, and we will find that, while making their specialty, they have also a practical knowledge of other departments of music. We find as analogous cases the physicians and lawyers of great and skilful repute, who have, in probably all cases, not only studied their own profession, but are reasonably expert in other arts and professions which are in some ways related. Were it possible to follow the career of all the really great organists, we should doubtless learn that they were at least fair pianists. We need only refer at present to the examples of Bach and Handel, wonderful organists, whose performances were unquestionably aided materially by their intimate knowledge of the piano—and of Mendelssohn, Mozart and Saint-Saëns, admirable pianists and withal fine organists.

"Let us now compare more specifically the piano and the organ. Having the same manual key-board, except in number of octaves, it is frequently possible to play the same music on both instruments. Yet not with equal success, piano music requiring mostly a loose, elastic finger touch, varying continually in strength to bring out the necessary light and shade, with a pressure upon the keys to properly enunciate a melodic phrase, with a genuine wrist movement in staccato chords and octaves, and the nearest approach to the organ touch only in strong legato passages. The organ requires, almost invariably, a quick and decided touch, with firm pressure, very legato and very prompt. As organ music consists largely of compositions containing two or three voices in one hand, perhaps in each hand, and each voice must be absolutely legato, a great deal of shifting fingers upon the keys is required. Also the organ has no staccato music, looking from the pianist's standpoint, the staccato effects in organ music corresponding somewhat to the half staccato on the piano, the firm pressure being still required before the hands spring from the keys. There are also numerous other points of difference in the touch of the two. Now, the player who really succeeds on both instruments is the one who studies both faithfully and carefully and keeps the two styles of touch separate and distinct. This is not a difficult task, if one only has a love for both instruments and a deal of patience. Not only this, the organist who comes from piano study has generally a more prompt and decided attack of the notes than others, while the pianist learns from the organ a more genuine legato touch. Thus each instrument may be, and frequently is, a positive assistance to the study of the other. All organists are originally students of the piano or the cabinet organ, and my experience teaches me that piano students sooner acquire the organ touch if they are thoroughly in earnest, while the cabinet organists have generally a weak, uncertain delivery, which is difficult to break. Right here the fact may occur to some that nearly all piano teachers aspire to be organists, and after a short trial a great number of them fail utterly and are superseded perhaps by amateurs who cannot play well a single piano piece. Why is this? Malicious persons might hint that these unfortunates aspired only to draw their salaries with the least compatible exertion. The more probable explanation is that they did not discern the different styles of music and touch suited to the two instruments, and thus failed by attempting to make a piano out of the organ, or because they did not study the proper combinations of stops, or from impatience with that bugbear of pianists, pedal playing. How frequently is it true that, after people have succeeded reasonably well on the piano or some other instrument, they have little patience to undertake the fundamental and systematic study of the organ. Such persons should leave the organ alone and stick to the piano or other instrument for which they were adapted, even if the instrument were a woodsaw. But organists claim frequently that their organs are so ineffective, or the musical demands of the congregations at so low an ebb, that their own aspirations after something better are strangled in their birth. These pleas are each year lessening in avail, as the new organs constantly being built with modern improvements, and the advancing musical taste, call ever for an advance in the skill of the organist. Were it, however, otherwise, it should be borne in mind that the taste of the people, and especially of the rising generation, will always be formed on models that are actually presented. No one ever acquires a correct taste in painting by studying daubs; in sculpture, by gazing at cigar-store images; in church music, by hearing Sankey effusions; or in organ voluntaries, by listening to the meaningless improvisations of the self-satisfied church organist. Yet the most conscientious organist not infrequently fails, by aiming his music too far above the heads of his audience, or it may be from lack of sympathy with the devotional part of the service, which latter, strangely enough, is often quite overlooked. The true organist is never content with mechanically grinding through the service and drowning out the tramping feet of entering and departing audiences, but treats all of the music as an integral part of the religious or other service in which he may be engaged; is fully abreast of the musical requirements of the age, yet while himself an earnest seeker after a high ideal, uses plain common sense, and coaxes rather than drives to a higher level the musical taste of his audience.

"Let us now consider for a moment the practice of organ music on the pedal piano. This I unhesitatingly recommend to all who have first acquired the organ touch, for the preliminary work on organ pieces. Practice on the organ itself is always attended with difficulties, which in many cases prove fatal to true progress. Difficulty in getting and keeping blowers, freezing of fingers in a cold church, the tardy sound to the ears of the player which is noticeable in all large organs, making the time unsteady, and the stimulating effect of the organ which induces to performing rather than practising. The pedal piano in one's own room is ever ready and prompt in response. Yet the organist working thereon must temporarily forget that it is a piano, and carefully employ the firm organ touch and retaining of keys. When the piece is technically learned, it should be transferred to the organ and studied for registration and proper organ effects. The pedal cabinet organ may answer instead of the piano if a blower is at hand, yet here the firm organ touch must be retained.

"It still remains for us to compare piano and organ compositions. Organ music is generally classed under two heads, the *strict* and the *free* school. The former, strictly contrapuntal in its treatment, with development of one or more themes according to certain fixed rules, was essentially founded by John Sebastian Bach, whose numerous contributions to it are still the acknowledged masterpieces of organ literature. By the term 'free' school is generally understood everything that is not 'strict,' whether original organ compositions or transcriptions of vocal or instrumental works. Music of the former class has the elements of enduring and increasing interest. That of the latter is ephemeral and must be continually replaced by novelties.

"It has long been the habit of certain classical organists to play only strict music, and on all occasions, and to decry the free as necessarily a prostitution of the noble instrument. On the other hand, the free organists, following their own inclinations, or the supposed demands of the unthinking public, frequently drift into a superficial, sentimental, even a frivolous style of music. This is not the time or place to explain or defend either the one or the other school. Both are measurably right, and each in the extreme is wrong. Yet the best music for the organ, of whatever school, is highly melodic, and even contrapuntal (which latter term, contrary to the commonly received impression, practically signifies the extreme of melodic effect). Suffice it farther that our modern organs, with their numerous mechanical appliances and registers of novel and characteristic tone, make possible, under the hands and feet of a skilful performer, a highly effective, interesting, and ever widening field of music, which is stimulating the best efforts of modern writers and creating a genuine popular interest in and love for this much-enduring, much-abused instrument.

"Now, looking at the other side, there is piano music and piano music—music strict, music free, music lively, music severe, music delightful, music excruciating, music which grows on us the more it is heard, and music which, sounding sweet and pretty at first, is voted a bore ever after. Whatever be the merits of this vast variety of piano music, a large proportion is worse than useless as a preparation for the organ. Dashing, pyrotechnic music, intended only for the display of digital dexterity, and thin, superficial music, is certainly no assistant to organ study. In brief, we may say that the piano music prepares best for the organ which is dignified, which cultivates and stimulates the sense of melody, which is melodic not only in the upper voice, but in the middle voices and in the bass—music, withal, which seems to talk directly to us from all its parts—music that *means something*. In saying this it must not be overlooked that much of the very best organ and piano music must be studied and heard many times before appreciation comes, must be undertaken by the young student on trust in the teacher's advice, like the first dish of oysters or the first shower bath on the advice of the parent; at first disagreeable, it may be, it becomes afterwards a positive luxury. The organ student is always safe in studying Bach's inventions and well-tempered clavichord, Beethoven's sonatas and concertos, all of Mendelssohn's works, especially the Songs without Words, and most of the works of Chopin, Rubinstein, Jensen, Henselt, Heller, and other thoughtful writers; and he is pretty certain to go from them to the King of instruments with a renewed incentive to the pursuit thereon of the true, the beautiful and the good."

MR. GRIFFITH ON CHURCH MUSIC.

Under the head of "Reform in Church Music," Mr. E. Griffith, F.C.O., is contributing a series of articles to *Church Bells*. Without desiring to pilfer from an excellent contemporary, a few quotations are presented from the first article, which will give an idea of the writer's views; and it should be added, Mr. Griffith is well known as an earnest and experienced Church musician, whose opinio are entitled to respect.

"From an experience of many years as an organist, choi master, and Church musician, and from meditation an reflection upon the design and spirit of our Prayer-boo together with the wants and capabilities of our congregation I am deeply convinced that the elaborate and ornate charact of the music now in general use is destroying the very spir of our Liturgy, and giving just cause for describing ou services as 'sensational performances.' That a real dange to the Church exists in such injudicious efforts to depriv congregations of their share in public worship is beyond doub and in this opinion I am confirmed by numerous clerg (upwards of a hundred) who have kindly answered my inquiri on the subject.

"The Reformed Prayer-book is the undoubted property the people, for it restores to the lay-folk their primitive sha in Divine offices, and therefore ought jealously to be guarde Ignorance of music on the part of the clergy is not an adequa excuse for allowing a choir to monopolise the privilege praising God; nor does it require a musical ear to know whe a congregation is silent.

"A learned Canon of one of our cathedrals and Vicar of large town parish says, that 'if this subject is to lay serio hold of the public mind, it will have to be persistently pound into it by and through the press. Whatever the merits of question *per se*, it is now become well-nigh impossible interest the public in it except through persevering discussio in the newspapers; which, of course, involves labour an controversy.' There is much truth in this as regards questio interesting to people who can, by voting and other mean settle them; but in matters affecting the proper interpretatio of the Prayer-book and its offices, people are generally conte (often carelessly so) to leave all this to the clergy, whom the trust as the guardians of their privileges.

"I propose taking the order of the services as they occ in the Prayer-book; and although the organ voluntary is part of the authorised Liturgy, yet its importance deman some notice. As its name imports, it should be th outpouring of the organist's heart—an appropriate impro isation to prepare all worshippers for the solemn duti before them. This was the more general style adopted the old organists, who, as a rule, were well versed in th science of harmony and thorough bass.

"A large proportion of modern organists confine the voluntaries to arrangements from oratorios, masses, et most of which are inappropriate for opening a servic There certainly are good compositions by several of o Church composers, and many by German writers for th organ, which are admirably adapted for producing a devotion frame of mind. For, be it remembered, it is the religio value, even more than the musical which attaches to th voluntary; and a musical sermon can be preached by th judicious and thoughtful organist during those few minut preluding the service. Every organist, whatever h reputation, should study most intently for this solemn use his office, 'which would become all but priestly in its hi religious intent.' 'Why,' asks a recent writer (M Proudman), 'do not our organists more justly apprecia the value of that quiet few minutes' preliminary to th service? If I might make a suggestion to the Coun of the College of Organists, it is that every candidate for th diploma of Fellowship should show powers of pure volunta playing—chiefly using the diapason work—and extemporisi as for an opening service. That there is much need reform in this direction is apparent to the minds of devotion Churchmen, and it is one more responsibility resting up the clergy when selecting an organist.

"There is a great want of some selection of voluntaries arranged for the Church's seasons, which young and inexperienced organists might advantageously follow, and clergy could point to for use. College of Organists, please note."

An attempt to improve Church music on purely congregational grounds seems illogical, because inartistic, and because such an effort necessarily sides to some extent with musical ignorance and prejudice. This is the *crux* of Mr. Griffith's position. Again he does not seem to take into account the reason before given that congregational singing has suffered in consequence of the spread of musical education; a growth as yet only partial, but strong enough to arouse people to a recognition of the fact that the art of music is a delicate plant demanding careful cultivation. So the silence of the people's song does not arise so much from a deprivation resulting from the more assertive attitude of trained singers and organists, as it does from a growing popular perception, the result of increased musical knowledge, that there is a time to be silent as well as a time to sing, and that in music as in other arts "Fools (may) rush in where Angels fear to tread." Mr. Griffith will do useful work if he points out the possibility of training those who are able and willing to sing, and shows at the same time something of the limits within which congregational singing should be kept, as in its proper place in the service scheme; and one may add he should offer some instruction to congregations, whereby they may be taught to listen to music as to a ministry of its kind, as well as a general medium of prayer and praise; a distinction perfectly well understood with regard to the use of the verbal language in Church. Of course, Mr. Griffith will have the sympathy of many well-meaning but short-sighted clergymen; they are naturally not greatly interested in the development of any form of sacred art, save the art of oratory; and the repression of artistic instincts in Church music, and the limitation of that noble art to a dwarfed, unwholesome, and restricted condition is a proposal which will meet with a large share of some behind-the-wants-of-the-age clerical sympathies.

With regard to the duties of an organist in the performance of appropriate voluntaries, Mr. Griffith will be more easily followed. He should be reminded, however, that of late years the very complete scheme of F.C.O. Church-playing tests, extemporisation is included of sufficient length to display the candidates' aptitude; and thus the College of Organists is doing good work in, among other directions, the propagation of the useful art of extempore organ-playing. Perhaps further remarks may be called for in the course of the issue of Mr. Griffith's opinions upon a very important subject.

RECITAL NEWS.

St. John's, Waterloo Road.—Programme of Recital given on September 2nd, 1888, by Mr. Henry J. B. Dart, A.C.O.: Jubilant March, Stainer; Pastorale, Kullak; Offertoire in G (written for Birmingham Festival, 1888), J. F. Barnett; Sonata in D minor, Topfer. Free popular Organ Recitals on each Tuesday in September, at 8.15 p.m., by Mr. Henry J. B. Dart, A.C.O. Programme for September 4th: Offertoire in G, Wely; Wedding March, Wagner; Air varied, Wesley; Hallelujah Chorus, Handel; Meditation in a ruined Abbey, Barnett; Grand Choeur, Guilmant. The organ will shortly receive the addition of a fourth manual (to contain five stops) at the hands of Messrs. Hele and Co., Plymouth and London.

Two Organ Recitals were given on Tuesday last by Mr. George Shinn, Mus. Bac. Cantab, at the Irish Exhibition, when compositions by the following were performed:—Bach, Batiste, Donizetti, Gounod, Haydn, Mendelssohn, Macbeth, Rossini, Shinn.

Folkestone.—At Christ Church, on August 30th, an Organ Recital was given by Mr. F. E. Fletcher, Mus. Bac. (Trin. Coll., Tor.), F.C.O., and vocal selections by the Christ Church Choir. Programme: Sonata in B flat (No. 4), Mendelssohn; Anthem, "Thou wilt keep him," the Choir, Trimnell; Prelude and Fugue in A, Bach; Andante Pastorale (Light of the World), Sullivan; Terzetto, "Lift thine eyes" (Elijah), Mendelssohn; Invocation in F, Salomé; Offertoire in G, Batiste; Anthem, "O come let us worship" (95th Psalm), the Choir, Mendelssohn; Cantilene Pastorale, Guilmant; Marche Religieuse in F, Guilmant.

Church of St. Nicholas Cole-Abbey.—On September 4th Mr. H. W. Weston, F.C.O. (Organist, Wandsworth Parish Church, S.W.), gave a Recital. Programme: Allegro in B flat (from Organ Concerto, Set 3, No. 3), Handel; Andante and Variations in A major, Dr. W. Rea; Offertoire in G major (specially composed for the Birmingham Festival), J. F. Barnett; Adagio and Rondo in F major (arranged for the organ from the orchestral score by H. W. Weston), C. M. Weber; Grand Offertoire upon the Gregorian melody to "O Filii et Filiæ," Alex. Guilmant; Organ Overture in E minor, Morandi.

Notes.

It is gratifying to note that the new Birmingham Town Hall Organist, Mr. C. Perkins, a former pupil of Dr. Bridge, of Westminster, did good service at the recent Festival. "Mr. Perkins," says a contemporary, "played the solo portions of the Overture to Handel's 'Saul' with the most charming neatness." Other testimony goes to show that Mr. Perkins got through his first Festival duties with great credit.

Mr. J. S. Bumpus, in his valuable papers on "The Organists and Composers of St. Paul's Cathedral, observes:—"A very curious old organ-book in the possession of the writer contains Batten's first verse Service mentioned above, and a large number of his anthems, including two or three not given by Barnard. The same book comprises a very florid and curious accompaniment to Gibbons' Service in F, which, by the way, is transposed from F into G." Dr. E. J. Hopkins also, the present writer believes, possesses a copy of Gibbons in F transposed into G.

A large organ was opened the other week at Kirkby Stephen Parish Church with a special festival service. The organ was built by Mr. J. Abbot, Leeds, and its fine oak screen was designed by Mr. Norman Shaw, R.A.

The Dean of Denver Cathedral, Colorado, writes to the *American Art Journal* regarding the musical doings of his church. The choir, it seems, often numbers fifty voices, and large musical services are frequently held. Dr. Gower is announced as Precentor and Organist, and Mr. H. Houseley, F.C.O., as Sub-Organist and Choirmaster. Mr. Walter Hall, F.C.O., has an important appointment in the same city; so three well-trained English organists, members of the College of Organists, are at work there, and music is said to be rapidly advancing in the locality.

COLLEGE OF ORGANISTS' CALENDAR.

The Library will remain closed for a short time.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury, W.C.

DR. LANGDON COLBORNE.

Dr. Langdon Colborne, who was born in London in 1837, studied first at the Royal Academy of Music, and afterwards under the late Mr. George Cooper, organist of St. Sepulchre's and the Chapel Royal. On the appointment of Dr. Stainer to Magdalen College, Oxford, Dr. Colborne succeeded him as organist of St. Michael's College, Tenbury, and remained there seventeen years, actively promoting the good work for which the College was founded by the Rev. Sir F. A. Gore Ousely:—the encouragement and improvement of choral services and the education of boys in music and general knowledge On leaving Tenbury, Dr. Colborne went for a short time to Beverley Minster, from thence to Wigan Parish Church, and on the death of Dr. Townshend Smith, in 1877, was appointed organist at Hereford and *ex-officio* Conductor of the Festival. His compositions, consisting mostly of services and anthems, with a few part-songs and solos, are much appreciated. The sacred cantata, "Samuel," heard last Sunday in Hereford Cathedral for the first time, is, we believe, Dr. Colborne's most important work.

The Musical World.

LONDON, SATURDAY, SEPTEMBER 8, 1888.

⁂ *MSS. and Letters intended for publication must be addressed to "The Editor." Rejected MSS. cannot be returned unless accompanied by stamped directed envelope.*

⁂ *Advertisements and business communications generally should be addressed to the Manager* (Mr. William Pearce), *whose receipt—with the sole exception of the Proprietor's—for amounts due since August 1st, 1888, will alone be recognised. Advertising, Publishing, and General Offices: 138a, Strand, London.*

Hereford Musical Festival.

That the Festival of the Three Choirs is the most important musical event in the West of England, may be accepted without discussion, although those who direct the arrangement of the various programmes have not, in the past, been accustomed to distinguish themselves by the production of novelties of any great and lasting value. But it should be remembered that new compositions of excellence are not too common anywhere, and perhaps the means at the disposal of the Western Festival Committees are not such as to enable them to provide much startlingly original matter. But the earnestness and devotion with which masterpieces, more or less familiar, are produced on these occasions, entitle the Festival to respect.

The Festival of the present year commenced on Tuesday last, but it had been, to some extent, ushered in by a special service in the Cathedral on Sunday, when the only work expressly composed for the Festival, was offered. This was a cantata composed by Dr. Langdon Colborne, the organist of the Cathedral, and having for its subject the story of Samuel. The book of the new work is compiled by the Rev. J. R. G. Taylor from the Scriptural text and "Hymns Ancient and Modern." Dr. Colborne has adopted the idea of enlisting the services of the congregation by interpolating a series of familiar hymns and words into the work, which the congregation are invited to sing. The idea is carried out with considerable skill, and, so far from coming as unwelcome interruptions, the hymns serve to emphasise and distinguish the various sentiments expressed in the body of the narrative, besides awakening a greater interest on the part of the listeners. It is easy to see that in the music Dr. Colborne has striven earnestly after simplicity, and has endeavoured to write a work which should lie within the executive capacities of the average amateur. With such an end in view, it was almost inevitable that something of force and originality should be sacrificed. To be original and simple at the same time is the privilege only of consummate genius; and it would be obviously unfair to quarrel with Dr. Colborne because he is not a Beethoven. The music of "Samuel" is always thoughtful and graceful, and often a great deal more than either of these. It was given on Sunday by the Cathedral choir, augmented by strong contingents from outside, the band being under the leadership of M. Zerbini, and produced a highly satisfactory impression.

A service which may be regarded as the second inaugural function of the week was held on Tuesday morning, the musical portions of which were given by the Three Choirs, the sermon being preached by the Rev. Sir F. Gore Ouseley, Bart, whose composition "St. Polycarp" is not the least attractive item in the programme. Contrary to general expectation, the accomplished preacher said little or nothing concerning music, *per se*, but dwelt rather upon the benevolent objects of the promoters of the Festival, present and past, tracing the unbroken record from the year 1724. The service chosen for the occasion was "Hopkins in C" and Dr. Wesley's fine anthem, "Ascribe under the Lord" which admirable representatives of English Church music were given with much impressiveness.

On Tuesday afternoon the "Elijah" was given to an audience which, though appreciative, was by no means so large as might have been expected by those who regard Mendelssohn's work as one of the most powerful attractions of a Festival Programme. The solos were in the hands of Miss Anna Williams, Madame Enriquez, Mr. Lloyd, and Mr. Santley, these artists being joined in the concerted numbers by Miss Ambler, Mrs. Andrews, Mr. Castings, Mr. Banks, Mr. Ineson, and Mr. Brereton. That the principal soloists acquitted themselves excellently of tasks in the performance of which they long since won their laurels goes without saying, although it may be mentioned that Mr. Lloyd gave a rendering of "If with all your hearts" which, for emotional power, he himself has never surpassed. A word of special commendation also, should be given to Madame Enriquez, whose interpretation of "Woe unto them" was singularly truthful. impossible to say, however, that the performance as a whole was entirely adequate, though in the main the choruses were given with much solidity and precision. One or two unaccountable mistakes must, in justice to the excellent choir and band, be attributed to the conductor.

On the evening of the same day the "Golden Legend" was given, Sir Arthur Sullivan conducting in person. The crowded attendance proved how just are the anticipations of those who believe that no Festival can be thoroughly popular which does not include Sir Arthur's melodious and graceful work. On the occasion in question every seat was occupied, and the work was received, in all its details, with the utmost enthusiasm. The solos were taken by Madame Albani, Miss Hilda Wilson, Mr. Lloyd, Mr. Stanley Smith, and Mr. Brereton. Of these, the great soprano and Mr. Lloyd are so entirely identified with their parts that it is unnecessary to do more than chronicle a repetition of their former triumphs. Miss Hilda Wilson's sympathetic voice was heard to excellent purpose in the contralto music, and notably in the prayer to the Virgin. Mr. Brereton, if we mistake not, assumed the part of Lucifer for the first time, and made a distinct success therein. This earnest and conscientious young artist imparted an amount of individuality and force to the music, by legitimate and thoroughly artistic methods of expression, which did him infinite credit. In the small, but not important, part of the Forester Mr. Stanley Smith did good service. The chorus was entirely satisfactory, giving the Evening Hymn and the charming number, "O pure in heart" with exquisite grace and expression, while the final fugue was delivered with much fire and accuracy. With the band no worse fault can be found than that it occasionally mistook zeal for refinement.

Wednesday morning was devoted to Handel's "Samson," and Sterndale Bennett's "The Woman of Samaria": Wednesday evening to the "Creation," Spohr's "God, Thou Art Great," and Schubert's "Song of Miriam"; we are compelled, however, to hold over notices of these and the remaining Concerts, until our next issue.

IN THE MIDLANDS

BIRMINGHAM, SEPTEMBER 12.

The Musical Festival excitement has passed away, and Birmingham has once more resumed its ordinary aspect. We are now entering upon our musical season, and next week will be issued, in glowing colours, a menu of all the concerts, great and small, at which music lovers will be invited to attend. Messrs. Harrison as usual stand out boldly, indeed foremost, among Birmingham *entrepreneurs*. They have engaged for their four Concerts every available artiste of repute; and for the first time in Birmingham, the celebrated Heckmann String Quartet, and the wonderful little pianist, Otto Hegner, will appear at one of the Concerts. Among the many vocalists may be mentioned Mesdames Albani, Valleria, Nordica, Madame and Mdlle. Trebelli, Miss Alice Whitacre, Madame Antoinette Sterling, Messrs. Edward Lloyd, Banks, Foli, Barrington Foote, and a host of others. Sir Charles Hallé and his celebrated band, with Madame (Lady) Norman Neruda, are put down for the last Concert. The Birmingham Festival Choral Society have decided to give four Concerts, notwithstanding the fact that the accounts of the last two seasons showed a heavy deficit. Dr. Hubert Parry's Oratorio, "Judith," so well received at the Festival, "The Redemption," and "Elijah," will be given in succession. Then we have Mr. Stockley's four Grand Orchestral Concerts, which promise this year to be of an exceptionally high order. His band now consists of eighty performers, comprising the finest instrumentalists in the Midlands, assisted by several well-known London leaders. The cheap and popular Concerts, generally held on Saturday evenings, begin on the 22nd September, when the Midland Musical Association will give Gaul's "Holy City," and Anderton's "John Gilpin," with full band and chorus. Mr. Gilmer and his celebrated Military Band will also resume their Saturday Military Band Concerts, which proved such a success last season. In addition to this goodly spread, we shall have the usual amount of private and benefit Concerts, so that altogether the season promises to be an uninterrupted musical feast. I may here mention that Mr. W. H. Cummings has kindly consented to give a Lecture before the members of the Birmingham and Midland Musical Guild, on October 30th, taking for his subject, "Nineteenth Century Music," with illustrations. He will be assisted by his son, who has only lately returned from the Leipzig Conservatorium.

The only notable musical event this week has been the return visit of the Russian Opera Company, who have given Rubinstein's "Demon," and Verdi's "Rigoletto," in the Russian language. The remarkable performance of the "Demon," which on their former visit took Birmingham by storm, again proved the principal attraction. We have already spoken in these columns of Mr. Tartakow's wonderful impersonation of the amorous fiend; since then the part has been sustained by Mr. Michael Winogradow, with equal force and dramatic art. Tschaikowski's "Mazeppa," based on a poem by Puschkine, was given on Monday evening for the first time. The subject is terribly lugubrious, dealing with a prison and torture chamber, a scaffold and double execution. The scene is in Russia Minor, at the beginning of the eighteenth century, when Czar Peter the Great reigned, and Russia was invaded by Charles XII of Sweden. The battle of Pultowa forms the subject of a grand symphonic tone-picture, by Peter Tschaikowski.

O. P.

Reviews.

A BOOK AND A MAGAZINE.

The latest accession to the charming little series of Canterbury Poets, published by Mr. Walter Scott, is a selection from the poems of Robert Southey, edited, with biographical and critical introduction, by Sidney R. Thompson. The opening sentences of this are so excellent, and deal with a question fraught with so much interest to artists generally, that we quote them entire:—"To say that although the principles of art are in their essentials eternal and changeless, the fashionable canons of artistic criticism are temporal and changing is a platitude almost unpardonable; but it is one which is inevitably suggested to the critic who should endeavour, in the latter half of the Nineteenth Century, to write in praise of Robert Southey. The list of England's laureates names no poet more widely separated from the world of to-day than this man. Neglect has been his portion for many years—neglect undeserved, but scarcely unnatural, for the pervading spirit of his work is a calm and equable faith which is indeed unattainable and perhaps undesired by us. A poet whose characters are often purely abstract conceptions, unhumanly great alike in their virtues and their vices; a poet whose songs neither sweep our hearts with rushing storms of passion, nor lull us with their swooning sweetness, can hope for scanty audience to-day. And yet signs are not wanting that the artistic temper of the age is undergoing change, for the poetry of passion must in a large measure share the transience of its theme; and though in the works of those modern poets who have sung of this most sweetly there is much of abiding splendour, there is also much of which the world must soon weary. To immortalize the dream of an instant, to stay the dying glory of an afternoon, are things indeed possible to art; but it is always pertinent to enquire if the dream be of things high and holy, and if the day be fit to remain in our memory as a landmark. If these conditions be not fulfilled, then let the dream dissolve and the sunset die. It is no disparagement of the vital beauty of contemporary poetry to say that much of it already show, signs of wear. It deals largely with mere interludes and swiftly-passing phases of feeling, which can have but little value beyond that derived from the skill with which they are analysed or the beauty with which they are sung." Later on Mr. Thompson formulates in happily-chosen words a truth too often lost sight of:—"The greatest artist cares little to enforce a moral, still less to preconceive a story to that end, knowing that if he will but set forth his vision of life truly and simply there shall be found ample store of the loftiest teaching not less weighty for its subtlety and unconsciousness." With regard to the last half of this sentence, it is only necessary to add that the rule applies *only* to great artists. The "vision of life" seen by second-rate minds needs to be considerably modified ere its presentation can be called "Art."

When a few years ago there appeared in the *Contemporary Review* an article on "The Origin of Music" signed "J. F. Rowbotham," every musician felt that a powerful and original thinker had joined the far too scanty ranks of competent musical investigators. When, a little later, that article was seen to be but the preliminary chapter of a History of the Art, in which views of great daring and novelty were set forth with a brilliancy and picturesque force quite unusual in treatises of the kind, the author's name became a power in the musical world. The appearance, therefore, of an article from his pen in the current number of the *National Review*, would justify a notice here of its teaching, even were its intrinsic importance small. As it is, "The place of Music in Culture," gives not only additional proofs of its author's originality, and of the freshness with which he treats his subjects, but inculcates invaluable lessons, all the more wholesome for being derived from the ancient Greeks, a little of whose spirit is sorely needed in our discordant nineteenth century life. To those familiar with the History to which allusion has been made, the article in question will be recognized as a modernized version of the doctrines taught by Pythagoras, upon which Mr. Rowbotham lays so much stress in his second volume. The specific art known to moderns by the name of "Music"—*i.e.* symmetry, order, and proportion expressed by means of sound—is in this view considered as but one manifestation of that harmonious adjustment to which *all* beauty, whether æsthetic, moral, or other, owes its origin. Mr. Rowbotham thinks that the spreading of musical culture tends to influence character by developing the instinct for FORM, and quotes the saying of Pythagoras, that "Music ensures the power of Form to Thought, engenders the instinct of Social Tact, and invites to Tranquility of Soul;" and that of Plato, that "Music naturally shades off into the love of Beauty," in support of his contention. It is however to his concluding remarks that we would specially draw attention:—"It is among the laity rather than with professional musicians, that we should expect such results, and look for the telling influence of music. The latter represent, rather, objective music: they carry on the skill, and are the repositories of the knowledge; they show us where music may be found when we want it. But they are by no means eligible instances of the effects of music, for the exclusive cultivation of the art, or indeed of anything, deprives such thing of its general and liberalizing value. Music, to have its full and fair effect, must be superadded to a liberal life . . . . it must insinuate itself into culture, not serve as a substitute, and there must be culture existent for it to play amidst."

But there is another musical article in the *National Review.*—"Can a National School of Opera exist?" to which the signature of Florence Lane-Fox is appended. It affords the strongest possible contrast to that of Mr. Rowbotham. *He* points out an ideal to which we may at least aspire; the lady does her best to show that music being a trade that must be made to pay, and English musical taste being by no means high, it follows that we must adapt ourselves to its level! The possibility of effecting an improvement in that taste is not even hinted. "Remunerative employment" is the goal indicated. Alas! we have not been called "a nation of shopkeepers" for nothing. A jeremiad on the preference shown for foreign artists occupies a considerable space—it has not yet dawned on the authoress, apparently, that the foreign mediocrities in our midst are but reaping what their great predecessors have sown; for it takes perhaps longer to lose a reputation than to gain it. Let no young aspirant to artistic honours however imagine that a desire to "get on" will ever make an artist of him—or her. Art is one thing. "Remunerative employment" depends upon quite other than artistic conditions. It is surely obvious that the greater the number of talented artists, the less "remunerative" will be their "employment." There are, of course, far too many "professional" musicians; by and by it will be seen that proficiency in music need not necessitate its exercise as a means of livelihood, but is worth acquiring for its own sake. The authoress of this inspiring article asserts also that the more cultured among English music-lovers care little for the Opera. "They infinitely prefer Concerts and Oratorio . . . English Opera as a form of entertainment has never been popular." It does not seem to have struck the writer that those whose tastes are equal to high-class Concerts and Oratorios require something better than the average Opera—English Opera especially—has to offer. Some day, perhaps, when Operatic music has made good its claim to rank with Symphony, Sonata, and Oratorio, it will be seen, we fancy, that the nation which gave birth to a Shakespeare is not altogether insensible to the attraction of a good musical-drama. The success of "Lohengrin," "Faust," and other works which contain music in the best sense of the word, *not merely strings of pretty tunes*, should long ago have made this plain. That "the masses" do not care for high-class Opera is undoubtedly true; but neither do they care for high-class Concerts. Those whose operatic fare consists of Ballads and pretty dance tunes, set to a more or less amusing Comedy, patronize Ballad Concerts, or those, at least, in which ballads and drawing-room songs form the chief attractions.

Love for music is strong enough in this dear old land of ours, but the neglect of years has prevented the development of discrimination. There is a tree of knowledge for music, as for everything else, and its fruit must be eaten—aye, and digested!—before the difference between good and evil becomes plain.

Concerts.

PROMENADE CONCERTS.

The orchestral poem in which Mendelssohn has embodied his impressions of Italy was the *pièce de resistance* on Wednesday. By its broad well-marked phrases, its wealth of genial, lightsome, vigorous, easily apprehended tune, and the felicitous transparency of its contrapuntal treatment, the "Italian" symphony is almost the *beau ideal* of a classical work suited to the needs of a popular audience. It may indeed be confidently asserted of Mendelssohn's music as a whole that, more than any master's, it has been the means of dispelling the prejudice of thousands whose fear of what is known as "classical" music rested on a notion that the epithet was applicable only to what was dry and dull. A highly promising *début* was made by Miss Madge Wickham, a young violinist (who wore a gold medal), in Spohr's familiar Concerto, No. 8. Though a little too fond of the *portamento*, Miss Wickham played with much taste and feeling, her rendering of the slow movement being especially commendable. Mr. Arthur Friedheim gave a refined but rather colourless rendering of Weber's "Concertstuck." Warmth and breadth seemed wanting. Miss Alice Whitacre, who was heard in Mozart's Romanza, "Mia Speranza Adorata," has a good voice and style, but makes too much use of "head notes." Her execution of the *staccato* passages towards the close was very good and her intonation excellent. Mr. Sims Reeves deserves a word of thanks for his frustration of the nefarious designs of the encore fiend, by a repetition of the last verse of Mendelssohn's "Hunting Song" instead of the substitution of another composition. Whenever, wherever, whatever, and however Mr. Sims Reeves may sing, it seems to be taken for granted that he *must* oblige again with another song. Mr. Crowe conducted with judgment and care.

"LETTERS UPON THE POETRY AND MUSIC OF THE ITALIAN OPERA."*

(Continued from page 717).

LETTER VII.

MY LORD,

From what has been said of the foregoing classes, it is evident that none of them are at all calculated to express any emotion which approaches to agitation. Their peculiar characteristics, dignity, tenderness, elegance, are suitable to the more temperate and finer feelings; their subject, in short, is sentiment rather than passion. This last, however, affords yet a very wide field for musical expression; and, perhaps, it is not going too far to say, that the more violent the passion, the more apt the expression of it is to receive additional energy from the power of music. The kind of airs which go under the general denomination of *aria parlante* is that whose peculiar province is to express violent emotions of all kinds. As, on the one hand, the necessary connection between the subject of the *portamento*, the *cantabile*, and the *aria di mezzo carattere*, with the respective length of notes, and, of consequence, slowness of measure, which has been mentioned as characteristic of each of these classes, is evident; so on the other hand, the incompatibility of emotions, in any degree violent, with slow and deliberate utterance, is equally evident. The circumstance, from which this class takes its denomination, being the acceleration of speech, common to all emotions whatever of the impetuous kind, it comprehends, of consequence, a vast variety with respect both to quality and degree:—It may be said, to take up expression just where the *aria di mezzo carattere* leaves it. Some airs of this last class, of the liveliest cast, may approach indeed so near to some of the *parlante* of the least agitated kind, that it might, perhaps, be difficult to say to which class they belonged; but, as soon as the expression begins to be in any degree impetuous, the distinction is evident, as the degree of passion to be expressed increases, the air assumes the name of *aria agitata*, *aria di strepito*, *aria infuriata*. Expressions of fear, of joy, of grief, of rage, when at all impetuous, to their highest and most frantic degrees, are all comprehended under the various subdivisions of the class.—Their rhythm has its peculiar province, the effect of this kind of airs depending, perhaps, chiefly on its powers. The instrumental parts are here likewise of great efficacy, particularly in the expression of the more violent passions, giving, by the addition of a great body of sound, and by the distinctness and rapidity of their execution, a force and energy to the whole, which could never be the effect of a voice alone, however flexible, however powerful; and if it be allowed that the beating of a drum has, in consequence of certain principles of sound and rhythm, a considerable effect on the mind, and that ten drums have a proportionably greater effect than one, it must, I apprehend, be also allowed that sounds more beautiful and as distinct, nay, infinitely more capable, from their duration, to mark the rhythm by distinguishing pause from length of note, must have a similar effect on the mind,—finer, however, and more powerful, in proportion to their superior beauty, accuracy, and other advantages. The instruments here, far from being restricted to the mere support of the voice, are called in to co-operate with it in producing one and the same effect, but with greater power than that which could be produced by the voice alone.

I am well aware, it may be objected here, that the greater the force of the instruments the more they will be apt to overpower the voice, and, of consequence, to destroy the principal source of expression, namely, the sense of connection between the words and the notes; and, perhaps, it may not be very easy to convince those who are not conversant with music, how it is possible this should not be the case. All those, however, who have been accustomed to hear good music well performed, will be satisfied, on recollection, that, in this kind of airs, they have often heard a very numerous orchestra exert all its powers, without in the least covering the voice, or disguising the sense: And the reason is simply this, that what is called the "fortissimo," or extreme force of the orchestra, is not continued uniformly throughout the accompaniment, which would, indeed, have the effect of completely drowning the voice,—but that this extreme exertion is instantaneously called forth, either in those particular notes which are peculiarly significant of the rhythm, such as the first of the bar, &c., or on some note or notes where the sense itself requires it; after which the *piano* or *hush* of the orchestra immediately takes place, bearing the voice, excepting in such instantaneous lightnings of sound, if I may be allowed the expression, eminently superior throughout, nor ever playing for any length of time with the same continued, or with increasing force, excepting in the case of some climax in the expression, where the words have either been already heard, or in which, at least, their sense, even were they not distinctly heard, cannot, from the general tenor of the air, be mistaken.

(To be Continued).

Correspondence.

EMIL NAUMANN.

To the Editor of the MUSICAL WORLD.

SIR,—In the *Musical Times* for last month the death of this eminent musical historian is stated to have taken place at Leipzig on the 27th June; in the *Musical Record* of the same date, at Dresden, on the 23rd June. For the sake of historical accuracy, will any of your readers kindly inform me which of the conflicting statements, if either, is correct?

I am, sir,
Your obedient servant,
I. I. N. C. RUMSEY.

London, September 10th, 1888.

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* "By the late Mr. John Brown, painter. Edinburgh, 1789."

MADAME MARIE ROZE AT SHEFFIELD.

(From the *Sheffield and Rotherham Independent*).

"Owing to the enterprise of Mr. W. Brown, who had entered into an arrangement with Colonel H. Mapleson and Mr. N. Vert, Madame Marie Roze included Sheffield in the list of English towns to be visited previous to her farewell tour round the world. The fact that last night would probably be the only chance of hearing the favourite prima donna was all potent to draw a very large house, the orchestra being called upon to accommodate the extra crush in the gallery. Madame Roze was supported by a company of artists who, if not equal to the *diva* herself, were highly capable.

Madame Roze was, of course, the chief feature of the evening. She was heartily welcomed when she made her appearance, and still warmer demonstrations rewarded her after each song. In "Softly Sighs," she displayed great dramatic force and brilliant vocalisation, her impassioned delivery of the last phrase bringing down the house. She responded with a characteristic rendering of "Comin' Thro' the Rye." Watson's "All in a Garden Fair" was followed by "The Last Rose of Summer." It was in the Habanera, however, that she secured her greatest success, her *abandon* of manner and play of feature being replete with high dramatic instinct, and denoting an actress "to the manner born." The demonstrations which followed this display were renewed when the opening strains of her encore song—"I Dreamt I Dwelt"—were played over, and at its close she was honoured with a recall. Madlle. Desvignes is a contralto of very creditable powers, her voice being good in its upper range, and musical withal. The florid aria of Meyerbeer enabled her to show the results of some excellent training, her cadenza being particularly good. She was encored, and sang "Darby and Joan" with much feeling, and in response to her next solo she gave a capital rendering of the "Bailiff's Daughter of Islington." Signor Pasini has a voice of considerable power and range, and although it was at times hard and unsympathetic, he so pleased the audience with "Dormi pure," that he was rewarded with a hearty encore, which he accepted by singing the favourite tenor air from "Rigoletto." Signor Abramoff was a decided feature of the concert, his full, powerful voice and vigorous, pointed singing gaining well deserved recognition. He was most successful in the excerpts from "Ernani" and "Faust." The instrumentalists came in for no small amount of commendation for their part of the programme, the clear, full tone, firm, graceful bowing, neat harmonics, and the correct double stopping of the violinist, winning admiration from all who heard him, and gaining for Signor Simonetti hearty recalls. Signor Bisaccia proved himself a fine accompanist, and in the Caprice his extraordinary executive powers were manifest; the wide leaps, full chords, brilliant scale passages, arpeggios, and contrasts of tone—varying from what imaginative minds call the trombone to flute—all combining to rouse up the enthusiasm of the audience, which he appeased by playing a "Galop de Concert," of his own composing. Altogether the concert was a decided success.

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To John Ainsworth, Esq. Organist, The Cathedral, Cologne, Germany.

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WEDNESDAY MORNING:—FOURTH MASS, IN C MAJOR (Cherubini); THE ROSE OF SHARON (Mackenzie).

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The Musical World.
LONDON, SATURDAY, SEPTEMBER 22, 1888.

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Facts and Comments.

On Friday night Covent Garden Theatre was the scene of a proceeding happily unique in musical history. Mr. Sims Reeves, who has been singing at the Promenade Concerts with a success which recalled his best days, made on that night his farewell appearance for the present season. The occasion was therefore one of interest, and the management, in order, presumably, to add lustre and significance thereto, advertised that the concert would be attended by Ally Sloper and his eminent family. We shall not recount any details of the proceedings of that evening; they are best unrecorded, though they will scarcely be forgotten. But it may, perhaps, be not wholly useless to offer to Mr. Freeman Thomas a word of remonstrance. We have always acknowledged the artistic sincerity which seemed to actuate the management of these concerts; but this lamentable scene must be the last of its kind. By a repetition of so unworthy a proceeding Mr. Thomas will entirely forfeit all claims to the serious attention of artists.

We understand that Signor Arditi has been engaged by Mr. Augustus Harris for the next season of opera, as co-conductor with Signor Mancinelli, in place of Mr. Randegger.

The hearts of schoolgirls and servant-maids have been greatly disturbed lately by the peripatetic musicians who, giving themselves out as disguised noblemen, have done such good business in the organ-grinding way. Viscount Hinton, one of the most distinguished of these gentlemen, has recently been interviewed by a London journalist, and the nobleman unfolded a woeful tale. Thus runs the tearful story:—

> "He says he is the eldest son of Earl Poulett, and at present earns his living by grinding a piano-organ in front of public and other houses. He is of medium size, and is 39 years of age. His well-oiled black ringlets and a slight nervousness gave him the appearance of a musician of indifferent fortune, and he has dissipated altogether any aristocratic tone he may have possessed "I was engaged at the Surrey Theatre at one time," said he. "I hired a piano-organ about five weeks ago, and hung upon it a card bearing the following words: 'I am Viscount Hinton, eldest son of Lord Poulett. I have adopted this as a means of obtaining an honest living, my father having refused to assist me, through no fault of my own. See Burke's and Debrett's Peerages. I have now a fixed route for each day in the week. Persons will come out of a crowd and interview me. They ask me why I don't get a situation. I say simply, 'Get me a situation,' and then, as a rule, they turn away with a shake of the head. Pulling the organ along is rather hard work, but I am going to get a donkey. Working men come up to me and say, shaking me by the hand, 'I glory in your pluck, old man—keep it up. Here's tuppence for you.' In Knight's-road, Chelsea, I met some people from the Crewkerne estate. A woman, 'Edith Graham, the Tipster,' who has a troupe of performing dogs, asked me to join her, but at the first rehearsal, in a side street, the dogs became unruly, so we dissolved partnership by mutual consent. I have not seen my father since Oct. 3, 1871."

Here is a picture that must appeal to the most hardened heart. Imagine a peer being presented with twopence to go into the next street. Can nothing be done for the sufferer? The House (of Lords) would surely consult its own dignity by bringing in a bill for the relief of Viscount Hinton and his brother peers in distress, who should "process' in a body, organs, monkeys, and all, to Westminster, and demonstrate in Palace Yard. But could not the aristocratic musicians earn their bread in some less aggressive way—say, as "needy knife grinders?' Perhaps knife-grinding is harder work, and requires a little more special training; but then, it does not make so much noise.

In acknowledgement of her excellent performances at Bayreuth, Fraulein Malten has received from Madame Wagner a complete edition of the master's literary works in a binding *de luxe*, and an Arabian pillow from Wagner's collection of antiquities. It is over 300 years old, and is ornamented with costly embroidery of a characteristic pattern. The profane will, no doubt, avail themselves of the easy witticism suggested by the gift of Wagner's works accompanied by a pillow.

Vast as is the literature which has accumulated around musical instruments, there were, until a few days ago, two instruments which had been shamefully neglected by historians and critics. The first was the banjo, the second the coach horn. To a writer in *Truth* is due the credit of praising the banjo in a worthy manner. The instrument, in some sort the Cinderella of the orchestra, had been too long treated with neglect and contumely, as a thing fit only for the humble nigger. It is gratifying, however, to learn that "Society" is awaking to a sense of its responsibility in this matter, and that the banjo is rapidly taking that position amongst the musical aristocracy to which its extensive compass, deep emotional qualities, and large repertoire, entitle it. The Prince of Wales, we learn from the writer in question, is an excellent performer on the banjo, and so good is his ear, that on returning from the opera or opera-bouffe, he can pick out all the best tunes with astonishing facility. And, as we had occasion to remark a short time since, the G.O.M. himself is wont to enliven the cold shades of opposition with the dulcet twangling of the banjo. Altogether, the prospects of the banjo are improving. All that is now needed is that a "banjo, gules" should be added to the Royal Standard, and that henceforth the letters "G.O.M." should be interpreted as "Grand old Minstrel."

But if the banjo is the Cinderella, what shall be said of the coach-horn? It has indeed, the melancholy gratification of knowing that it has been regarded hitherto as a solo instrument exclusively, and that it has never reached the degradation of playing in a band with a score of other tonal weapons. But then it has shared this doubtful dignity with the barrel-organ, the Jew's harp, and the tooth-comb; and its sole comfort has been to arouse the inhabitants of Piccadilly with its powerful blasts, distinguished rather by force than sweetness or variety, and to evoke the wondering admiration of the gate-riding rustic. But at last a gentleman, whose *nom de plume* is "The Old Guard," has written a book upon the Coach-horn, which is intended to serve as an instructor to all those coaching amateurs who desire to acquire the mastery of this highly emotional instrument. "Some people," says this entertaining and elegant writer, "can sound a horn almost by instinct from childhood, others experience an insurmountable difficulty, and fabulous sums have been offered to me by certain persons if I could make them blow as well as myself." The chief secret of the art appears to be in the position of the lips, which must be shaped as though they were trying to spit a hair from the mouth. We congratulate the coach-horn on its good fortune in possessing so excellent an exponent as "The Old Guard."

Whether the members of Mr. Barnby's Albert Hall Choir will sing any better—if, indeed, that be possible—for the new name of "Royal Choral Society" which has been conferred on them by the Queen, remains to be proved. The ingenious Mr. Shakspere once made a remark about the nomenclature of roses, which seems not inappropriate. At any rate, the prospectus for the approaching season shows no falling-off in interest. The first concert, as already announced in these columns, will take place on November 7, when Mozart's "Requiem" and Rossini's "Stabat Mater" will be given. On the 28th of the same month Cowen's "Ruth" will be performed, and the next work of any unusual interest will be Peter Benoit's "Lucifer" on January 16. Mr. Barnby's own "The Lord is King" and Signor Mancinelli's "Isaias" will be given on February 20, and the rest of the programme contains such favourite works "The Golden Legend," "The Redemption," Berlioz's "Faust," the "Elijah," and the "Messiah." The list of vocalists is a strong one, including as it does Mesdames Albani, Nordica, Scalchi, Belle Cole, Patey; Messrs. Lloyd, Henschel, Hilton, and Watkin Mills. The names of Mr. Hensler, a tenor, Mr. Blauwaert, Signor Del Puente, and Signor Abramoff are, if we mistake not, new as far as Mr. Barnby's choir is concerned. General satisfaction will be felt at the appointment of Mr. W. Hodge, who, as deputy-organist, has done such efficient work, to the post of organist, made vacant by the retirement of Sir John Stainer.

Athough, *pace* Mr. Ruskin, the effect of machinery on the world has made for good rather than for ill, we have never been able to discover any value in mechanical music, as it has hitherto been procurable. Its effect on the minds of the higher class is irritating to a degree; and the pleasure which, according to ingenious advertisers, it brings into the courts and alleys of the poor would be of a far worthier kind if brought by some wandering minstrel; whose efforts, however humble, would at least be tinged with some human feeling. The latest news from that land of wonders, America, however, opens up the prospect of a revolution in the matter of music by machinery, which may eventually affect as great a change in our musical, as the printing-press achieved in our literary, culture. The phonograph, as our readers already know, has recently come to the front in a most remarkable way, and the latest move of the arch-inventor, Mr. Edison, shews that he is fully alive to the capabilities of his bantling, and does not intend to let its education be neglected. The child is shortly to be put upon a diet which, if healthy, cannot be strictly be regarded as food for babes, and is indeed of Gargantuan solidity. This infan is to be fed on "Masses and Fugues and Ops.,"—at any rate, that is what we gather from the following:—

> Mr. Edison has ordered a purchase of specimen musical instruments of every description manufactured in Europe, each to be of the undoubtedly best quality and to be selected by the highest musical authorities; the instruments thus selected are to be performed upon in the presence of the phonograph by the best musicians obtainable. Phonograms of music thus made are to be sent to Mr. Edison. The musical record in each case to be preceded by the name of the composition, the address of its publisher and the name of the performer, to be followed by the name of the manufacturer and the price of the instrument. The instruments adopted after these tests will be employed to make phonograms in every variety and in large numbers for the purpose of furnishing phonogram cabinets, which will be sent out to all parts of the world with the phonograph. The first of these musical mills will be established in England under the superintendence of a well-known musical director, to be appointed by Colonel Gouraud, whose agent is already engaged in finding suitable premises in some central part of London. All new music worthy of reproduction will be thus phonographically published. Readers of prose, poetry, and the drama will find similar employment in the same establishment. Already some hundreds of thousands of phonograms are on order.

Should these experiments be successful, what may not be expected to result? In the year 2,000, amateurs will go to the music-shops of the day, and order blandly "Rubinstein reading of the Waldstein Sonata, it *must* be on a Bechstein," or "Mendelssohn's Concerto, by Sarasate." But an act of parliament should be passed, forbidding the phonographisation (any hybrid word is lawful in science) of performances less than first rate. Imagine the result on the ear and taste of posterity, if the modern ballad-monger, or the piano-grinder, or the drawing-room singer, were allowed to perpetuate his, or her, monstrosities!

Among the opera-houses of Germany, that of Dresden appears to be rapidly rising into the first place. An admirable series of performances of the whole of Wagner's "Ring des Nibelungen," given without any cuts, has justbeen completed there, and the management has now engaged all the soloists who took part in this year's performance of "Die Meistersinger" at Bayreuth. If this goes on, Wagner-worshippers will have some difficulty in deciding whether they should go to Bayreuth or Dresden. The authorities at Bayreuth must be on their mettle; for it is no secret that—except from a financial point of view—the performances at the last Festival did not reach that standard of perfection which we have learned to expect. After all, Bayreuth has but two unique advantages—its theatre, and its traditions. The first it will of course retain; the other, it seems a little in danger of losing, unless the authorities will take warning in time. That they will do so, must be the hope of every musician, for the Bayreuth Festival is the one serious and well-considered attempt of the civilised world to realise ideal perfection,

THE CHARITY CONCERT.

FROM THE FRENCH OF JULES SANDEAU.

(Continued.)

However, the nearer we approached to the South, the gayer and more picturesque towns became. Certainly it was less beautiful than my country, and I would have freely given all the cities proudly admiring their reflections in the Rhone for my own village, which bathes its feet so modestly in the waters of the Creuse; but I must admit that it was beautiful, after all. Towards the end of April, on a warm and golden summer-like night, Bergère, the cart, Jacques, his pipe, and I made a triumphal entry into Carpentras. This is a charming town which shares—why, I know not—with Breves-la-Gaillarde, Pézenas, and Landernau, the privilege of supplying all the fools and simpletons whom literature sacrifices for the amusement of the public. I do not know Landernau, or Pézenas, or Breves-la-Gaillarde, but I am ready to affirm that Carpentras, at the foot of Mount Ventou, hidden in its encircling battlemented ramparts, like a partridge in a pie-crust, is one of the most poetic of the French towns which roast in the southern sun. We got down at the hotel of "The Three Mewing Cats." Upon a signboard a local artist had painted three cats in a state of ecstasy difficult to describe, who seemed to be executing the most infernal trio you can possibly imagine.

We had scarcely alighted when we saw signs of an excitement which could hardly be customary. Animated groups were standing in front of the hotel and the theatre square. There seemed to be, mingled with the spirit of springtime, a certain air of festivity in the atmosphere. Carriages were arriving from all parts, and crossing and recrossing continually. Obviously preparations for something strange and pleasant were going on of which we were ignorant; for Bergère, friend Jacques, and I were too completely unknown, and too modest also, to suppose that these crowds and the excitement were on account of our passage through the town. It was plain that they were expecting a prince of the blood, or an actor in character.

The dinner bell rudely interrupted the comments in which we indulged for some moments. At the *table d'hôte* I saw, for the first time, a new kind of biped of whose existence I had not even dreamed till then, M. Buffon and the other naturalists having omitted to mention them in their histories. Jacques informed me that these bizarre beings were bagmen. They told us that a concert was to be given that evening in the theatre at Carpentras for the benefit of the poor. A Concert! At the word I glowed with pleasure, seeing which my friend Jacques began to grow pale with fear, for there were two things in the world for which he had a profound hatred—the first being his wife, and the second, music. Music was the only point upon which our opinions differed.

I ought to say that a concert was a rare thing then in the provinces. At that time, musical education in France had hardly begun. And for my own part, I had heard no other concerts than those of the birds in our woods. Since then we have made rapid progress in this respect, and France has become at least as musical as Germany.* Music madness has seized everybody, and it is hard to say where the disease will stop. There is not in our departments a single town of four thousand inhabitants which has not its weekly amateur concert, and at all hours of every day two or three hundred fists, occupied in strumming the keyboard of that soulless, heartless instrument, called a piano. It is a craze, a disease. Lately I revisited my village. Formerly, not twenty years ago, there was only one harpsichord, that of my godmother. I still can see her smooth white fingers wandering over the ivory keys. I still hear her sad, sweet voice, singing the old airs from "Richard." But now I found my home infested with pianos, cornets, enormous basses, colossal trumpets, and other mammoth instruments. The day of my arrival, there was a concert at the mayor's house; the next day, some people serenaded the opposition deputy. Heaven forgive me! I would wager that to-day my old nurse's daughter has a piano, and my foster-brother plays the flute or the clarionet. Formerly Toinette used to sing the country airs in *patois*, and François made us dance on Sundays in the village green, to the music of his bagpipe. You may be quite sure that already music has killed many good things which were hardly less valuable. It has killed comedy, tragedy, the drama, the theatre. For the pleasures of the intellect, which always required a certain amount of work, it has substituted a recreation which calls for nothing of the sort. To enjoy it, you need only keep your ears open. In the family, the piano first killed silence and solitude, then the love of books, and the readings which used to beguile the weary winter nights.

To-day concerts are an amusement general and vulgar enough, within the reach of everybody; they are given by the dozen. I do not speak only of Paris, where, of course, they swarm; I speak also of the provinces, where you can hardly pass between two rows of houses without having a sonata hurled down your throat. But when I was travelling with my friend Jacques in the cart drawn by Bergère, a concert was an event, a rare and solemn thing. One prepared for it three months' beforehand, and when the great day had come, there was from all parts a concourse like that which crowded Carpentras at the time of which I am speaking. I must tell you all about it. At this charity concert one had the chance of hearing several distinguished amateurs from the department and neighbourhood, amonst others, a flageolet player of Tarascon, of whom they spoke wonders. But the chief attraction and enticement, the real charm of the fete, was the Countess de R——. who had promised to help with her grace, her beauty, her voice, and her talent.

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* This, of course, must not be taken *au serieux*.—ED.

Now, there was about the Comtesse de R—— a whole history, which was of course told in very different fashions. Here the strange creatures whom Jacques called bagmen enjoyed themselves immensely, and allowed themselves a host of subtle jokes and ingenious pleasantries which I do not know how to repeat properly. Nevertheless, what I heard piqued my curiosity immensely. I learned that the Comtesse de R—— had been, some years before, a celebrated singer; her name, which oblivion has not swallowed, still to-day resounds, with the names of Pasla and Catalani, like an Æolian harp. Not being able to make her his mistress, the Comte de R—— had made her his wife. The gossips added that, being a zealous lover as well as a stern husband, he had, after carrying her from the theatre, kept her in his château, where the ill-fated victim was dying of regret, sadness, and weariness.

Perhaps these were only fables invented for amusement. Certain is it that during the three years the Countess had lived at the place she had scarcely been seen. If some praised her youth and beauty, there were others who affirmed that she was anything but young and beautiful. Others, again, pretended that she had lost her voice after a few months of marriage. To the sole end of knowing the truth about all these questions, the neighbourhood, which, otherwise had no love for the Count de R., on account of his vast fortune, his great name, his proud temperament, and his good manners (I learned all this later), the neighbourhood, I say, had conceived the idea of giving a concert in aid of the poor, and of entreating the Comtesse de R—— to assist the charitable work. The truth is that the "charity" counted for nothing in this good work; it was nothing more than a pretext for getting at the mysterious *chatelaine*, a bait held out by the gossips and mischief-makers, who were not sorry at the same time to remind the Count that he had married a singer, and to show him that others were in the secret of his *mésalliance*.

A deputation of the leading people accordingly went to the château. To their great disappointment, they were not granted access to the Comtesse; but the Count received them with the utmost politeness, and hastened to promise his wife's assistance in the charitable cause. The news quickly spread for miles round, and in this was to be found the reason why the people were coming from all parts to the entertainment.

It was needless to think of persuading Jacques to take a ticket. At the bare idea that there was to be music at Carpentras he wanted to harness Bergère and escape as fast as possible—and, indeed, I had much trouble in dissuading him from doing so. As eight o'clock struck he went to bed, and I, led by the crowd, took my way, free and happy, to the theatre. The hall was already full. The performers and their instruments occupied the stage, decorated with flowers and wreaths of foliage. A piano, intended for the use of the Comtesse, was placed near the footlights in front of the audience. Everyone was in his seat; there was only one thing lacking—the Comtesse. Already people were enquiring anxiously; the glances of all wandered here and there; the Comtesse did not appear. After an hour of fruitless waiting, just as murmurs of impatience were beginning to go round the hall, the orchestra commenced.

They played first the overture to *La Caravane*. I found the execution perfect, and the effect was magical. I had never supposed till then that with live men such an effect could be produced. Flutes, violins, basses, clarionets, vied with each other in energy and spirit. I perspired most copiously in sympathy. I need not tell you that this *morceau* was received with frantic applause; the mothers, sisters, wives, and cousins of the performers sobbed enough to split a stone, and wept like open taps. When it was over all eyes began once more to seek the Comtesse de R——, but there was no Comtesse.

(To be continued.)

Reviews.

THE MAPLESON MEMOIRS.

The fascination exercised by books of memoirs is proverbial. They are not only amusing and exceedingly "easy" reading, but throw much light on public events which, until we are admitted behind the scenes, often seem difficult of explanation. They not only exhibit for us our heroes and heroines *en robe de chambre*, but they promise, and very often supply, choice bits of scandal, welcome alike to the *raconteur* and the jaded palate of the modern reader. Unfortunately a preliminary study of Psychology not being thought indispensable to memoir writing, the difference between memory and imagination is not always clearly kept in view in such productions; and the public being very lenient with regard to veracity when its amusement is well provided for, writers have every temptation to take for their motto "*Si non e vero e ben trovato*," especially when the facts they offer tend to the advancement of their own pet schemes. But if this be borne in mind, memoir-reading may be included among harmless and indeed useful occupations. Take for instance the memoirs of a good showman—what can be more instructive? We see what fools we are, for one thing—or perhaps it would be more correct to say we see what fools our neighbours are, for *we* of course are never taken in; we see how poor a chance there is for merit if it be not well pushed, advertised, and "puffed"; we learn the *modus operandi* of various little artifices for manipulating that great baby the public; and we see how successfully Art can be utilized as a cloak for commercial speculation.

The latest addition to this literature comes in the form of two handsome volumes, the fruit of Colonel Mapleson's forty years' experience as an *Impresario*. Published but yesterday (the 21st), the book will shortly be in every one's hands. It has all the elements of wide popularity: it abounds with racy stories, the chief actors in which are public favourites and personages of more or less celebrity in the operatic world, and it contains vivid pictures of the ups and downs with which the name of Mapleson is, in both hemispheres, so closely identified. All this is told in a pleasant chatty style, free from attempts at fine writing, and leaving little to be desired on the score of candour. In this respect indeed, Mr. Mapleson seems to have had misgivings, for in his preface he says:—"Some of my plain statements of facts will not, I fear, be fully appreciated by the personages to whom they refer; and in case they should feel offended by my frankness, I ask their pardon beforehand, convinced that they will readily accord it." We are not so sure, *mais passons!*

It may not be generally known that Mr. Mapleson began his career as a practical musician, studying for two years at the Royal Academy of Music. The violin at this time was his principal instrument, but he subsequently received singing lessons from Gardoni and Belletti, who led him to believe he had the making of a *primo tenore* in him. After studying for three years in Italy under Mazzucato he made his first appearance on any stage at Lodi, as Carlo in *Linda di Chamouni*. Returning to London early in 1854, his throat became affected, and after an operation Mr. Mapleson found himself "deprived alike of tonsils, uvula, and voice. My path had now been marked out for me. For the future I might be a musical agent, a concert director or an impresario; but not a vocalist."

"In the year 1856, I started a musical agency in the Haymarket, the first established in London. Both Mr. Lumley and Mr. Gye applied to me for singers. As I was well-known in Italy numbers of artists inscribed their names on my books. I did a good business and was making a large income."

How Mr. Mapleson first undertook the formation of an opera company must be read in the book itself. In 1858, he opened at Drury Lane, his conductor being Signor Vianesi. For the following year "two conductors had been engaged, Signor Arditi and Mr. (afterwards Sir) Julius Benedict. Both were excellent, but neither wished to be mistaken for the other. Both, moreover, were bald, and I remember on one occassion when a grand combined performance was to take place, Benedict going into the prima donna's dressing-room, taking up a brush and carefully arranging his scanty hair so as to cover as much as possible of his denuded cranium. 'What are you about?' I asked. 'Nothing particular,' he replied, 'only I don't want whilst wielding the bâton to be mistaken for Arditi.' Soon afterwards Arditi appeared, and with a couple of brushes began operating on his hair so as to leave so much as possible of his bare skull exposed to view. He explained his action by exclaimining, 'I don't want to be mistaken for Benedict.'"

One of the funniest parts of the book is that dealing with the business relations between Mr. Mapleson and the famous Mr. E. T. Smith. On one occasion this enterprising gentleman insisted on the appearance of Sayers and Heenan in a private box *as a draw*. A week ago perhaps we might have found this difficult to believe, but recent events at Covent Garden have shown that everything is possible. Mr. Smith must also be credited with the exceedingly ingenious proposal to give a "double" performance of *Il Trovatore* by dividing the stage into two floors and having the opera executed on both floors at the same time.

Colonel Mapleson's unvarnished narratives respecting the production of the new operas will throw light upon a hitherto unsolved question as to why some new works succeed, while others, quite as good, remain for years, perhaps for ever, in obscurity. Had Gounod's *Faust* been heard only in Paris the rest of the world would doubtless have accepted the opinion that there was "nothing in it but the chorus of soldiers." The apathy of the British public was never perhaps more proved than by the difficulty experienced in getting even a half-filled house to witness *Faust*, and one cannot but admire the ingenuity of Mr. Mapleson in devising so many schemes in order to bring what *he* knew was a masterpiece to a hearing. If an argument in favour of Wagner's dramatic flow of melody were wanting we surely have it here:—"The paucity of measured tunes in the opera "Faust," which is melodious from beginning to end, caused many persons to say that it was wanting in melody." Similarly, speaking of the production of Nicolai's charming opera the "Merry Wives of Windsor," Mr. Mapleson says "the opera met with most unequivocal success, and was repeated for several consecutive nights. But, as with so many other operas, the public were so slow in expressing their approbation that it gradually had to drop out of the *répertoire.*" "Yet," says Mr. Mapleson, "the operatic-manager who would prosper must appeal to the public with a very strong company and with new works."

The delicate, yet immensely amusing manner in which the reader of the Memoirs is let into so many little secrets of professional life will be most enjoyable to thousands of people who lose no opportunity of acquiring every scrap of information about the private lives of *prime donne*, *prime tenori*, &c. While the extreme and frequently ludicrous excitability of such celebrated persons as Mmes. Patti and Gerster, Nilsson and Titiens, Signori Giuglini and Ravelli will show that it is no easy task to regulate performances with artists whose nerves are perpetually in a state of the highest tension, and whose jealousy of one another is a constant source of anxiety to themselves and their operatic-managers.

Many of the musical celebrities of whom so much is now for the first time made clear to the public having long since "joined the majority," the author is enabled to speak more unreservedly and dispassionately than if they were still among us, and the book, though not intended to "point a moral," will to many rising artists unconsciously do so, and much that may have appeared hard and severe when only half-told, of the regulations introduced by men like Sir Michael Costa and others, will be understood and accounted for.

In the struggles between Mr. Gye and Mr. Mapleson about singers, libretti, &c., Mr. Mapleson seems now to have arrived at that placid state of mind in which he can look back at his operatic battles with almost a feeling of amusement. After the event, people can not only recall details which, at the time, they scarcely perceived, but petty intrigues and miserable deceptions stand out in the memory of the past, their various significations fully revealed.

Alluding to "Lohengrin," Colonel Mapleson says, "I produced various works, notably Wagner's "Lohengrin," in which Mdlle. Titiens, who very kindly undertook the *rôle* of Ortruda, really excelled herself. This, with Mdlle. Nilsson as Elsa, Campanini as the Knight of the Swan, and Galassi as Telramund, with an increased orchestra under Sir Michael Costa's able direction, caused me to increase the prices of admission, and even then it was impossible to get a seat during the remainder of the season."

(*To be continued.*)

THE WAGNER-LISZT CORRESPONDENCE.*

"The aim and endeavour of every true artist must be to acquire a position in which he can occupy himself exclusively with the accomplishment of great works, undisturbed by other vocations or by considerations of economy."—Beethoven (letters).

To THE DIRECTORS OF THE COURT THEATRE.
Vienna, Dec. 1807.

"The undersigned has cause to flatter himself that during the period of his stay in Vienna he has gained some favor and approbation from the highest nobility as well as from the public at large. . . . . Nevertheless he has had difficulties of every kind to contend against, and has not hitherto been so fortunate as to acquire a position that would enable him *to live solely for Art*, and to develop his talents to a still higher degree of perfection which ought to be the aim of every artist. The mere wish *to gain a livelihood* has never been the leading clue that has hitherto guided the undersigned on his path; his great aims have been the *interest of Art* end the ennobling of Taste. . . . . He begs to refer to a hint which Lichnowski was so kind as to give him to the effect that the directors of the theatre were disposed to engage the undersigned on reasonable conditions in the service of their theatre, and to ensure his remaining in Vienna by securing to him a permanent position more propitious to the further exercise of his talents

LUDWIG VAN BEETHOVEN.

We have quoted the above extracts from Beethoven's correspondence with the view of introducing the following extract from a letter of Wagner to Liszt, dated, Venice, January 2, 1859. "Believe me implicitly when I tell you that the only reason for my continuing to live is the irresistible impulse of creating a number of works of Art which have their vital force in me. . . . What I demand is the settlement on me of an honourable and large pension solely for the purpose of creating my works of Art undisturbed and without regard to external success. Being without property or subvention of any kind I have to rely on my operas for my income. He who has real knowledge of the nature of my works, and who feels and esteems their peculiar and differentiating qualities must see that I in my position towards such an institution as our theatre ought to be entirely relieved from the necessity of making commercial articles of my works." Beethoven alas! was less fortunate than Wagner—for him there was no Liszt with ever-ready purse and helpful encouraging words. Alone he fought his way; and who shall say what the world has lost by his loneliness? What the world would have lost had Wagner been as unfortunate as Beethoven may easily be guaged by reading even superficially through this correspondence. Cursed, as of necessity every great artist must be, with a susceptibility which transforms every passing event into an all-engrossing mood, to Richard Wagner earth was always hell or heaven. At one time full of child-like joy because of a little sympathy or appreciation, at another he contemplated with a favourable eye the attractions offered by suicide.

The human weaknesses of the Bayreuth master have supplied his artistic foes with many a shaft, and have even shaken the faith of numbers whose admiration for his work was not supplemented by a knowledge of the special conditions attending artistic manifestation in general. It cannot be too often urged that very great artistic gifts are the result of mental conditions which preclude the existence of a steady well-ordered life, such as the average good citizen should, but by no means always does, exemplify. The greater the artist the more impressionable will he be, and the more liable, of course, to be "upset" by what a common mind would pass as insignificant. Nothing is insignificant to genius. Where others see molehills the genius sees mountains, and this is at once his glory and his misfortune.

Let no more capital be made, then, out of the weaknesses of Richard Wagner. If such faults as he was guilty of are forgiven—as they are every day—to those who add absolutely nothing to the world's happiness or store of beauty, shall they not be overlooked in him? Has the creator of *Lohengrin*, the *Meistersinger*, *Tristan*, *Parsifal*, no claim on *us?* How often, too, have we been obliged to hear that "Wagner was his own greatest enemy;" that he was not content with creating, but wished to demolish the work of others. Here again the same obtuseness is evident. If to the ordinary artist or critic the effect of at least two thirds of the art of our time is nauseating, think what effect such things must have on a mind like Richard Wagner's! No wonder that, when despondent, he gave way, or that when strong and hopeful he struck out right and left with his terrible sword—the pen!

Another injustice should here be mentioned. We are told that Richard Wagner's conceit was quite unbearable, that his arrogance and pretentions were beyond the bounds of reason, and so on. Why! the man was simply conscious of his power, and as his mission became gradually clear to him, saw what was wanted for its fulfilment, and endeavoured to obtain the realization of his dream. Had Richard Wagner been a nobody his personal failings would have made him no worse than thousands of men with whom we shake hands without compunction, every year. Having been what hew as these failings should be regarded but as spots on the sun. He who thinks this attitude unreasonable shows conclusively that he does not realise what Wagner has done for art.

(*To be continued.*)

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* Correspondence of Wagner and Liszt; translated by Francis Hueffer. (Grevel & Co.)

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MUSIC BY

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THE ARMADA.—Plymouth Sound. The Harvest Home. The Last Load. The Abduction.—Spain. A Suspect of the Inquisition. The Attempt to Seize the "Vixen."—Elizabeth's Court.—The News of the Armada.—The Cross at Charing, 1588.—View of Westminster Abbey and Holbein's Gate. The Trained Bands. Enrolling the Volunteers. For Heart and Home.—The Game of Bowls on Plymouth Hoe Realisation of the Picture, by Seymour Lucas, A.R.A., under his kind supervision, and by the special permission of the Publisher. The Foe's in sight.—The Council of War Aboard the Admiral's Ship.—The Fight off Calais. The Fireships. The Defeat of the Armada.—The Spanish Inquisition. The Auto da Fé. The Rescue.

THE ARMADA.—Note.—The Spanish Inquisition existed more as a State Tribunal than as an ecclesiastical court, the Crown assuming the right of appointing its chief officers and controlling as well as executing their sentences. So extreme was its rigour, so excessive its penalties, that Pontiff after Pontiff condemned it, Pope Sirtus IV. issuing several Bulls protesting against its merciless severity. When, in 1546, an attempt was made to introduce the Inquisition into Naples, Pope Paul III. not only refused to sanction its establishment there, but exhorted the Neapolitans to resist it by all means in their power. The most ardent and earnest Catholics have consistently repudiated the abhorrent cruelties practised by the Inquisition under the dominion and influence of the Spanish Crown.

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MISS HOPE GLENN.

From a Photograph by Messrs. W. & D. Downey, Ebury Street, London S.W.

MISS HOPE GLENN, the popular American contralto, and the subject of our portrait, was born in Iowa, but is of Scotch descent, being a grand daughter of Colonel Glenn. She received her musical education in France, Italy, and England. In Italy she studied under Signor Lamperti, Sen., and with Madame Viardot Garcia in Paris, where she made her operatic *debut* in "Linda," singing the *rôle* of Pierrotto, and though her success was considerable, she decided to devote herself to the concert and oratorio stage. After appearing in America for the first time in public only three or four years ago, under Mr. Henry Abbey's management, with Madame Nilsson's concert party, she returned to London and studied with Mr. Shakespeare. Here her public career may be said to have fairly begun, as she was soon heard of as singing at the Crystal Palace, Covent Garden, and at most of the popular concerts in London and the Provinces. She sails this month for America, having been engaged to sing at the Worcester Festival, and at a series of concerts for which her agent, Mr. W. B. Healey, has arranged.

Hereford Musical Festival.

(Continued.)

Wednesday, as we briefly stated last week, was occupied in the performance of "Samson," Sterndale Bennett's "Woman of Samaria," a portion of the "Creation," and Spohr's cantata, "God, Thou art Great." The orchestration used for "Samson" was that prepared by Mr. Ebenezer Prout, who has done his work, as might be expected, in the true Handelian spirit. To shorten the performance, the whole part of Delilah was cut away, as were also others of the more important choruses and solos. That the rendering was, as a whole, worthy and adequate can hardly be said. Several of the choruses were taken at a rate which largely destroyed their breadth and dignity, a result which must be attributed entirely to incompetent conducting. In justice, however, to Dr. Colborne, the hardship of his position must be recognised. The absurd custom prevailing at these festivals, which compels the Cathedral organist to assume the post of conductor, regardless of his qualifications for the task, forced Dr. Colborne into a duty for which he is not fitted, and in which he deserves the sympathy, rather than the blame, of every musician. With regard to the solos, which were in the hands of such well-tried artists as Madame Albani, Miss Anna Williams, Madame Enriquez, Mr. Lloyd, Mr. Brereton, and Mr. Santley, there is not much to be said, for with the exception of the first-named lady, all the singers gave excellent interpretations of their parts. Of Madame Albani's rendering of "Let the bright Seraphim," into which she saw fit to introduce a vulgar cadenza, it need only be said that it was quite unworthy of her reputation.

Much better was the performance of "The Woman of Samaria," which followed that of "Samson." The solos were taken by Miss Anna Williams, Miss Hilda Wilson, Mr. Banks, and Mr. Brereton, who, individually and collectively, were excellent. The *ensemble* in the beautiful unaccompanied quartett, "God is a Spirit" was admirable. This was indeed the most artistic performance of the day. That Miss Anna Williams and Miss Hilda Wilson were earnest and sympathetic need not be said; but explicit praise should be awarded to Mr. Banks and Mr. Brereton, who, although comparatively young artists, have given proof of distinct capacity as oratorio singers.

Very welcome was the performance of a portion of Haydn's *Creation*, which, given in the Cathedral on Wednesday evening, showed plainly that the resources at Dr. Colborne's command could, on occasion, do excellent work. The performance exhibited a very marked improvement upon the work previously done. Madame Albani, apparently recovered from the artistic aberrations of the morning, sang magnificently, and once more merged the *prima donna* in the artist. The tenor music was delivered with excellent force and expression by Mr. Banks, and Mr. Santley, who was in good voice, gave his allotted airs with all his old power. It was, however, in the choral numbers that the improvement to which we have referred was chiefly noticeable, while the orchestra, abating a few unaccuracies, was all that could be desired. The evening programme was completed by the performance of Spohr's "God, Thou art Great," in which the solos were given by Miss Williams, Miss Hilda Wilson, Mr. Banks, and Mr. Brereton; and of Schubert's "Song of Miriam," the solo in the latter being allotted to Miss Anna Williams, who apparently on occasions of the sort knows not weariness.

Thursday was to a large extent the most important day of the whole week, for it was marked by the performance of one work which, although not written for the occasion, was to all intents a novelty, since it had not been previously heard in England. This was the "Song of Thanksgiving," composed by Mr. F. H. Cowen for the centennial celebration in Australia. Besides this, which no less on account of its origin than of its immediate purpose, could not fail to be interesting, the Western amateurs were given the opportunity of hearing two other works which are not so familiar as they deserve to be, namely, Cherubini's Mass in D minor, and Sir Frederick Gore Ouseley's "St. Polycarp." That Cherubini's Mass should be so little performed is surely matter for wonder, when we remember that it was written three-quarters of a century ago, for the element of strangeness, apparently so unwelcome to that singular creature, the British Public, might reasonably be supposed to have vanished. However this may be, there can be no question of the importance of the work itself, or of its suitability for festival use. The composer has given the largest share of work to the chorus, leaving the soloists but little to do though that little is extremely beautiful. The choruses are throughout interesting, there being hardly a useless phrase in any part, and the instrumentation singularly rich and effective. The principal singers were Madame Albani, Miss Ambler, Madame Enriquez, Mr. E. Lloyd, Mr. C. Banks, and Mr. Santley.

In estimating Mr. Cowen's new work, the circumstances of its production should be borne in mind. That "art cannot be forced" was the favourite maxim of Messrs. Cornelius and Humphrey Jagenal, and though in the mouths of those worthies it was but an excuse for incompetence, there is, none the less, a large element of truth in it. How many good attempts have failed in art, apparently for no other reason than that the artist has been fettered by the imposition of conditions alien to his own purposes. In work of this sort "occasional" and "ephemeral" are too often interchangeable terms. These things being so, it becomes a personal duty to congratulate Mr. Cowen on the spontaneity and freshness which marks much of his new work. Certainly he must indeed have been an unimaginative man who failed to find ample source of inspiration in the rejoicings of a great colonial empire, celebrating its hundredth birthday. The words of the ode are taken, appropriately enough, from the Psalms, and the work is divided into three choruses, the second being unaccompanied. The whole composition is a most happy expression of the trustful and grateful feelings which may be fitly supposed to animate those in whose mouths they are placed. The harmonic changes are managed in so skilful a way as to enhance the beauty of the melodic phrases without making them tedious by repetition, or overstrained by needless modulation. The unaccompanied chorus contains some good contrapuntal writing, its close being particularly sweet and effective. The final chorus is, perhaps, the least vigorous and broad, but in a song of thanksgiving, graceful, flowing measures are more suitable than heavy involved writing. The good qualities we have pointed out should commend the work for more than occasional use.

Between Mr. Cowen's "Ode," and Sir F. Ouseley's Oratorio, was introduced Dr. Parry's fine setting of Milton's noble lines "Blest Pair of Syrens." The task of composing music which should be worthy of such a poem is one not be lightly approached, and had Dr. Parry been less successful than was the case, he would have deserved respect for the spirit in which he entered on his work. As it is, he has produced a highly poetic and richly-coloured composition, which, full of his own individuality as it is, breathes much of the true Miltonic spirit. Higher praise than this could not be awarded. Conducted by the composer, who secured an admirable interpretation from chorus and orchestra, the work seemed to produce a deep impression.

As Mr. Cowen's work stands out from the ranks of "occasional" pieces, so does Sir F. Ouseley's oratorio, "St. Polycarp," emerge from the mediocre level of "diploma compositions." The work in question, written about thirty years ago on the occasion of the composer's reception of the degree of Doctor of Music at Oxford, shows but little signs of academic formalism, although it bears its epoch written legibly on every page. To say that it is not a dramatic work would not be true; but still less would it be true to say that it is dramatic, in the sense in which the word is understood to-day. There is much beautiful melodic writing, as, for instance, in the airs, "For none of these things" and "Yet let me pray," the latter of which is inspired with the true Christian spirit. On the other hand the number, "Swear by Cæsar's fortunes" is weaker than its words, the second phrase of eight bars being especially conventional. Far better is the double chorus, "He taught impiety," leading naturally to the powerful octave-climax and finish. Perhaps the most conventional number is the March, which might do duty in any work, sacred or otherwise. But with these exceptions, the oratorio contains much that is beautiful and refined, and its performance on Thursday, under Dr. Colborne's direction, was fairly adequate. The soloists were Miss Anna Williams, Miss Ambler, Miss Hilda Wilson, and Mr. Santley, who did full justice to their allotted tasks. A miscellaneous concert was given in the evening of the same day, of which the most interesting feature was a graceful gavotte and minuet for strings, by Mr. C. Lee Williams, the organist of Gloucester Cathedral.

The Festival was concluded on Friday morning with a performance of the "Messiah," which was so far satisfactory that it calls for no detailed criticism. Praise may, however, be awarded to the custom which, at these Festivals, forbids the excision of the duet, "O Death," and the chorus, "But thanks be to God." The soloists were Madame Albani, Miss Anna Williams, Miss Hilda Wilson, Mr. Banks, Mr. Santley, and Mr. Brereton.

Regarding the financial results of the Festival, it is pleasant to learn that the receipts have been large, if not quite up to the expectations of the Committee. The total attendance during the four days was 6,630, and the amount to be handed over to the charity is £800, 3s. 5d.

Correspondence.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—Attention is being directed to a widespread and seemingly well-founded complaint on the part of London professional musicians, who aver that it is the custom on the part of the students at the various academies and colleges to employ their spare time in giving private music lessons on their own account, and it is further asserted that a very large proportion of students of the R.C.M., R.A.M, and G.S.M., are so engaged.

If this be true, a great injustice is being done to established musicians, who having, at more or less expense, qualified themselves for this already over-stocked profession, find themselves confronted by an army of always inexperienced and often conceited young persons who, upon the strength of a few lessons from a well-known master or his assistant, aspire to instruct in all or many of the branches of musical art.

Now, the evil of this practice is twofold; firstly, it injures our art by multiplying the number of incompetent teachers—to say nothing of injuring the receptive faculties of these pupil-teachers, whose thoughts should be centred solely upon their own education in every moment of the working day, all too short as it is in comparison with the length of art. Secondly, it injures the profession by reducing the scale of fees, since these tyros are able to ask terms such as their elders, who are fully fledged taxpaying citizens, are unable to accept; the actual effect of this being to lower the general standard of remuneration to all save a few select specialists who can dictate their own terms. It is said that people who want good teaching will pay good terms, but, in nine cases out of ten, people don't know what good teaching is; and of those who do, how many, alas, in these hard times, feel it incumbent upon themselves to "put the screw on" in the payment for accomplishments.

It is too often sufficient that—"My daughter's master is from the Royal Academy or the Royal College!" or that—"My son learns of a pupil of Herr Long, or Mr. Hirsute:"—the quality of the instruction being taken for granted if the instructor tacks on to his name (often without the slightest warrant the mystic letters "R.C.M.," "R.A.M.," or "G.S.M.!"

Doubtless, young students are hard put to it to provide themselves with "the wherewithal," but it is feared that the majority of the pupil teachers are chiefly influenced by direct personal vanity, or the desire to supplement their pocket money, so as to indulge in many little luxuries which, harmless in themselves, could yet be dispensed with.

I venture to think, sir, that this matter is an important one, and that besides the general public, there are three classes of musicians who are personally interested in it; these are—the profession in general; the directors and staff of the institutions in particular; and the young persons in question. The first named are practically powerless, owing to the deplorable lack of cohesion in our ranks; the third should remember that in lowering the scale of fees they are mortally injuring their own future interest, while I venture to think that the second have a duty to fulfil in protecting the said future of class three, in maintaining the reputation of the institutions over which they preside, and in defending the interests of those outside professionals who have already so hard a task to hold their own against the powerful academic bodies with their established prestige and cheap fees. But that college must suffer whose pupils are permitted to impart to others imperfect instruction at half-price, and its professors suffer also, when their pupils, after a few lessons, retail to others garbled versions of the instruction they themselves have received, often inflicting irreparable injury on the vocal organs. It is precisely because I do not myself suffer in pocket by the practice complained of that, in the interests of some who do, and in the cause of art, I feel justified in asking whether—if the evil be as widespread as I believe it to be—it does not demand the serious attention of us all. With apologies for troubling you at this length, I am, sir,

Yours faithfully, L.

ST. ANDREWS UNIVERSITY AND MUSICAL DEGREES.

Suptembur 17, 1888.

Tae the Editur o' the *Musical World.*

WURTHY SUR,

Last Wensday efterninn I was sittin' at ma faverite wundie, jist tae see an' be seen. Sanders Sanderson, douce man, was at ma elbie. By-an'-by, a likely lad comes up the street. "Wha's that, Sanders?" quo I; "he's no a Fifer, by the look o' um." "Nor yet a drummer," says Sanders, startin' back like shot, "although he's the Hammer o' St. Andrews: it's Greig o' Edinburry!" "Ow," I shrieghed, grabbin' at ma staff, "an' I had 'um here, I'd dig ma ten commandments in the ill-faur'd face o' 'um. But what are ye snuffin' at like a soo that sees the wind?" says I tae Sanders. "Smelt ye brunstane, kimmer?" whispers Sanders, with a face the colour o' a herrin' i' the dark; "mind, it's the deil himsel' that's on oor track;" an' wi' that he banged under the table. I was noo left in fu' possession o' the wundie; an', as the stranger chap was noo richt opposite, I began to take the size o' 'um through ma telescope. Catchin' me i' the act (in ma time I was a prime faverite wi' the lads), oor veesitor verra pulitely lifted his hat an' smiled. Eh! sic an angel's smile it was! It brocht ma hert tae ma mooth at ance. "Sanders, ye gowk," I cried, "come oot here, an' introduce this lad tae me. It's tae coort me that he's come!" "Tae introduce 'um tae you *wad* be tae mak 'um blessed among weemin," snarls Sanders frae his hidin'-hole. "Tae shave ye wad be wiser like, ye wuzzend wutch!" "Hear me, Sanders," I implored; "gif I canna hae 'um for a lad, I'll hae 'um for a son. He thinks he's a museeshaner: we'll mak' a Mus. Doc. o' 'um. Twa sic sons hae been born tae me in ma auld age; an' aulder men than he they were when they were christened." "*But without their wisdum teeth cut!*" growls Sanders, sneakin' frae his kennel. "Can ye hae forgot, madam, that I masell offered the degree tae 'um, that he turned an' rent me like buwll o' Bawshan, an' that he ca's the Senate knaves an' ijits for dispensin' sic a title as Mus Doc.?" "*Just ae word wi' 'um,* Sanders," sabbed I; "hae mercy on yer mither!" "*Not a sullabul!*" roars Sanders, clutchin' at ma airm, "or I'll pitch ye owre the wundie, like the Jezebul ye are!" Wi' this the beateefic veeshun passed awa': the stranger chiel was oot o' sicht. "Now, Providence be praised," says Sanders, bucklin' on his coat, "the coast's clear, an' it's hame I'm gaun awa hame." Rachel weepin' for her children had nae chance wi' me that night.

Noo, Maister Editur,

What can I do
But trust wi' you,
For him I loo,
A *billy-doo?*
Tae pree his moo,
Tae bill an' coo,
I'd gang the noo—
Ma luve's sae fu'!

I am, Sur,
Your humbell handmaid
ALMA MATER.

St. Andrews, Fife, N.B.

"LETTERS UPON THE POETRY AND MUSIC OF THE ITALIAN OPERA."*

(Continued from page 736.)

LETTER VII. *continued.*

This extraordinary swell from all the parts of the orchestra is, in general, practised with great success at the conclusion of such airs, in which, supposing the words even not to be understood, (any further than they can be guessed at from the context, and by the action of the speaker), the effect they are intended to have on the audience is more happily obtained than it could be by the clear articulation of them, unaccompanied by that torrent of passion, if I may so speak, which may be produced by this united exertion of all the instrumental parts. For it must be likewise observed that passion, when very violent, is expressed not so much by the words of the speaker as by other signs, the tones of the voice, the action of the face, and the gesture; insomuch, that I am confident I have heard many airs of this kind, in which, had the actor, without speaking a note, looked and acted his part with propriety, nobody would have been at a loss to judge either of the kind or of the degree of passion by which he seemed actuated. Rousseau, somewhere in his works, makes a very ingenious observation, the truth of which the Italian composers seem evidently to have felt: "That, as violent passion has a tendency to choak the voice, so, in the expression of it by musical sounds, a *roulade*, which is a regular succession of notes up or down, or both, rapidly pronounced on one vowel, has often a more powerful effect than distinct articulation." Such passages are sometimes introduced in airs of this kind; and, though I cannot help giving my assent to Rousseau's observation, yet I must, at the same time confess, that they are too apt to be abused, and that, if continued for any length of time, they have always appeared to me unnatural. Upon the whole, I hope, however, it must be evident, even to those who are not conversant with music, that, in the expression of the more violent passions, the instrumental parts may have a greater latitude than in other kinds of airs, in which the emotions being more moderate, the expression of them depends proportionally more on the force of the words, and less on the tone and action with which they are accompanied. But, whatever may be the effect of airs of this kind, when properly led by the circumstances of the piece and explained by the character of the speaker, your Lordship must see with what impropriety they are introduced, as is frequently the case, in our concerts, where, without the audience being apprised either of the interest of the piece, or the nature of the characters, they are sung by a fellow standing bolt upright, with one hand in his side, and the other in his breeches-pocket, and where, into the bargain, the unmerciful scrapers of our orchestra, taking the advantage of the *fortissimo*, which they find now and then written above the notes of their parts, seem to vie with one another, who shall most effectually overpower, throughout, both the voice of the singer, and the melody of the song. It is this kind of ignorant selection, and murderous execution, which give sensible people a distaste to Italian music in general; nor can they surely be blamed for thinking it absurd, that a man should say what cannot, in the nature of things, be heard, and that all that violent fracas and noise of instruments is a most ridiculous accompanyment to the affected immobility and unmeaning simper of the singer.

(To be continued.)

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* "By the late Mr. John Brown, painter. Edinburgh, 1789."

PROVINCIAL.

MANCHESTER, Sept. 17.

The summer season here has been, as usual, dreary enough from a musical point of view. Occasionally, it is true, a concert or band performance has been given, but these have been of so popular and mediocre a kind as not to require detailed notice. The only event of interest that has occurred has been the the visit of the Russian National Opera Company to the Comedy Theatre. This afforded an opportunity of making a brief acquaintance with a class of music of which but little has hitherto penetrated so far West as England, and which is yet so stamped with a national individuality as to be thereby invested with an extreme interest quite apart from the question of its value as determined by the canons of music. To the latter it is, however, that the final appeal must be made whereby the position of Russian opera in the world of music is decided, and when that appeal is made, we cannot but think that much will be found in works like Rubinstein's *Demon* and Glinka's *Life for the Czar* which will entitle them to permanent recognition. The performances were on the whole creditable; and both the acting and singing of the two chief baritones, MM. Tarlakow and Winogradoff were more than creditable. Of baritones and basses indeed there was no lack—but we were not so fortunate as to hear anyone who could justly claim to be the possessor of a tenor voice. The precision of the choruses was admirable; but two often the members were zealous rather than artistic. Possibly, however, the smallness of the theatre may have been partly responsible for the unsoftened vigour that issued to pervade the performances.

From so uneventful a summer it is a relief to turn our eyes to the compensatory attractions of the oncoming winter. Of these the foremost is undoubtedly the series of twenty concerts given by Sir Charles Hallé. The season commences as usual on the last Thursday in October, and to this date most of the Manchester musicians are no doubt looking forward with keen anticipation. The first appearance of Sir Charles is always the signal for an ovation. This year it will be doubly so, for since he was last amongst us, honours have fallen thickly upon him. All who know anything of contemporary musical life, must have felt that his knighthood came to him not undeserving; but how entirely he has earned it can only be fully appreciated by us in Manchester, for whom he has unweariedly laboured, so that we might come to know and to love what is beautiful in music. His marriage with Madame Norman Neruda was hardly a surprise, and is surely altogether in the fitness of things. Recalling the many times we have heard them play together, we can only hope that the perfect sympathy and mutual comprehension which marked them on these occasions may accompany them into domestic life. Existence for them can hardly fail to be a most delightful duet. As to the arrangements for Sir Charles's next series of concerts, little can as yet be definitely stated, but we have good authority for saying that the programmes of six choral concerts have been for the most part already decided. "The Messiah" will, of course, be given at Christmas time; and "Elijah," Berloiz's "Faust," and Rubinstein's "Paradise Lost" will also be performed. It is not improbable that we may have an opportunity of hearing Mackenzie's "Rose of Sharon," and finally, Handel's "Hercules" is to be given, if only the parts of that rarely yerformed work can all be got together—if not, its place will be taken by Verdi's "Requiem" and same short miscellaneous matter. Later on it may be possible to say something of the remaining fourteen concerts, but at present nothing is settled. In addition to the series given by Sir Charles Hallé there is also that of the Gentlemen's Subscription Concerts. These too are chiefly devoted to the higher kind of music called "classical," and, while not attaining the excellence of those we have just been considering, are still admirable in many ways. They possess two important and distinctive features. One of these is that during the season a few chamber concerts are given in which the best artists always take part; the other, that a series of nine afternoon pianoforte recitals is given by Sir Charles Hallé. In both these matters the Gentlemen's Concerts are to be highly commended, as they do something towards supplying a very definite want. Indeed, the paucity of chamber music here is nothing less than disgraceful in a city of such musical pretensions as Manchester. Of a more popular kind are the concerts given by Mr. de Jong. These, while professedly appealing chiefly to the masses, are still excellent in their way, and fully deserve the patronage extended to them. Various other series might be cited, but these are undoubtedly the most important, and present in themselves attractions enough to make us long for the approach of winter.

BIRMINGHAM, Sept. 17.

The Russian Opera Company terminated its engagement here at the New Grand Theatre on Saturday with Rubinstein's *Demon*. This return visit unfortunately proved a failure as far as the attendance is concerned. Their artistic success cannot be denied, and with better management they ought to retrieve their heavy losses. Messrs, Harrison have this week issued a complete scheme of their four grand concerts, the first of which will be given on October 15, and at which will appear the following artists: Madame Valleria, Madlle. Antoinette Trebelli, Madlle. Marie de Lido, Madame Antoinette Sterling, Mr. Henry Guy, Mr. Barrington Foote, solo pianoforte Monsieur Vladimir de Pachmann, solo violin Miss Nettie Carpenter and Miss Geraldine Morgan, solo violoncello Mons. De Munck. Conductor Herr Alois Volkmer. Mr. Stockley's four Orchestral concerts promise this year to be of special excellence. Dr. Hubert Parry has promised to conduct his Orchestral Suite, and Mr. Stockley hopes that Herr Grieg and Mr. Goring Thomas will also appear and conduct some important works of their own. The principal artists already engaged for the series are Madame Nordica, Mdlle. Antoinette Trebelli, Miss Fanny Moody (Carl Rosa Opera Company) Madame Belle Cole (her first appearance here), Mr. Edward Lloyd, Mr. Banks, Mr. Grice, Mr. Chas. Manners, and Mr. Carrodus. Mr. Augustus Harris also announces a short season of Italian opera, commencing on November 26. The list of artists includes many popular and well-known names and is composed chiefly of members of his late company at Covent Garden. Among those are: Mesdames Ella Russell, Macintyre, Trebelli, Rolla, Ponti, and Baueremister, Signori Ravelli. Runcio, De Anna, D'Andrade, Abramoff, Ciampi, Vaschetti, and Miranda, with Signor Arditi as conductor.

O. P.

A MATTER OF VITAL INTEREST.

From the London *Sunday Times*.

A few weeks ago we published an article giving some wonderful and astonishing experiences of numerous persons. In the article referred to, such wonderful cases were mentioned and verified by a gentleman connected with this paper on his own experience and that of other well-known persons—that it would seem impossible for anything more remarkable to be brought forward, but the evidence continues to accumulate.

The following is perhaps the most remarkable proof of the wonderful powers of this astonishing remedy:—Henry Coates, of 11, Cheatham-place, Adelaide-street, Hull, railway employé, who had been a terrible sufferer for many years from rheumatism in its worst forms, having had the before-mentioned article read to him, determined upon a trial, which has been attended with the most extraordinary results. On July 17th he appeared before Mr. E. Singleton, a Commissioner to Administer Oaths in the Supreme Court of Judicature in England, and made oath as follows:—He affirmed that he had been unable to work for a long time, and had been confined to his bed for a considerable period; that he had tried various doctors and many remedies, but that he grew worse instead of better; that at that time his joints were so swollen that he could not wear boots, and two crutches were hardly sufficient to support him. After having heard of St. Jacob's Oil, in the manner before stated, he purchased a bottle. In twelve hours he found relief, and, persevering in its use, he is now cured of his rheumatism, works daily, and can not only walk with ease without a stick, but can run; he enthusiastically recommends this great remedy to those suffering from any form of rheumatism, as it has not only done wonders for him but many of his friends. One of the oldest chemists in Hull, Mr. T. W. Robinson, in commenting on this marvellous cure, writes that this is only one of many similar cases that have come to his notice. A. E. Painter, the famous jumper of the London Athletic Club, writes that he strained and bruised his ankle in jumping hurdles so as to disable himself. He used St. Jacob's Oil with the most marvellous results. E. J. Wade, of the same club and Ranelagh Club, sprained his leg and cured it in the same way. He says that athletes should never be without a bottle. Mr. H. J. Masters, a leading chemist, of 12, Argyle street, Bath, writes that it is particularly adapted for the cure of muscular rheumatism and sprains of long standing, and that one of the leading physicians of Bath highly recommends it to his patients. We find also that a nnmber of infirmaries, homes, and hospitals are already familiar with its merits, and are using it with great success. Henry and Ann Bright, hon. superintendents of the North London Home for Aged Christian Blind Women, say that it has proved itself unfailing in its results, that attacks of rheumatism, neuralgia, and other pains and aches have in every case been removed, and that many old ladies, some ninety years of age, instead of tossing about in agony, have been relieved, and had many good nights' rest through its wonderful influence. Mrs. Bright says that she can scarcely say enough in its favour.

We have given the details as above, as we think it well that full publicity should be extended to a matter of such particular interest to all. On calling upon the proprietors, The Charles A. Vogeler Company, 45, Farringdon-road, London, our representative was shown a mass of testimonials of the same nature as above from all parts of the United Kingdom, and from France, Germany, and other countries.

Deaths.

Sept. 6.—Michel Joseph, a Belgian composer of some comic operas and other small compositions for piano, &c. M. Michel was director of *Académie de Musique*, at Ostend, where he is said to have done good service. He was born at Liege, 12 Dec. 1847

The Organ World.

MR. GRIFFITH ON CHURCH MUSIC.

MR. EDWARD GRIFFITH, in his series of articles on "Reform in Church Music," now appearing in *Church Bells*, proceeds with his task. He observes:—

> "I must now enter upon the vexed question of Intoning; presuming that in most churches monotone is the rule, whether on a high or low note. If I make the assertion that not five per cent of our clergy can comfortably intone on G. there will, probably, be many dissentients to it; but I believe I am right in my calculation. Is it not painful to hear the unnatural straining of voice in the often ill-advised attempts of clergymen to intone on A or G? And why? Only because the organist thinks the choir harmonies go better when set high, and cares not for priest or congregation."

It is unnecessary to rebuke Mr. Griffith for his rash assertion that organists care "not for priest or congregation"; "those who are in the camp of the enemy must needs speak against their own country," and upon this principle Mr. Griffith, who feels he is fighting for "priest and congregation," may perhaps not unnaturally think it expedient to abuse artistic church musicians, under the mistake that they must be arrayed against rather than needful to the inartistic and ignorant; a mistake only likely to be made by those who are either short-sighted or conscious of being pledged to a weak cause greatly in need of defence. The question of intoning on a low sound is often raised by non-professional *quidnuncs* who dabble in the business of the church musician; and it is to be regretted that so practical a musician as Mr. E. Griffith should have again brought this weak talk to the front. It should be remembered that the recitation of the Confession, on E say, is very liable to unhappily affect the general tonality of a service afterwards to be monotoned on G. Again, so low a pitch is unfavourable in the case of most voices to the distinct articulation of the words; then no clergyman who takes the trouble to learn how to sing has any difficulty in monotoning in solemn and earnest tones on G. Mr. Griffith goes on to say:—

> "The Bishop of Wakefield, in his valuable *Notes on the Church Service*, says: 'It is a great and serious mistake to intone on so high a note as G, and whatever it may be for the choir, it is too high for the congregation; and I believe our services would be much improved in reverence and helpfulness to devotion, as well as being more congregational, if a lower note were adopted as the note of the service' From careful observation I find that E is the note upon which mixed bodies of voices will recite with ease. This was demonstrated in a remarkable manner at the Church Congress held at Wakefield, when, asked by the Bishop of Ripon to recite the Apostles' Creed, the vast audience of over 3000 persons naturally fell upon and maintained the note E to the final Amen. This was a delight to me, being a convincing proof of the practicability of responding on E in the musical illustrations I had prepared for my Congress paper on the following evening."

Now it so happened that certain cathedral clergymen and organists, who know something of intoning as Mr. Griffith will be one of the first to admit, were not satisfied with the weak, and one may say, without disrespect, mumbling recitation which gave delight to that gentlemen. Mr. Griffith is on safer ground when he ceases to talk about low reciting notes and sensibly observes:—

> "As the monotone is the only possible voice in which a number of people can recite together and send up their petitions with a unity of voice and heart to 'the throne of the heavenly grace,' it behoves all clergy to select that note which their congregations can take easily and naturally, and to ensure the 'one voice,' without confusion and jumble: for is not God a God of order, and not of confusion?"

The mention of the Bishop of Wakefield as an authority will not add strength to Mr. Griffith's position, remembering that that esteemed Prelate, in spite of many shrewd and earnest words, was not particularly judicious in all he said about Church music, and now and again was so heated and misguided as to speak with not only feeble amateurish utterance but with unjustifiable acrimony regarding our Church musicians and their work. It is unnecessary to follow Mr. Griffith in his condemnation of a harmonised confession; though his words "the tra-la-la rendering" calls for a reminder that Mr. Griffith and his confession on low E or C sharp friends have no monopoly of the virtue of humility, that thousands of hearts are weekly touched by the harmonised confession whatever its faults may be, and serious men care not for trifling comparisons in the discussion of serious subjects. Mr. Griffith goes on thus:—

> "I will add that, in my arrangement of the whole of the Preces and Responses on E for the clergy and people, I find a devotional effect produced by reciting the confession and the Lord's Prayer on the low note C sharp. The illustration of this by the very large audience at the Church Congress was afterwards described to me as 'peculiarly solemn,' and giving an 'expressiveness not heard before.'"

The present writer, willingly conceding that every man is entitled to his own judgment, is thankful he does not attend a Church at which Mr. Griffith's doubtless well-meant ideas prevail. He ventures to ask, is there not a sickly flavour of "canting sentimentality" in this prolonged talk about low pitched devotion and humility? Does not this talk, indeed, conceal a desire to secure a somewhat unwholesome, as sentimental, form of effect, which is a contradiction of the really reverential and dignified method of our great masters of Church song, whose earnestness was tempered by "comely moderation," and who by that very moderation avoided much of the danger of setting up too great a show of religious appearances. Mr. Griffith quotes the Bishop of Wakefield with better result, as follows:—

> "I pass on to the Versicles and Responses; and again I quote Bishop How on a point which I have often wished the clergy to consider. He says, 'Does it always sound as if we were disposing ourselves to psalmody and praise, when the reader (or reciter) in a choral service drops in D or C as he strikes the first tone of praise in the words, "O Lord, upon Thou our lips?"' I think we shall all agree with the Bishop here, and would desire that this versicle should be taken on the note of the following response."

Less satisfactory are the following words:—

> "We must look the fact in the face, that there is no hearty responding in our churches, and that big choirs and big organs have silenced the people effectually. The exigencies of harmony in the choir are considered of much greater importance than the full, bold unison of the multitude in nave and aisles. Even the time-honoured Tallis has had the *plain song* of the people concealed in the middle of the harmony."

The first sentence is not logical, because we all know that the people cannot and will not sing without the leading of either choir or organ, or both. Artistically the harmony of the choir is of greater importance than the unison—not often either full or bold, Mr. Griffith, or your well-meant discourse would be little needed. What is wanted as every one knows is both the harmony of the choir and the unison of the people, and neither should be disparaged in the interests of the other; but one forgets Mr. Griffith's sympathies are not with the choir but only with the "priest and congregation." This is shown in the succeeding words, which are unsatisfactory as not giving the whole truth, and as laying all the blame on the choir:—

> "Do we ever recognise in our churches the outpouring of thankful hearts? No; and I cannot conscientiously lay the fault or omission to the people. I attribute all to the injudicious high settings, for no other reason than to show off a balanced choir."

Though the following words reveal the cloven foot of Mr. Griffith's own panacea for Church responsive music, they have a healthy ring in them, pleasant and invigorating to listen to :—

> "There is no objection to the harmonising of responses by the choir; and I have shown that this is practicable and effective by arranging the whole prayer-book responses in E. Trust the people, but give them what they can do, and they will have new and joyful sensations in doing it. If the responses are heartily rendered, depend upon it they will boldly attack simple chanting. But in all first attempts with congregations it will be advisable to keep to the unison, even by the whole choir, and somewhat boldly accompanied on the organ. If a few strong and fearless voices can be induced to aid these first efforts by sitting in different parts of the church, the desired end will speedily be attained; the melancholy monotony which frequently characterises our services,—born of the Church's neglect to use her varied powers,—will give place to the hearty, full, and united voice of the congregation, thereby giving the true interpretation of our noble and beautiful Liturgy."

One must turn back to notice that curious expression: "Even the time-honoured Tallis has had the plain song of the people concealed in the middle of the harmony, it is unnecessary surely to remind Mr. Griffith that in accordance with the manner of the age, indicated by the very word "tenor," the *canto* was placed in that part. There was no intentional concealment in this, and no attempt to put the plain song uppermost in these responses, as written by or ascribed to Tallis, has been made without taking out of them something of their exaltation and expressive power. More will probably have to be said another week concerning Mr. Griffith's words. In the meantime, one rejoices to find so practical and esteemed a Church musician and organist so earnestly interested in and so devotedly labouring for the good cause of Church music.

ORGANS, OLD AND NEW.

A provincial journal some time ago observed, that: "Commendation was due to those who endeavoured to check the existing rage for removing church organs from their ancient sites to very subordinate positions in the sacred edifice. Time will show who has erred, and then the protest can be pointed to with some degree of triumph. In the meantime, the mischief will go on. The parties who promote the desecrations (for what they do *is* desecration), are generally characterised by stupidity, ignorance, and superciliousness; and these are personal features which nothing can disturb or shame. To our mind, nothing is so discouraging in connection with church music, as to see the organ placed in what are called 'organ chapels,' a modern term in architectural nomenclature, and one which, we trust, will only have a temporary recognition. A private gentleman may have munificently borne the entire cost of a new church, organ included. Such a gentleman, in his own heart would, perhaps, have preferred placing the organ in a commanding and legitimate position, where its tones would have proper effect, but he has given way to the architect's crotchets in favour of the modern organ chapel. In such situations, an organ of small dimensions and cost is sufficient; all the additional cost of a large and elaborate instrument is simply thrown away. However it is no use repeating arguments on the question; the mischief must be allowed to work its own cure. • Musical journals have done what they can in the matter, and they have been supported in their efforts by architectural journals.

As to the restoration of organs, all true lovers of art, and those who understand the mechanism and complicated nature of the instrument, will at once admit that the subject is of great importance. When we hear that any particular organ is about to undergo the process of restoration, we, of course, assume that originally the instrument has been a good one; the work of some experienced builder, whose high class work it is desirable to rescue from the effects of incompetent hands. Many excellent builders flourished in the last century: they were chiefly resident in London, and that city has, we believe, ever since been able to boast of organ-builders competent to preserve the purity of the work of their predecessors, and also to produce specimens of equally sound workmanship whenever they chose to do so; but we question whether organ-builders of the present century have ever possessed that *art* love of their profession which was the pride of their predecessors. The genuine excellence of the work of the old builders was due to their thorough scientific acquaintance with the subject, and the opportunities they enjoyed for thoughtful application.

In these days of excitement and hurry, a good deal of what is superficial has crept in amongst organ-builders, and the truly artistic workmen is more rare than formerly. Hence, then, how important is the subject of "organ restorations." Were the term *rebuild* simply used, it might pass unchallenged. In all that pertains to mechanism and detail in an organ, we are now far, very far, in advance of former times, but as to purity of tone we cannot say so much. In running after orchestral effects, we have almost lost sight of the genuine diapason tone, notwithstanding that we hear so much about "voicing on the German principle." We want more of those workmen whom Jemmerthal, a German writer, describes as "clever-thinking organ-builders of the first rank;" but such men are almost forced out of existence, by the nature of the times in which we live and the increasing competition. It is a great pity that this competition should be allowed to vegetate in art subjects; but it cannot be helped. One would not care to inquire into the results of what are called organ restorations; all we wish to express is, a desire that such work be always carried out under careful supervision, and with a proper guard against the influence or interference of incompetent persons. When restoration is determined upon, the work should be delegated to some competent person or persons to be held responsible for its satisfactory execution.

London used to be the great centre of organ-builders, and it is so at present; but within the past few years, the art has spread very much in the provinces, where, in some towns, there are organ factories turning out quite as many, if not more, organs than the great London firms. Many of these instruments, too, are of very superior workmanship, especially in mechanism, and in variety of stops; but, as we have before observed, there is scope for the thinking organ-builder, and now is the time for the exercise of his abilities. The fever for *monstre* organs has reached its climax; it has outgrown itself; and the educated musician will discard it for the more limited instrument, possessing the genuine quality of tone.

The present desire for the orchestral instrument proper in sacred music, seems to pronounce an adverse verdict upon its representative on the sound-board of an organ, and glad are we for a sign that the organ will be confined to its proper sphere of usefulness, where its sustaining power can be appreciated, and its majesty in appropriate music be heard to advantage.

It may be questioned whether the "fever for *monstre* organ" was abated, seeing the specifications which go to show these giants are rearing their heads, or rather their pipes, in all civilised parts of the world. Certain it is however, that thinking organists, headed by some of the most distinguished representatives of the organ-playing art of to-day, are crying out for a reaction against the constant demand for heavy wind pressure. It must be remembered that much rebuilding of organs has arisen from the increased study of classical organ music, demanding complete pedal-boards, etc. Even tone-colour and picturesque effect are powers, which if originally orchestral are now permanently adopted by organ composers and players. Still greater respected for sedate, diapason tone is in truth wanted; even though the development of the instrument may be allowed to proceed more or less upon present lines.

REVIEWS.

"Magnificat and Nunc Dimittis," H. Walmsley Little, Mus. Doc., F.C.O. (Novello and Co.). An Evening Service at once adapted for ordinary and festival use, and scored for the orchestra. The Magnificat consists of dignified and well-contrasted choral movements, with graceful, tender passages for soprano, with *piano* sentences for the choir. A vigorous Gloria, with a point of imitation on a dominant pedal, completes the canticle. The Nunc Dimittis is announced by a bass passage of tuneful character, the music being then taken up in soft harmony by the chorus with good effect. The same effective Gloria rounds off the setting, and gives completeness to the whole Service. Though of moderate length, the music is written with such purpose and judgment as to remove all feeling of compression, so common in English church music.—"Te Deum," F. A. W. Docker (Novello and Co.). Another effective piece of Service music in G, the key of Dr. Little's Service just noticed. This piece is in triple measure, and it abounds in simple, dignified sentences; as the simple setting of the "Sanctus" in plain chords, with a repeated figure for organ pedals, an unassuming but quite striking passage. For daily Cathedral use and for parochial choirs this setting is admirably adapted.—"Concluding Evening Hymn" and "Triune Amen," F. W. Blacow, A.C.O. (Novello and Co.). Simple vocal harmonies of an expressive character, which reflect credit upon the taste and feeling of the composer.—"Arrangements for the Organ," W. J. Westbrook, Mus. Doc. (The London Publishing Co.). Nos. 15 and 16 of these musicianly arrangements, by the able and industrious transcriber, are of special interest to organists, consisting as they do of the movements of an organ concerto by no less a master than Samuel Wesley. A note is that "this Concerto was frequently performed by its composer, and the names of the violinists who led his band are met with interest at the present day. Written upon the principal violin part may be seen:—'Jan. 30, 1810, Mr. Ashley; March 12, 1810, Mr. F. Cramer; July 6, 1813, Dr. Hayne; March 4, 1825, Mr. Mori; May 5, 1826, Mr. Cramer.' As here given, the Concerto follows the original manuscript, but in performance Wesley was accustomed to introduce the well-known fugue with the demisemiquaver subject from Bach's "48," (in D the key of the Concerto), first as an organ solo, then by the strings of the band." It may here be added, that Mendelssohn is said to have played this same clavier fugue with effect on the organ. Wesley's Concerto begins with a spirited and varied movement in triple measure, containing fine and brilliant passages. The second movement is a beautiful "Larghetto Cantabile" in A major and minor, full of charming tune and effective part-writing. An "Allegro Moderato" in D, the key of the work, completes the piece. This is a fine, clear, vigorous piece of writing, showing throughout the master hand. Organists will be grateful to Dr. Westbrook for this valuable and interesting revival.

"The Organists' Quarterly Journal," Part 79, Vol. 10. Edited by Dr. W. Spark (Novello and Co.) This present issue leads off with a "Fugue in G," completing an Organ Sonata by Mr. E. Townsend Driffield, a clearly written and spirited piece. Next comes an "Easy Postlude in D," by H. R. Jackson, of a simple but on the whole effective character. A musicianly "Introductory Voluntary" in A, by Dr. J. H. Gower, with episodical choral passages, will interest organists. A simple "Prayer," in E flat, by J. R. Crapper; and a "Postlude" in G, written minuet fashion, with a vigorous Coda by the Editor, complete the contents of the number.

PROFESSIONAL *v.* AMATEUR ORGANISTS.

An organist writes in the course of a letter to the editor of a Contemporary:—

It is with much interest that I read, on this side of the Atlantic, the correspondence anent the pilfering of organist appointments by the amateur. Compare this city of Montreal, Canada, of 200,000 inhabitants, with any other city of like importance, and I venture to assert that, in so far as concerns the amateur predominance appertaining to musical matters, this place undoubtedly takes the palm. Let me quote from a memo taken some twelve months ago, with regard to the amateur organist:—

Christ Church Cathedral.—Organist, a Bank Clerk; stipend, 800 dols., equivalent to £160 sterling.

St. George's Church.—Organist, a Cotton Merchant; stipend, 800 dols., equivalent to £160 sterling.

Holy Trinity Church.—Organist, a Clerk in a Wholesale Watchmaker's Establishment; stipend, 400 dols., equivalent to £80 sterling.

St. Martin's Church.—Organist, a Bank Clerk; stipend, 600 dols., equivalent to £120 sterling.

Grace Church.—Organist, a Clerk in the Offices of the Grand Trunk Railway; stipend, 200 dols, equivalent to £40 sterling.

St. Andrew's Presbyterian Church.—Organist, a Corn Merchant; stipend for self and choir, 2,000 dols., equivalent to £400 sterling.

American Presbyterian Church.—Organist, Clerk in Corn Merchant's office (son of the above); stipend, 700 dols., equivalent to £140 sterling.

Erskine Presbyterian Church.—Organist, a Solicitor; stipend, 600 dols., equivalent to £120 sterling.

Dominion Methodist Church.—Organist, a Wholesale Boot and Shoe Manufacturer; stipend, 600 dols., equivalent to £120 sterling.

Emmanuel Church.—Organist, a Solicitor; stipend, 200 dols., equivalent to £40 sterling.

I do not wish to say anything for or against the musical ability of these several gentlemen, but I do say that wealthy merchants, who have much and to spare of this world's goods, should in all decency content themselves with their own business sphere in life, and should refrain from robbing the hard-working musician in this barefaced manner of the means gaining his livelihood.

Pray do not infer, by these remarks, that there is a dearth of professional men here, for such is by no means the case; but so long as the amateur is allowed to usurp the place of the thoroughly qualified organist, the latter must, as a natural consequence, suffer.

RECITAL NEWS.

BOLTON.—The attractive weekly recitals at the Town Hall were resumed on September 1, by Mr. W. Mullineux, F.C.O. Programme: March for the Organ in B flat, Silas; Berceuse in A, Delbruck; Pizzicato from Orchestral Suite, *Sylvia*, Délibes; Bridal March, *Lohengrin*, Wagner; Rondo from a Piano Sonata, Haydn; Selection from *Mikado*, Sullivan; Overture *William Tell*, Rossini.

PARISH CHURCH OF FOLKESTONE.—An Organ Recital was given by Mr. Alfred Oake, L.R.A.M., A.C.O., on September 5. Programme: Con Spirito in D, Smart; Impromptu in E, Hatton; Fugue in G minor (Organ Concerto), Handel; Introduction, Theme, Variations, and Finale, Hesse; Rondo di Campanelli (by desire), Morandi; Solo, "When Thou tookest upon Thee" (Dettingen Te Deum), Rev. H. A. Wandsbrough, M.A.; Cavatina, Raff; Aria "O rest in the Lord" *Elijah*, Mendelssohn; Festive March, Smart.

GODALMING PARISH CHURCH.—Organ Recital given on September 9, by Mr. F. de G. English, B.A., F.C.O. Programme: Overture to Occasional Oratorio, Handel; Carillons de Dunkerque, T. Carter; Concerto in G minor, Corelli; Prelude and Fugue in C major, J. S. Bach; Pastorale (Sonata I.), Guilmant; Introduction and Theme with Variations, Hesse; Largo in D (Sonata II.), Beethoven; Andante, No. 1, in G, Smart; Postlude in D, Smart.

LIVERPOOL.—Recitals were given by Mr. W. T. Best at St. George's Hall, on September 1, 6, and 8.—Guilmant's Offertoire in G major; Mendelssohn's Andante from the Fourth Symphony; Handel's Organ Concerto in F major; Gambini's Adagio Religioso; Best's March, "La Garde passe;" Adam's Overture, "La Reine d'un Jour."—Mendelssohn's Overture, "Son and Stranger;" Saint-Saens's Andante Religioso in E major; Hesse's Fantasia in C minor, Op. 35; Mozart's Air, "Voi che sapete;" Hatton's Scherzo, from the music to "A Winter's Tale."—Guilmant's March in D major; Smart's Fantasia with Chorale; Haydn's Andante in D major, from the Sixth Quartet; Bach's Prelude and Fugue in F major; Handel's Allegretto, from the Violin Sonata in A major; Gounod's Funeral March of a Marionnette; Cagnoni's Overture, "Francesca di Rimini."

NEW CHURCH, PEEL.—A festival service and organ recital took place on September 12. The organ recital was given by Miss McKnight, F.R.O., Organist of the Parish Church, Alfreton, Derbyshire. Programme: Offertoire. Dawre; Anthem, "O Give Thanks" Goss; Flute Concerto, Rink; Quartette, "God is a Spirit" *(Woman of Samaria)*, W. S. Bennett; Prelude and Fugue, G. minor, Bach; Solo, "O rest in the Lord" *(Elijah)*, Mendelssohn; Andante, Allegretto, Allegro, "4th Sonata," Mendelssohn; Anthem, "Come unto Him," Gounod; Fautasia (Storm), Lemmens; Solo, "He was despised" *(Messiah)* Handel; Toccata, Hatton; Duet, "Now we are Ambassadors" *(St. Paul)*, Mendelssohn; Chorus, "How lovely are the Messengers"; Bell Rondo, Morandi; Anthem' "They that do down to the Sea in Ships" Attwood; Concerto in F, Handel.

CHURCH OF ST. NICHOLAS COLE-ABBEY.—An Organ Recital was given on September 11, by Mr. Geo. Shinn, Mus. Bac. Cantab. (Organist and Choirmaster, Christ Church, Gipsy Hill.) Vocalist, Miss Leah Marchant. Programme: Fantasia, Rink; Andante in E minor, Batiste; Solo, "O rest in the Lord," Mendelssohn; Fac ut Portem, Rossini; Prelude and Fugue in C minor, Bach; Romance in A flat, Mozart; Solo, "Eternal Rest," Piccolomini; Grand Offertoire in C. minor, Wely.

That excellent New York paper *The Churchman* has the following:—

> The opening of a new organ in Christ Church, Poughkeepsie, excites lively comment in the local press. The instrument displaced was exceptionally effective and satisfactory, both in contrasts afforded by its composition and admirable voicing. It was just in its prime, and by sufficient additions by the builder, Jardine, would, apparently, have better suited the needs of the congregation than its somewhat more pretentious successor. It has three manuals. The great organ contains ten stops, with a double open diapason, 16 ft.; a swell organ, eleven stops, with a bourdon, 16 ft., for its foundation; a choir organ of six stops; and a pedal organ of three stops. The remaining seventeen registers are for mechanical arrangements. The organ therefore consists of thirty speaking stops. There are four 16 ft. stops. The maker's name is not mentioned. The opening was under the direction of Prof. Berge, who was assisted by several vocal soloists of some distinction in New York. The excellent chorus choir of St. Paul's, however, seemed to have contributed the Churchly element to the programme which presented the rather generous array of sixteen numbers. Organs have ways of behaving badly on "first nights," and it is to be hoped that it will in good time satisfy the generous parish. There are many indications of prosperity in our correspondence from Tottenville, Staten Island. St. Stephen's parish, recently incorporated, is under the rectorship of the Rev. C. W. de Lyon Nichols. A Sunday afternoon choral services, much in the spirit of similar services at St. Chrysostom, St. James and others, as usual practically vindicates the value of such efforts. This service proves a great devotional attraction to the entire region, many attending from neighbouring towns, in New Jersey as well as on the island. An interesting feature is that so far as practicable, each afternoon is devoted to a single great composer, with a brief address upon the life, genius, and spirit of his works. Owing to the summer residence of several accomplished artists from the city, the solos from Gounod, Handel, Mendelssohn, and others are delivered with the utmost impressiveness. There is fortunately an excellent organist in the person of Miss Golder of Rossville, of an old Church family, who have made valuable gifts, as a handsome altar-cross with vases.

Two recent organ recitals given at Peel, Isle of Man, by Miss McKnight, F.C.O., have given much satisfaction, and the lady's playing is highly spoken of by the local press. Miss McKnight is organist at Alfreton, Derbyshire. Organ Recitals it may be added, are not novelties at the Peel Church; Miss O. L. Wood, A.C.O., who has done much good work in the island in the cause of music, has, during her service as Organist there, created a love of organ music by her own excellent recitals.

Professor Ratzenberger, voluntary organist at the German Church at Vevey, and well known as the conductor of concerts given on behalf of charitable undertakings, has composed a Funeral March in memory of the late Emperors William and Frederick of Germany, the proceeds from the sale of which are to be given to the "Deutscher Hülfsverein" of Switzerland. A copy of the March having been presented to Pope Leo XIII., Professor Ratzenberger received the following letter from Cardinal Kampello:—

> I have pleasure in informing you that your letter and composition have been presented to, and accepted by, His Holiness, who was much gratified by your kind congratulations on the occasion of his Jubilee, and, in token of his heartfelt thanks, gives you the Apostolic blessing.

NOTES.

In speaking of the "High Church Movement," Bishop Barry, of Sydney, observes:—"Next, in relation to Christian worship. The excessive predominance of preaching gave way to a stronger assertion of the sacredness of worship which, as usual, manifested itself visibly in all the arrangements of our churches. The High Church School, caring more than its predecessor both for antiquity and for culture, sought to invest the worship of the Church with greater solemnity and beauty. The new or restored churches, which soon covered the land, the revival of Gothic Church architecture, the cultivation of more artistic Church music, the greater attention to ceremony and ritual, the more intelligent study of the origin, history, principles of our Liturgy—all these were simply the signs and results of this leading principle. In the days of which I now speak it had not dreamt of many of its later ritual developments. I can remember, too, that then it was more careful for dignity and reverence than for fervour and popularity. Stern Gregorianism or other simplicity in chants; in hymns (as the old edition of *Hymns Ancient and Modern* clearly shows) a more antique severity and graver plainness; in sermons a shrinking from extemporary utterance and fervour of delivery—all these belonged to its earlier stages, which have now passed away. But here also the movement has told, and told on the whole for good, on every section—I had almost said every passage—I had almost said every parish—of the Church of England." To this my be added, the increasing love and knowledge of music must also be credited with accelerating to a large extent the growth of Church music in our midst. This is clearly proved by the fact that not only have we more and better service music, but that musical sermon, the oratorio, has of late been restored to its original home, the Church, and the organ recital has become a largely recognised institution; and again, the orchestra has been, with the oratorio and sacred cantata, again brought into the service of religion, to an extent which a few years ago could not have been anticipated.

A blind organist of Vienna, Herr Tabor, who is a *protégé* of the Princess Frederica of Hanover, is expected in London, to give a series of concerts.

Mr. W. H. Gator, Mus. Doc., Organist of St. Stephen's, Dublin, was the succesful competitor at the Welsh National Eisteddfod for a prize given for the best original hymn tune. The prize was awarded for a tune to Bishop Heber's hymn, "From Greenland's icy mountains." There were ninety-seven competitors; the judges were E. Prout, B.A., and A. J. Caldicott, Muc. Bac,

The Rev. Francon Davies, B.A., formerly a curate in Bangor diocese, was the preacher at the Welsh service at Bangor Cathedral on a recent Sunday. The anthem was, "It is high time" *(Elijah)*, the solo being rendered by the reverend gentleman, who is a well-known musical amateur, and is, says the *Liverpool Mercury*, understood to be studying for the oratorio platform. He based his sermon upon the character of Elijah.

The Rev. A. Wellesley Batson, Mus. Bac. Oxon., precentor of St. Anne's, Soho, has been appointed to the living of Great Ringstead, King's Lynn, Norfolk, void by the resignation of the Rev. W. L. Hussey. The living, which is in the gift of Mr. H. Le Strange, Hunstanton Hall, is a valuable one.

The neglect of church music in the scheme of the Church Congress at Manchester, excites comment, as it may be said to do annually. It is disappointing indeed, to note the little attention devoted at these meetings to the improvement and advancement of the services of the church and ecclesiastical art.

Probably during no preceding summer has the organ recital, beeg recognised so extensively as an institution, as has been the case this season. The popularity of the organ recital has naturally been specially noticeable at our sea-side and other pleasure places. There are signs, too, of an increase in the number of organ performances during the coming winter season.

COLLEGE OF ORGANISTS' CALENDAR.

The Library will be re-opened on Tuesday, Sept. 25, from 7 to 9.

E. H. TURPIN, Hon. Secretary.

85, Great Russell Street, Bloomsbury.

Concerts.

PROMENADE CONCERTS.

The honours of the evening were carried off on Wednesday by the vocalists—an unusual feature at these concerts. The classical element was indeed conspicuous by its almost total absence, the Melusine overture and two movements of the Violin Concerto of Mendelssohn being, strictly speaking, the only pieces deserving of the title. The first of these was rather tamely played, but in the Concerto Mr. Bernard Carrodus gave promise of much future excellence. This is not to say that promise only was apparent, for his technique is of a high order; but that individuality which only comes with ripened powers, was almost entirely lacking. We regret that we are unable to speak more favourably of Mr. H. M. Higgs' Suite, than to praise a certain dexterity of orchestral handling. The Italian suite of Raff is by no means one of the happiest examples of the work of that too prolific master, and has certainly no claim to the place of honour in a classical programme. Madame Valleria sang with all her accustomed charm and fervour Mendelssohn's Winterlied, and fairly electrified her audience by her passionate delivery of Schumann's "Widmung." In Gounod's delicious serenade (the violin obbligato played by Mr. Carrodus), Madame Belle Cole gave great satisfaction by her artistic phrasing. Mr. Edward Lloyd made his first appearance at these concerts this season, and met with the reception justly due to a great artist.

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WEDNESDAY MORNING:—FOURTH MASS, IN C MAJOR (Cherubini); THE ROSE OF SHARON (Mackenzie).

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Tenterden Street, Hanover Square. JOHN GILL, Secretary.

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Director—SIR GEORGE GROVE, D.C.L., LL.D.
NEXT COLLEGE CONCERT will be in October.
Regulations and all information may be obtained of the Registrar, Mr. GEORGE WATSON, at the College. CHARLES MORLEY, Hon. Sec.

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THE INAUGURAL ADDRESS of the Session will be delivered by the Warden (the Rev. C. BONAVIA HUNT, Mus. D., F.R.S. Edin.), on Tuesday Evening, October 9th. Subject: "Music of the Victorian Era" (first Queen Victoria Lecture.) Tickets of Invitation on application to the Secretary.

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The Academical Board will award a Prize of Three Guineas for the best Essay on "English Opera from Purcell to Balfe." All Members, Students, and Pupils, or Members of enrolled Institutions being eligible to compete. All MSS. must be sent in, addressed to the Secretary, on or before November 30, 1888. Regulations on application. By order of the Academical Board.
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The AUTUMN TERM COMMENCES October 1.
Entrance Days—South Kensington, September 29, 11 to 3; Brighton, Monday, October 1, 11 to 4.
Piano—Dr. Wylde, J. F. Barnett, MM. Henseler, Lowman, Trew, Roche, Mattei, Bromell, Lehmeyer.
Singing—M. Garcia, Visetti, Raimo, G Garcia, Denza, Badia, Bonetti, Romili, Mesdames Della Valle, Rose Hersee, and Badia.
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Special Notices—*continued.*

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The Musical World.

LONDON, SATURDAY, SEPTEMBER 29, 1888.

⁂ *MSS. and Letters intended for publication must be addressed to "The Editor." Rejected MSS. cannot be returned unless accompanied by stamped directed envelope.*

⁂ *Advertisements and business communications generally should be addressed to the Manager* (MR. WILLIAM PEARCE), *whose receipt—with the sole exception of the Proprietor's—for amounts due since August* 1, 1888, *will alone be recognised. Advertising, Publishing, and General Offices:* 138*a*, *Strand, London.*

Facts and Comments.

The prospectus of the Crystal Palace Saturday Afternoon Concerts is just published, and is full of promise and interest to the *habitués* of Mr. Manns' Concert Room. The first concert will take place on October 13, when the vocalist will be Mdlle. Elvira Gambogi, and the pianist, Mr. Fritz Hartvigson. The programme will include Beethoven's Symphony in C, and a "Rhapsodie" by Chabrier, which has not been previously performed in England. On December 15, Dr. Parry's "Judith" will be given; and amongst the other choral works announced, are Grieg's "At the Cloister Gate," Hamish MacCunn's "Lord Ullin's Daughter," and Berlioz's "Faust." The following instrumental works will be heard for the first time during the season; Festal Symphony in D, Henry Gadsby; Symphony No. 2, in E flat, Goldmark; Violin Concerto, B. Godard; Concert Overture, "Autumn," E. Grieg; Overture, "Twelfth-Night," and Benediction for violins and wind instruments, A. C. Mackenzie; Concert Overture, "The dowie Dens o' Yarrow," Hamish MacCunn; Suite of Dances for Strings, Schubert; "Cortège-Fantastique," Moszkowski. Altogether the season's programme is most attractive, and Mr. Manns should receive the support of all amateurs.

Madame Sophie Menter's admirers—and they are many—will rejoice to know that the accomplished lady has so far recovered her health as to be able to commence concert tours in Russia, France, and afterwards England.

More music in high places. It seems that the young Princess Lætitia Bonaparte, whose marriage with Prince Amédée of Savoy took place recently, is a singer of great merit. The distinguished amateur is a pupil of Madame Fricci, who was formerly one of the best dramatic singers in Italy.

Mdlle. Marianne Brandt, one of the leading prima donnas of Germany, and whose interpretation of *Fidelio* is already historic, is about to retire from the stage.

Dr. Hans von Bülow, the eccentric, has confided to his friend, Dr. Richard Pohl, that he intends to publish a pamphlet, entitled, "The New Wagnerians, painted by an Old Wagnerian." *Prenez y garde*, New Wagnerians!

The young American violinist who (anagrammatically) calls herself Miss Arma Senkrah, was married on the 15th inst. to a German gentleman named Hoffmann, and is said to have abandoned her artistic life altogether. Or as an old joke would put it, she has exchanged her violin for a "beau."

Another young lady violinist, Teresina Tuà, seems to be making great progress in her artistic career. She is about to give three concerts in Berlin, at which she will perform the three Concerti of Beethoven, Mendelssohn, and Max Bruch. Mr. Arthur Friedheim will also appear as pianist on these occasions. We would hope that Signorina Tuà will soon pay another visit to this country, for we have very pleasant recollections of her girlish performances here a few years ago.

Herr Rubinstein is engaged in preparing for the stage a new Russian opera of his composition, entitled "A Walpurgis-Night."

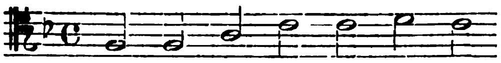
Composers of part-songs may draw a wholesome moral from the following story told by a German contemporary:—"Once, when the Crown Prince (afterwards the Emperor Frederick) was passing through a small Silesian town, all the choral societies of the neighbourhood assembled to do him honour. The train moved very slowly, and the Prince stood at the window saluting. The assembled choirs began a song of welcome. Twenty tenors burst out with the opening words of the hymn; the basses repeated the phrase an octave lower; the tenors struck in again, and then fifty lusty voices thundered out the theme—always to the same words. Then the Prince's countenance darkened, the features of his attendants showed signs of wrath, a signal was given, and the train moved rapidly on. Singers and public were alike confounded at this catastrophe, and no one could guess what had happened. It came out afterwards. The hymn, it appears, had been written in canonic form. The tenors had begun with 'Hang him up!' the basses had replied, 'Hang him up!' and the whole choir had repeated, 'HANG HIM UP!' when, alas, the train had moved on before the singers had had time to complete the sentence, which was:—'Hang him (it) up! the laurel wreath, in honour of our noble Prince." If this story isn't true, it deserves to be.

We understand that Mr. S. W. L. Marshall Hall's music drama "Harold," a scene of which was produced last February by Mr. Henschel, has been purchased by a well-known German theatrical agent, who is negotiating for its production at Cologne. It is surely a reproach to the apathy of English managers that a work which so plainly exhibits genuine power should not obtain a full hearing in London.

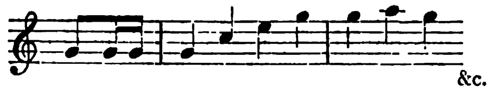
The Walter Bache Scholarship Fund is, we are glad to learn, still increasing, and the amount already subscribed reaches to nearly £450. The courage and devotion of the musician in whose memory the Scholarship at the Royal Academy is to founded, call for emphatic recognition on the part of all who can appreciate sincerity and enthusiasm in art. The subscription list, of which Mr. A. H. Littleton, 1, Berners Street, W., is the treasurer, and Mr. C. A. Barry, Gloucester Lodge, Lawrie Park, S.E., the secretary, is still open.

The "official" announcement of Mr. Basil Tree's accession to the throne made vacant by the recent abdication of Mr. Ambrose Austin, enables us to congratulate him publicly on an event which has been an open secret for at least six months. As Mr. Austin's right hand for many years, Mr. Tree has had golden opportunities of acquiring the difficult art of which Mr. Austin was so great a master—the management of the most popular concert room in Europe. The difficulties of such a position can hardly be comprehended by the outside public. Tact of a high order, wide acquaintance with men and things, inexhaustible patience and constant vigilance, are a few of the qualities needed, and we do not doubt that they are possessed by Mr. Tree.

From the following extract:—



—the beginning of a tune in an old collection of "Meister-Tönen" (Master Tunes) used at Nurenburg, made by Wagenseil, is shown the source whence Wagner obtained one of his themes in the Meistersinger. It is the first of the four crowned tones (gekrönten Tönen) of the "Meisterlichen Hortes" in which the suing of Jacob for the hand of Rachel is related in a very circumstantial manner. This fact has been noticed in an article entitled "Von der Meistersinger holdseligen Kunst" by Otto Lessmann published in the *Allgemeine Deutsche Musik-Zeitung.* Wagner's theme is as follows:—



The programme of the works to be performed during the approaching season by Novello's Choir is in many ways of considerable interest. It includes Dr. Parry's "Judith," Hamish MacCunn's "Lord Ullin's Daughter," Dr. Mackenzie's new Liverpool cantata, "The Dream of Jubal," and "The Light of Asia," by the American composer, Dudley Buck, the introduction of the last-named work being a welcome sign of catholicity. Beethoven, Bach, and Wagner are totally unrepresented, but—is it to compensate for this lack?—the "Elijah" and "Messiah" will be given. Dr. Mackenzie will conduct at all the concerts.

THE CHARITY CONCERT.

From the French of Jules Sandeau.

(Continued.)

After an interval of a few minutes, a short fat gentleman, in a black coat and white tie, advanced to the footlights, bowed gracefully, and drew from his pocket three or four pieces of box-wood; then, having fitted them one to another, he announced that, with the aid of this trifling instrument, he was going to imitate the notes of every bird, from the song of the nightingale to the croaking of the crow. At these words, a murmur of satisfaction and approval ran through the assembly, succeeded almost at once by a profound and religious silence. This short fat gentleman was the flageolet-player of Tarascon.

He imitated first the warbling of the nightingale, then, successively, the chirping of the titmouse and the black-cap, the whistling of the throstle, the hooting of the owl, the cooing of the dove, the clucking of the hen, the shrill crow of the cock, and, as he had promised, the croaking of the crow. This flageolet was at once an aviary and a farm-yard. After an hour of this agreeable exercise, which seemed greatly to the taste of the public of Carpentras, the gentleman took his precious instrument to pieces again, thrust it into his pocket, and withdrew amidst the plaudits of the crowd. My neighbour on the right, who could not believe in the wonders he had heard, assured me that the birds had been hidden in the wings. My neighbour on the left, a pleasant and witty fellow, was of opinion that the performer ought to send his flageolet to M. Dupont, the naturalist, to have it stuffed.

The short fat gentleman was succeeded by one who was long and thin. This was he of Avignon. He announced that with the aid of a simple violin he was going to imitate all the instruments, from the flute to the drum, which he proceeded to do, with the best intentions in the world. He did play every instrument except the violin. Thinking over it, I said to myself later that he was one of the many artists in whom the talent of assimilation has killed individuality, who are capable of reproducing all except their own natures, and are echoes of all but themselves.

To the long thin gentleman succeeded a third, long haired, bearded, curled, perfumed, elaborately got up, with canary coloured gloves, cuffs turned up over his wrists; a beau, a dandy—the "lion" had not been invented then. He had the figure of a drum-major, with hands strong enough to kill an ox at a blow, and shoulders to excite the jealousy of Hercules. He sat down at the piano, and began to sing "Fleuve du Tage," in an amorous voice which ravished us all. Since then I have always professed a profound admiration for the youthful valour which can so charm our evenings. To go into the field, to meet without blanching the adversary's fire, to take one's place bravely in the battle array, to charge the foe with unfaltering foot, to march to death without fear—there is nothing in all this to astonish me. But, in the presence of two or three hundred people, to seat oneself before a piano, and to sing in one's beard, "Je vais revoir ma Normandie," or any other similar lamentation, *that* is the highest pitch of heroism which a man can attain. Men like this have proved their courage, and are quite within their rights to refuse a duel. Women share my opinion on this point, and as in general they love heroes, it is very seldom a singer of romances does not carry the day with them against a man of intelligence.

Still, however, the Countess did not arrive. It was close upon ten o'clock; one could hardly expect her any longer. All the same, we waited, we hoped still, when a fourth gentleman, he of Carpentras, the leader of the band and organiser of the affair, advanced to the footlights, and after making three bows, communicated to the assembly a letter which he had but that instant received. It was a charming little note, in which Madame de R—— excused herself for her inability appear at the concert, and begged the committee to accept her offering with her regrets. The letter was accompanied by a note for a thousand francs.

You can guess what a cruel disappointment this was for the curious, the fools, and the mischief-makers. There was a general hubbub, a tremendous outcry. What was not said? What did I not hear? It was quite evident that the countess was old and ugly, since she refused to shew herself; that she had lost her voice, since she would not let herself be heard. But it was the sending of the note for a thousand francs which above all stirred up the wrath of these ingenuous people. It was, truly, a fitting thing for a street-singer to put on these airs of a princess! Had the poor of Carpentras need of the munificence of the Castle? Was not the town able to support its poor? They advised that the note should immediately be sent back to the haughty donor. At the same time, as the largest part of the audience had paid only to see the countess, and hear her sing, there came from all parts of the room the voices of people who proclaimed that they were robbed, and loudly demanded the return of their money; so that, at this concert given in aid of the poor, the poor ran great risk of deriving from it no other good than the advantage of not having been present. The storm was increasing, the exasperation was at its height. Vainly, to allay the loosened passions and to drown the noise of the tempest, the orchestra attacked the overture to "Lodoïska" with uncommon vigour; the tempest drowned the noise of the orchestra. It has chanced to me, since that memorable evening, to be present at many concerts, but I do not remember ever to have heard such an uproar. They whistled, they howled; some half-dozen dogs, who had followed their masters, began to utter plaintive whines, to which the mischievous wags responded with doleful cat-calls. The children squalled, the women cried, they threatened to throw the benches about, and in the midst of the tempest, the overture to "Lodoïska" still kept on its way; the Tartars were in the hall.

It was difficult to foresee how the scene of confusion and tumult would end, when suddenly the angry waves fell back silent and motionless, as if the finger of God had bidden them to peace and stillness.

A young stranger, whom no one had noticed amidst the general disturbance, had lightly cleared the space between the stage and the auditorium, and suddenly we saw her seated before the piano intended for Madame de R——, like an angel descended out of heaven. And was she not an angel indeed? She had scarcely reached the first days of youth, the simple graces of childhood still smiled on her charming face; but the fire of genius already shone in her brow and glances. She was simple and grave, without embarrassment or boldness, with a half smile on her lips. At this apparition, silence fell on all. Who was this woman? No one could say. All eyes were fixed on her! calm, serene, she scarcely seemed to see the crowd watching her. She untied the ribbons of a white hood, which she dropped carelessly at her feet. Her head-dress was low; her hair, parted on the forehead, fell along her temples, lustrous and black like a raven's wing. She drew off her gloves, and her little hands ran over the key-board. Then having preluded for a few moments, the young stranger sang.

(To be continued.)

MR. HAMISH MacCUNN'S NEW CANTATA.

Mr. Hamish MacCunn has, in his latest work, "Bonny Kilmeny," followed the lines which he has already laid down for himself, leading to the musical expression of the best and highest characteristics of the Scottish literature and national emotion. The Ettrick Shepherd's sweet fairy-tale, it is needless to point out, does not lend itself to dramatic treatment; and since it was in "programme music" of a highly dramatic sort that Mr. MacCunn has chiefly distinguished himself hitherto, and his friends were not a little curious to see how he would adapt his methods to the dreamy mysticism of "Bonny Kilmeny." It would be premature to attempt anything like a detailed analysis of a work which has not as yet been performed, but it may safely be asserted that Mr. MacCunn has every reason to be proud of his latest composition. The work opens with a simple chorus of female voices, "Bonny Kilmeny went up the glen." This is followed by a charming tenor solo, "Her brow was like the lily flower." The first mystic note is struck in the chorus, "In yonde greenwood there is a waike," the accompaniment being particularly suited to the grisly suggestion of the words. To the tenor is allotted the solo which tells how "Bonny Kilmeny fell sound asleep," a flowing number succeeded by a dreamy passage in F sharp, founded on the leading phrase of the opening chorus, and admirably prelusive of the exquisite chorus of spirits, "Oh blest be the day Kilmeny was born." This is followed by a baritone solo, "Long have I searched the world wide," of which the accompaniment is the most original part, and the first half of the work is completed by a tenor solo, "They claspit her waist and hands so fair," and chorus, "Now shall the land of spirits see." The second half commences with a baritone solo of much beauty, describing how "Kilmeny came hame" after her seven years' sojourn in the land of dreams. Very effective, too, are the chorus, "Kilmeny, Kilmeny, O where have ye been," and the modulations introducing the baritone solo, "Kilmeny looked up with a lovely grace." One of the most beautiful numbers in the work, however, is certainly the soprano solo, "I have come from the land of love and light," in which the spiritual mysticism of the story finds perfect expression. The cantata is, or ought to be, finished by the baritone solo, which tells how, "when a month and a day had come and gone," Kilmeny once more sought the "greenwood wene," and "returned to the land of thought again." If Mr. MacCunn had been well advised he would have finished his work here. He has, however, appended as an epilogue a chorus, of which the words are supplied by Dr. Moir's poem, "Weep not for her"—which strikes an entirely false note. In sentiment it is utterly alien to the whole purpose of the preceding work, and the last impression is therefore incongruous and ineffective. The exquisite tale of faery needed no such moral, and we trust that Mr. MacCunn may be wise enough to dispense with it. With this exception, the work is one of exceeding beauty, and we shall look forward with interest to its performance.

Reviews.

THE MAPLESON MEMOIRS.*

(Continued from page 746.)

The second volume treats somewhat lengthily of the struggles between rival operatic companies in America; followed by interesting information respecting the Musical Protective Union, orchestras in America, &c. After several more or less funny stories about Madame Patti, her journeys, and her successes, Colonel Mapleson proceeds to say "the public has but little idea of the difficulties by which the career of an opera manager is surrounded. An ordinary theatrical manager brings out some trivial operetta which, thanks in a great measure to scenery, upholstery, costumes, and a liberal display of the female form divine, catches the taste of the public. The piece runs for hundreds of nights without a change in the bill, the singers appearing night after night in the same parts. The *maladie de larynx*, the *extinction de voix*, of which leading opera singers are sure now and then, with or without reason, to complain, are unknown to these honest vocalists; and if, by chance, one of them does fall ill there is always a substitute, known as the 'understudy.'" Again, "What would one give for a Prima Donna who, like Miss Ellen Terry or Mrs. Kendal, would be ready to play every night? or for a public who, like audiences at the St. James's Theatre and the Lyceum, would go night after night for an indefinite time to see the same piece?" Colonel Mapleson is evidently dreaming of a musically educated public who would care just a little for the operas, instead of wrangling about the superiority of a Patti, an Albani, or a Gerster. And he forgets the old fogies who back up the merits of artists who retired some fifty years ago and whom the present generation cannot have heard at all? Ask any one of these highly respectable authorities anything about the melodic, rhythmic, or orchestral features of the operas which threw them into such raptures in their youthful days, and what answers will you get? Little beyond the reiterated *names* of the long-ago famous artists. In view of the dilemmas brought about by the wilfulness and caprices of *prime donne*, the impresario, one would think, must often sigh for the days of the ancient Greeks who, in their theatres, dispensed with ladies altogether.

Still, the public will be pleased to learn how highly some refined artists are esteemed by their operatic managers, and the tender manner in which Madlle. Chapuy's singing and her somewhat romantic marriage are described, proves that poetic feeling exists "off" as well as "on" the stage.

Detailed accounts of the building (not forgetting the cost) of the Opera House on the Thames Embankment will doubtless prove interesting to many readers, while others will be attracted by Colonel Mapleson's description of his first visit to America "in that unsteady vessel known amongst nautical men as the *Jumping Java*." To those who care for a peep at royal manners, the visit of Colonel Mapleson to the Duke and Duchess of Edinburgh at Eastwell Park will be a revelation. To musicians, however, the account given of the Duchess of Edinburgh sitting absorbed on the floor of her box during a performance of *Fidelio* perusing a huge score, and of her keen detection of an uncertain note from the second horn, will be more pleasant reading.

We cannot resist quoting the following about Signor Campanini. "One evening, about nine o'clock, the hall-keeper brought me word that there was 'some one from Campini, some such name.' I immediately brightened up and said 'send the messenger in,' who accordingly entered. He had a coloured flannel shirt on, no shirt collar, a beard of two or three days' growth, and a little pot hat. He, in fact, looked rather a rough customer. In reply to my interrogation, he informed me that Campanini had arrived and was in London. I replied 'are you sure?' Thereupon he burst out laughing, and said that 'he was Campanini.' I felt as if I should go through the floor."

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* The Mapleson Memoirs. Two volumes. Remington, London.

Of another famous tenor it is stated, "about this time the strange idea occurred to him of endeavouring to master the meaning of the parts entrusted to him in the various operas. 'In Medea' he innocently remarked: 'during the last two years I have played the part of a man named "Jason;"' but what he has to do with 'Medea' I have never been able to make out. Am I her father, her lover, or what?"

(*To be continued.*)

THE "DON GIOVANNI" OF GAZZANIGA AND OF MOZART.

In the last number of the "Musikwissenschaft," edited by Friedrich Chrysander, Philipp Spitta and Guido Adler, there is a most valuable and interesting article on the Don Giovanni operas of Gazzaniga and of Mozart.

The Spanish story of "Don Juan" dramatised by Tirso de Molina soon passed into Italy; the "Giliberti" version appeared in 1652. Then Molière wrote his "Don Juan, ou le Festin de Pierre" for the Palais Royal Theatre in 1665. Goldoni treated the same subject in 1736; and at Vienna in 1769 there was a pantomine ballet called "Don Juan." Now ten years before Mozart's opera appeared, an opera "Don Giovanni" by V. Righini was produced in Vienna. After describing the plot of this work, Jahn, the biographer of Mozart, goes on to speak of an opera "Il Convitato di Pietra" by G. Gazzaniga, given, with much success, at Venice in 1789. "The libretto is lost," says Jahn, "but fragments of a score which Sonnleithner discovered in Vienna show that Da Ponte must have made liberal use of this libretto, if indeed the two have not a common source."

About twenty years ago Chrysander picked up in London a score of this opera, and afterwards obtained a copy of the same work from a manuscript in Vienna, the one just mentioned. Each of these copies, however, was incomplete. Lately he obtained copies of some numbers from a score of the opera in the possession of the Ricordi firm at Milan; but still there were gaps.

At last he got hold of a small book published at Venice, the libretto of "Il Capriccio Dramatico," written by Giovanni Bertati. In this "Capriccio" a certain director, Policastro, announces to his company that all the pieces he has given have failed, and that he intends to produce "Don Giovanni, or the Stone Guest." The members of the company make all sorts of objections; but at length, by threat of not paying salaries, Policastro overcomes them. Then the piece is played. So that the "Capriccio" is a sort of prelude to the "Don Giovanni," which consists of one act only. Chrysander gives the Italian text of both parts.

The opera was produced in Italy in 1787. It was given at Venice, Varese, Rome, and other places with great success. Goethe must have seen it in the last mentioned city in 1788, for in one of his letters, describing a night walk through Rome, he says that the statue of Marcus Aurelius brought to his mind the commendatore in "Don Juan." It came out in Paris in 1791, and for the performance Cherubini wrote a quartet "Non ti fidar o misera."

A Capriccio and "Don Giovanni" were performed in London at the Haymarket Theatre on March 1, 1794. At that time Da Ponte, Mozart's librettist, was poet to this theatre. He had tried, but in vain, to have Mozart's opera accepted. At the Haymarket, the composers named were Cimarosa (for the capriccio), Gazzaniga, and Guglielmi. The Capriccio was not the "Bertati," but one written in 1781 for which Cimarosa had provided music. A second performance, with many changes, took place a week later. Leporello's "Register" aria from Mozart's opera was actually introduced, but without any mention of the composer. "A proof," says Chrysander, "that Mozart as a writer of operas had not yet acquired European fame."

Da Ponte revised Bertati's libretto, for the London text-book stated that "the words are new, by L. Da Ponte, poet of this theatre, except those that are not marked with inverted commas."

Now with respect to the original libretto of Bertati and the music of Gazzaniga, Chrysander asserts that both made their way to Vienna early in February 1787, and further that Mozart and Da Ponte took this "Venetian product" as the groundwork of the new opera which they were preparing.

Da Ponte in his autobiography says, that with the help of Tokayer, tobacco and the sweet smiles of his housekeeper's pretty daughter, he wrote off the first two scenes of Don Juan, besides portions of the librettos which he was preparing for the composers Salieri and Martini, in one day. Chrysander considers, however, that this rapid writing was not so much due to the "helps" mentioned by Da Ponte, as to the fact that he had Bertati's text before him. The situations in both books are the same. It was only at the third scene that changes had to be effected. Some of the *rôles* in Bertati had to be got rid of in order to suit the number of singers (seven), which were available at Prague and also Vienna.

Donna Anna in Bertati retires into a cloister after the death of her father, and does not appear again. Notice, says Chrysander, how in Mozart's opera, she is an important personage at the beginning, but afterwards her entries have somewhat of an episodical character. In various other ways, he tries to show how one can trace the "Da Ponte" re-arrangement.

Why, asks Chrysander, was Da Ponte so silent about Bertati? Why did he not acknowledge how much he was indebted to him? Personal hatred seems to have been the cause. After the death of the Emperor Joseph II, Bertati was named court poet in place of Da Ponte. The latter paid the former a visit, and in his own garrulous style he has described the interview. It is quite evident that Da Ponte is—for some reason—trying to make Bertati small and ridiculous. "When I announced my name," he says "Bertati appeared thunderstruck, and with the greatest perplexity and confusion asked in what he could be of service to me." Again he tells us that on the table he saw a volume of French comedies, a dictionary, a book of rhymes, and a Corticulli grammar, thus trying to make Bertati not a real poet, but a hack-verse maker. Da Ponte asks for a copy of his own opera libretti that he might take them away with him from Vienna. Bertati answers scornfully—this is of course Da Ponte's account—that he has nothing whatever to do with them.

Chrysander, in a second attack, will enter still further into the subject, and he announces that there will be many musical illustrations. Is he, perchance, going to show that as Da Ponte to Bertati, so Mozart was indebted to his predecessor, Gazzanigi?

J. S. S.

REVIEWS.

Messrs. Metzler & Co. send the first three numbers of the Red Album, a series of shilling books which, even in these days of cheap music, merits special mention. For half the usual price given for one song or piece, eight or nine are thus obtainable. Nos. 1 and 2 contain songs by Cowen, Pinsuti, Sullivan, etc.; No. 3 includes eight effective and pleasing pianoforte pieces, the best of which are Blumenthal's "Les Mariniers"; a nocturne by Cowen; "The Fairies, Greeting," by Bucalossi," and "In a Swing," by Cotsford Dick.

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The Organ World.

OUR CATHEDRALS.

THE late John Crowdy, a large, keen-sighted writer, dealing thoughtfully and earnestly with the vexed topic, Church music, observed, in writing on our cathedrals, in the course of an interesting article :—

No one who keeps himself informed on the current politics of the time in their ecclesiastical bearings can fail to see that, in the crisis which threatens the relations of Church and State in England, cathedrals must become a prominent subject of attack and defence.

The place of cathedrals in the economy of the English Church is not seldom inadequately estimated. Cathedrals are sometimes spoken and written about as if they were merely the largest specimens of Anglican architecture in their several counties ; at anothe ; as though they existed only for the maintenance of sacred musicr, while of late years a habit has grown up of remembering that they have naves as well as choirs, and present tolerably palpable evidence of having been designed to bring multitudes under the influence of religious oratory. He must see with one eye only who does not perceive in cathedrals an intention of centralising and presenting, on a large scale, every form of public church life—the ritual which appeals to the eye and begins with a magnificent structure, the ritual which engages the ear and is exemplified in every day's choral service, and the oratory which enchains the mind and finds its auditorium in the nave. Room is provided in a cathedral for the employment of every talent capable of public exercise for religious purposes. With one branch of the work of the Church to which they belong the cathedrals, strictly speaking, have nothing to do; that is, with the private portion of priestly duties, parochial charge. It could not have been without design that the vast majority of cathedrals have no cure of souls attached, and we conceive that any proposal to make them merely enormous parish churches involves a mistaken conception of their proper functions.

All this, however, is foreign to a musical consideration of the subject, except in so far as it clears the way to a proper estimation of the place held by music in the cathedral economy. Criticisms of the cathedral system have already appeared, in which it has been assumed that the sole object of cathedrals is the maintenance of sacred music. We have shown in our reviewing columns how fatally such a narrow definition of their functions must vitiate any plan of reform based upon it as a starting-point. Those who wish well to the future of English Church music in connection with its natural nurseries will do well to ascertain first its due place, which is not that of a weedy flower, overgrowing the plants which should flourish by its side. Cathedrals, if they are to be reformed, should and will be reformed with a view to other besides musical uses; and any idea of turning them into gigantic colleges of ordained church musicians, or of keeping out of its dignities and rewards Churchmen conspicuous for other talents than music, can only meet with rejection, perhaps involving the suppression of much of the musical element in indignation at its exclusive claims. We must dismiss, then, from our mind pleasant but selfish dreams of Deaneries being given exclusively to clerical musical amateurs, and Canons chosen for proficiency in counterpoint. What church musicians have to do is to accept the position of music as one of the several provinces of public worship which claim place in cathedral administration, and do their best to get for the art the means of achieving results which shall compel respect, and stay the hand of the unsympathising reformer. Whatever is good of its kind stands a fair chance in England of holding its own ; and the only circumstances under which we should ourselves fear for the interests of English sacred music in any coming reconstruction of the cathedral system, would be that the reconstruction should find its musical corporations in a state of lifelessness and dilapidation, overgrown with abuses and eaten into by neglect. How far the condition of the choral element in cathedral foundations is such as to inspire fear or confidence and respect, is a question which has been discussed for many years past, and on which judgement has been given beyond appeal. In the first place the literal observance of founders' wills becomes, by the changes which time brings about, impossible ; in the second place, the right of existing society to deal with existing property independently of the wishes of a dead owner cannot philosophically be contested ; in the third place, even if we hesitated to accept the doctrine that a dead man has no right to control property, we cannot fail to see that modern legislation in the reform of foundations analogous to cathedrals has, as a matter of fact, gone upon that theory. We cannot, therefore, in our consideration of this subject assume an absolute indefeasibility for statutory claims, or challenge the right of the country, through its Legislature, to modify them or set them aside. At the same time it must be recollected that the statues of the foundation are law for the time being, and in the absence of authoritative modification, their perversion to the injury of any section of the body corporate is a crime. That in many instances these provisions have been grossly perverted to the injury of the musical staff of cathedrals, and in a few instances by the musical officials themselves, we shall probably discover and set forth. On the other hand, there may be, and probably are, many tolerated departures from foundation statues which not only involve no wrong, but point to the direction which reform should take. To fuss over such technical transgressions would be unwise.

It has already been indicated that in any observations we may have to make, it will not be assumed that cathedrals exist solely, or in a paramount degree, for the sake of music. It will be no part of our desire to stipulate for a musical dean, or to lock the precincts against all but musical canons. But as regards the offices in a cathedral which are essentially musical, the not unfrequent abuse of filling them with men utterly incompetent to perform musical duty could scarcely hope to escape animadversion. Minor canons who cannot or do not chant, and precentors ignorant of the musical alphabet, are abuses palpable to the eyes of all, and for which no excuse could well be alleged.

The robbery of the musical section of cathedral bodies is, we fear, not infrequent, and perhaps the most cruel form it can take is the keeping down of choristers in the social scale by means of inferior education. On this point there can be little room for difference of opinion. Music and the Church have suffered keenly by the neglect of choristers' schools, and reducing choristers' education to the level of the ploughboy's. On this head we fear there is much to lay bare, both of direct neglect and of plausible evasion. Nothing ought to satisfy the well-wishers of church music short of the complete development of those means by which in most cases it was intended by founders to provide for them should be the business of an enquiry."

These words were written, a few years ago, and our cathedral music has been greatly improved since the gifted writer now quoted laid down the new. All the same, there remains the great task as indicated in his words, of reforming many our cathedral corporations, especially in view of doing justice to our many gifted and painstaking cathedral musical officers. Choristers proceeding to the Universities and entered a learned profession. Whether cathedrals are open to serious attack on the ground of their repentony of music doubtful. To condemn the work of the old-fashioned cathedralists, involves a forgetfulness of the excellence and beauty of that older style of devotional music which aims more at a permeating gravity than at a restlesss intellectual effort. In all directions it is palpable that the best fortification is self reform. To these words it is only necessary to add, little has been done in any of the old cathedrals in the way of restoring the original educational privileges of our choristers. Much, however, has been done to develope cathedral music. Some indeed, think this branch of the art has indeed been developed too diligently in the modern direction to the neglect of the graver ancient school; but it must be borne in mind, that larger have services and the bringing of the oratorio to its home, the church, are the cause, not to speak of an increased love of dramatic effect, whereby modern musical mannerisms have so largely entered our cathedral service and anthem music.

ON ORGANISTS.

The following words from a provincial journal, written some time ago, are still of interest to Church musicians :—

"There should be the same sympathy and friendly co-operation between the clergyman and the organist as generally exists, or is supposed to exist, between the vicar and his curate, or incumbent and his curate. In the latter cases any manifest want of cordiality brings down public reproof, or the active interference of superior authority. It is not so in the case of the organist. The importance of music in sacred worship is not sufficiently recognised or appreciated by congregations to insist upon a more careful selection of efficient organists. The majority of the clergy themselves are also too much like their congregations in indifference to the abilities of their organists; hence it is that the organ-seat is so often occupied by persons who, in the eyes of the clergy, rank with the sexton in the question of status.

"The correct training of church choirs depends, in a great measure, upon the tact and ability of the organist, particularly when he has likewise to perform the duty of choirmaster, which is very frequently the case. How important, therefore, is it that the greatest care should be exercised in the selection of organists. Better salaries and more appreciative congregations will soon produce a better class of organists: the latter result is approaching, and the solution of the other difficulty will soon follow; and then, we hope, we shall witness greater cordiality between minister and organist, and experience in all churches a musical service more practical and general than it is in the present day. The degrees of efficiency manifested by church choirs just now are various: a few are thoroughly efficient, many are passable, but some are execrable. What is desired is a more uniform character of church music, so that casual attendants may join in the worship at any church as well as in the one at which they usually worship. There is, or should be, a standard in the rendering of church music not dependent upon the taste of crude organists and choirmasters.

"Some of our best composers are givinggreat attention to the Church in producing original matter, and in reproducing the writings of their predecessors in more acceptable forms, so as to popularise the subject. The duty of an organist is no child's play, if he has a proper sense of his position—the opening voluntary will generally show whether or not he has that proper sense of the duty before him. There should be nothing trivial or secular in that neglected portion of his day's duty. A clever and feeling organist has, in that introduction, the power of creating such impressions as would prepare the mind for a right and solemn appreciation of the service."

A RECENT DECISION.

Of the many intricate features of English law, surely none can exceed in want of clearness the laws affecting ecclesiastical matters.

A contemporary observes in a leading article:—

"What are 'necessaries?' will occasionally involve a jury in considerations of a delicate and perplexing character; but such cases as these appear to be simple when compared with the knotty point which has lately been decided by Mr. Justice Stirling. Here the difficulty was to determine what are 'necessaries' in the case of a church. From early times certain valuable lands in Stoke Newington have been held in trust to apply the rents towards 'the necessary occasions' of the church of that parish, and they have been so applied. All appears, indeed, to have gone smoothly till 1858, when the late Sir Gilbert Scott was called in to design and build a magnificent new edifice, including a lofty spire. For the body of the work with all its fittings and accessories, money was duly forthcoming; but what about spire? Was that a necessary feature? and if not could the trustees defray the expense of the costly superfluity without making themselves liable to the penalties of breach of trust? How fine a point is put upon these matters by the lawyers is shown by the fact that, while it is admitted to be allowable to provide out of the trust fund for the salaries of the sexton, the verger, and the tuner of the organ, it is held to be not allowable to pay the organist, the assistant organist, the organ blower, the bell-ringer, or the singers, because these functionaries are not concerned with the maintenance of the church. The spire, however, is the place in which it is at all events usual to hang the bells—it is the most convenient place if the summons to prayer is to be heard far and wide as it is intended to be: and bells are held to be part of the necessary furniture of a church. It is even considered by legal authorities that erecting a steeple might come within the definition of a 'reparation' although no steeple had been there before. So Mr. Justice Stirling has finally decided. The result is that the folk who will seek recreation in the new Clissold Park will ere long look at a church with a tall and elegant spire."

It may well be asked if the organist and other musical officers of a Church are not necessary for the performance of public worship? and further, if public worship is not the primary motive for the maintenance of Church? Mr. Justice Stirling, by his decision, not only illustrated the subtlety of the law, but also unconsciously showed that with a curiously reverse legal view of the requirements of public worship, those who handle Church furniture, as organ and bells, are, in the eyes of the law, persons of less responsibility, and consequently of less importance, than those who do subordinate though useful work in connection with the Church. The climax of illogical absurdity is attained in the inference that the organ-tuner is more concerned in the preservation of Church property than the organist who is constantly called upon to handle a costly instrument with care and skill. Such a judgment is probably based upon the thoroughly English idea "the sacredness of property," and is not intended as a large and complete view of the use of Church property and of the responsibility of those called upon to make use of Church furniture, notably of the most costly furniture, the organ. But even on this narrow and partial ground such a judgment cannot be called large-sighted, recognising, as it does, only one and a limited form of responsibility, and overlooking, as in the important case of the organist, that larger form of responsibility combined with usefulness, which is the result of special educational preparation, habitual care, and trained skill.

MR. GRIFFITH ON CHURCH MUSIC.

(Continued from page 754.)

Since the last article on this subject, a protest from musical people has come to hand, curiously enough, against the sentimental adoption of a low, or rather very low, note for the recitation of the Confession, on the ground of difficulty to many of clear enunciation on a low sound, and that such a pitched note is sure to lie below the best average reading tones of most voices. However, to pass on, Mr. Griffith proceeds to the brief consideration of "Preces and Responses," sticking firmly to his belief in E as the true reciting note. Next he turns to chanting and it will only be necessary to quote a few observations on this well-worn but difficult subject. He reasonably protests against certain defects of the Anglican Chant:—

"Here our people are often compelled to stand as listeners, simply from a too high and exacting recitation note, and the ornate character of the chants selected. Why these and other unnecessary obstacles are deliberately invented by composers is, to me, a mystery. Even in our cathedrals it is often painful to listen to the boys when chanting upon a high recitation note; while there is absolutely no good musical purpose served by it. In the first five or six ages of the Church the singing in religious worship consisted mainly of chants, sung either in unison or in octaves. It was not sufficient, however, to express all that was deemed necessary to be sung; and we find Gregory, in the year 590, uttering his protest against the light music which was creeping into the Church. He endeavoured to meet the need of the people by arranging music, the main characteristics of which should be simplicity and gravity. If our Church composers, with all the resources of more modern harmony, had, in some degree followed in the spirit and devotional character of these old melodies or *Tones*, and not introduced the flimsy, florid, and secular style which is too often met with in *Anglicans*, our congregations would, as in the sixth century, be now singing both Psalms and Canticles. Immediately, however, the sensuous appetite for prettiness was pandered to, the solemn, stately chant was laid aside; and, as a natural consequence, silence reigned among the people. I have no desire or intention to advocate the exclusive use of Gregorian chants, although, I confess, they have the great charm of reverence and devotion, when sung (as they always should be) in unison and appropriately accompanied. I know full well what divisions and heartburnings have been caused in many parishes by the abrupt introduction of this more severe form of chant, when the gradual use of a simple, melodious, and solid Angelican might have prepared both choir and people for a beneficial change. It cannot

> well be expected in these musical times that a limited range of eight tones—even with a variety of endings introduced from the Continental schools—would meet the requirements of our 150 Psalms and Canticles. Even in many churches where Gregorian chants are used to Psalms and Canticles, the irreverent gabbling of choirs at the utmost possible speed—often at variance with the organ—effectually destroys all attempts of the congregation to join in the chanting."

Of course the silly story of "Saul" throwing his javelin at David turns up at this point; lecturers and speakers on Church music like other mortals have their little jokes. With regard to Psalms, Mr. Griffith observes :—

> "It seems quite clear to my mind that congregations generally, will never take any effective part in chanting the Psalms till every verse, word, and syllable, be printed under their corresponding notes. By this arrangement, all the present difficulties (very numerous) of 'pointing' would be got rid of and freedom from the rigid form of Angelicans obtained.
>
> "On nine occasions and in various places, including five churches (town and country), my musical illustrations were sung by the people antiphonally with choir, in an effective manner, and with evident interest and enthusiasm. This, let me add, was done without any opportunity for previous rehearsal, and often bore favourable comparison with the well-practised choir. I do not think, however, that such satisfactory results could have been reasonably expected, if each member of the congregation or audience had not been *supplied with all the music*; or, indeed, if such music had not been written with the special object of giving confidence to many, probably, who for the first time heard their own voices in God's temple. We need to restore music to its original connection with the Psalms, and to acknowledge it, here as elsewhere, the natural expression of our deeper and united emotions. Our incomparable Liturgy demands more than a half-audible murmur from a fourth part of the congregation; but not until deep and earnest thought is given to the music and responses, and these are placed in the hands of regular members of congregations, will this murmur burst into the full, fearless, loud voice of praise and thanksgiving. Why the uninspired hymn-book (often a source of dissension) should receive so much more attention than the inspired Psalter is, to me, perfectly astounding. Briefly, then, let me venture to suggest the following course in any first attempt with congregations :—1. Use only the best single chants, very easy, and of moderate compass in recitation and melody. 2. Sing in unison (choir and people) for a few weeks; and for the first effort at antiphonal chanting with choir and people begin with 'Venite,' 'Benedictus,' or evening Canticles. This, of course, after due notice to the people of what will be expected from them. 3. Use the 'pointing' you have been accustomed to, and do not change till you see good reason for doing so."

Next, Mr. Griffith considers the Canticle question. Of course, he can be nothing unless he is simply congregational, however, let us read one or two of his observations :—

> "Nothing can justify the prevailing practice in our churches of singing the Canticles to elaborate and anthem-like music called 'Services.' These Canticles are the property of the congregation, and should never be used for select performances by the choir. If the congregation cannot be supplied with some of the best and simplest compositions for unison singing, suitable chants should be used. Fortunately, the 'Venite' has not yet been set as a 'Service,' and may it never be. The late Dean Burgon, on this and similar matters affecting the services in our churches was very severe. In a letter to me he 'deplored the prevailing disposition to imitate a cathedral service in an ordinary parish church; it was a grave mistake.' Another correspondent says he has succeeded in obtaining antiphonal chanting with choir and congregation in three churches by the use of such music as before mentioned, and he finds this practice to conduce towards greater attention and enthusiasm in the service of praise.
>
> "Truly, our Church Liturgy, 'if thus illustrated and made real, would lead us as one family of believers to the sanctuary.' What must then be the responsibility resting upon those who, by encouraging artistic performances in the choir, deny to the people the grand and glorious privilege of joining in the great hymn of triumphant praise, the "Te Deum;" or, indeed, any of the Canticles? If, as I have before stated, it is possible, by a judicious choice and arrangement of the music to get congregations to sing simple and expressive settings of the 'Te Deum' and other Canticles antiphonally, why deny them the privilege? Few persons in any church could fail to follow or sing such simple music as given above. It is the full-voiced congregation which gives meaning to our worship as one family; 'such the Church might be, such its Liturgy designs it should be."

There is something to be said against this conscious or unconscious Puritanism. The Canticles cannot be duly expressed in congregational music; the people with increasing musical taste will not now consent to service music being confined to cathedral precincts; again, on the ground of artistic humility being a virtue, like every form of humility, the people should be taught to listen and learn, as well as to assist at the proper times; and our choirs must be encouraged to use their "best" as well as their weaker methods of performance to the "praise and glory of God." The quotation of Dean Burgon's opinion is not altogether a happy stroke of policy. However, more need not be said on this topic. Possibly Mr. Griffith will offer more matter for quotation and consideration in *Church Bells* of next week.

(To be continued.)

THE POSITION OF THE CHURCH ORGAN.

Some curious evidence lately came to light regarding the position of the organ in ancient times in a famous English Abbey :—

Some excavations have recently been made at Fountains Abbey, and Mr. St. John Hope, of the Antiquarian Society, has made some interesting discoveries. A party of about one hundred and fifty archæologists met at Fountains to hear a statement by Mr. St. John Hope and to examine the ruins. Mr. St. John Hope stated that the excavations which had been begun were to be continued, and he described the results so far attained. It was not easy, he said, to discover the original disposition of the church. The popular idea was that when in mediæval times people built a church like that they intended to have a grand view from end to end; but that was an erroneous opinion. That style of building was adopted because it was the easiest, and the erection having been completed it was cut up by screens. There was no documentary evidence to show how the house at Fountains was divided, but the original limits of the church were different from what they were now. It was, he thought, difficult to say whether the nave and the aisles showed their original setting out. There were indications that the Cistercians generally completed the plan of a church before going on with the other portions of the structure. The choir originally, like most Cistercian choirs, was flanked on either side by three chapels, projecting eastwards from the transept. The old choir must have been very dark, because there was only room for a narrow window on either side. There was ample proof of walls dividing the church from end to end, and in some of the Cistercian abbeys they were even more marked than at Fountains. There were strong indications of an organ having been erected at the west end, and against the west end of the choir there was a solid stone screen, with a sort of music gallery at the top. He had found imbedded in the walls 24 earthenware pots, and he said the theory had been advanced that they were intended to augment the sound of the music. He had come to the conclusion that the central tower collapsed at an early date; it had fallen just before the suppression of the house. The great tower was one of the most imposing in the North of England. The Norman part of the choir was utterly gone. Behind the altar and underneath the perpendicular window were the nine altars against the east wall.

SPEÇIFICATIONS.

A large three manual organ has just been erected for the Rev. Charles Voysey, in his Church, Swallow Street, Piccadilly, containing the following .

Great Organ.

1	Open Diapason (large)	8 ft.
2	Open Diapason (small), groved to No. 3	8 ft.
3	Hohl Flute	8 ft.
4	Gamba	8 ft.
5	Principal	4 ft.
6	Flageolet	2 ft.

Swell Organ.

7	Double Diapason	16 ft.
8	Open Diapason	8 ft.
9	Bell Gamba	8 ft.
10	Stop'd Diapason.	8 ft.
11	Dulciana, grooved to No. 10	8 ft.
12	Voix Celestes	8 ft.
13	Principal	4 ft.
14	Piccolo	2 ft.
15	Mixture	various
16	Cornopeon	8 ft.
17	Oboe	8 ft.
18	Tremulant.	

Choir Organ.

19	Salcional	8 ft.
20	Lieblich Gedacht	8 ft.
21	Viol d'Armour, grooved to No. 20	8 ft.
22	Flute Harmonique	4 ft.
23	Corno di Bassetto	8 ft.

Pedal Organ.

24	Open Diapason	16 ft.
25	Bourdon	16 ft.
26	Violoncello	8 ft.

Couplers.

27 Swell to Great (unison).
28 Swell to Great (super octave).
29 Swell to Choir.
30 Choir to Great.
31 Swell to Pedals.
32 Great to Pedals.
33 Choir to Pedals.

5 Composition Pedals:
2 to Great, 3 to Swell.

This Organ has been built by Mr. Henry Fincham, of 150, Euston Road, under the direction of Mr. E. R. Terry, Organist of the Church.

RECITAL NEWS.

The famous Bow and Bromley Institute weekly recitals re-open this evening, Saturday, September 29, when Mr. W. Stevenson Hoyte will be the organist, and Mr. Barrington Foote the vocalist. Lovers of high class organ music and the public at large will, it is to be hoped, support these most deserving and admirable performances, which have done so much to popularise organ music in our midst.

BATH.—An organ recital, on the occasion of the visit of the British Association, by the eminent organist, Mr. Minton Pyne, of St. Mark's Cathedral, Philadelphia. in the Abbey where his father has so long been a familiar figure, drew together a large assembly. The programme included some of the greatest masterpieces of organ music. No. 6, of Mendelssohn's wonderful Sonatas, the same composer's "Cornelius" March a Prelude, a Fugue in D major of Bach's, an Andante of Handel, and an Adagio of Beethoven, were in excellent style.

LIVERPOOL.—A recital was given by Mr. W. T. Best at St. George's Hall, on September 15. The programme included: March (in the Dorian Mode), Guilmant; Cantiléne Pastorale, Jules Grison; Organ Concerto, in B flat major, No. 7, Handel; Air, "Giusto Ciel," Rossini; Fugue, in A minor (con moto perpetuo), Bach; Overture, "I promessi sposi," Ponchielli.

BOLTON.—Mr. W. Mullineux, F.C.O. gave a recital in the Albert Hall, on September 15. The programme included: Prelude and Fugue, in C major, Bach; Gavotte, in B flat, Klaus; Communion for the Organ, Grison; Organ Concerto, in D minor, No. 1, arranged by Mr. W. T. Best, Handel; Elevation for the Organ, in A flat, Guilmant; March Romaine, Gounod.

CONSTANTINE.—The new organ of the parish church of Constantine, which lies about mid-way between Helston and Falmouth, was recently opened. The congregations at both the afternoon and evening services were very large, several clergymen from the neighbourhood being present. The instrument was built by Messrs. Hele and Company, of Plymouth, and contains a rich collection of stops. It cost about £250, and sustains the reputation of the firm. Mr. Edward Quintrel presided at the organ during the day. At three o'clock the instrument was formally dedicated by the Rev. T. S. Carnsew (vicar), the ceremony being followed by a full choral evensong.

PARISH CHURCH, WYCOMBE.—An organ recital was given by Mr. J. G. Wrigley, Mus. Bac. Oxon., F.C.O. on September 24. Programme: Toccata et Fuga, D minor, J. S. Bach; Andante in G major, S. S. Wesley; Romanzo in E flat (Sinfonie, La Reine de France), Haydn; Prelude "The last sleep of the Virgin," Massenet; Overture in F minor, Morandi; Intermezzo, Macbeth; "The Lost Chord," Sullivan; Wedding March, Mendelssohn.

NOTES.

Dr. Scholz in his "dreaming" observations lately discussed in Germany, aptly illustrates, in his own experience, the lasting power of organ music in its hold on the imagination. He says:—"After excessive bodily fatigue and a day of mental strain, of a not disagreeable kind, I betook myself to bed after I had wound up my watch and placed it on the night-table. Then I lay down beside a burning lamp. Soon I found myself on the high sea on board a well-known ship. I was again young, and stood on the look-out. I heard the roar of the water, and golden clouds floated round me. How long I so stood I did not know, but it seemed a very long time. Then the scene changed. I was in the country, and my long-dead parents came to greet me; they took me to church, where the loud organ sounded. I was delighted, but at the same time wondered to see my wife and children there. The priest mounted the pulpit and preached, but I could not understand what he said for the sound of the organ, which continued to play."

The newly-built Montpellier theatre is remarkable for a very fine organ, built by Merklin and Co., and possessing a duplicate keyboard playable, by means of electric connexions, from the orchestra. The plan is said to work admirably.

The King of Sweden, in a paper on Swedish music, notes the name of Philip Johnsen, probably originally Johnson, who was born in England in 1717. He arrived in Stockholm in 1743. where he remained to his death (1779). He was Court organist and conductor at the French theatre. He was an excellent contrapuntist and organ player, especially in rendering difficult fugues. During 1771—72 he held the post of Librarian at the Royal Academy of Music, Stockholm.

The Nantwich Choral Association, now affiliating with the Chester Diocesan Choral Association, lately held a festival at Nantwich Parish Church.

Canon Knox Little preached at St. Paul's Church, Burton-on-Trent, on the occasion of the re-opening of the organ. The instrument has been thoroughly repaired, and two new stops added, by the builder, Mr. Alfred Kirkland, of Holloway Road, London. The work has been done at the cost of Lord Burton.

Mr. J. Welsh Leith (late of Peebles Parish Church) has been appointed organist and choirmaster to the Tron Parish Church, Glasgow.

In speaking of Clifford's Manual on Cathedral Services, first printed in 1663, Mr. J. S. Bumpus, in his excellent papers on the organists and composers of St. Paul's Cathedral, notes the following points of organ use in brief directions for the understanding of that part of the *divine service* performed on the *organ* at St. Paul's Cathedral on Sundays, etc.:—In Morning Prayer, voluntary after the Psalms; after the Blessing another voluntary; and a voluntary was played, it seems, as the Clergy proceeded to the Holy Table. In the Evening Prayer, a voluntary was played after the Psalms. In addition to these, the organ was, of course, employed in accompanying the Service music, Anthems, Psalms, etc.

Mr. W. G. Marshall in his book "Through America," has much to say of that misguided people, the Mormons. Of the present temple in Salt Lake City, stated to be a very large building of remarkable acoustic properties, with a roof like an inverted pie-dish, he tells us the musical arrangements include a large organ built by an English Mormon named Ridges, and containing 2,000 pipes. The tabernacle porter, an Englishman who had been living there for many years, was a sort of assistant organist. He was formerly a French horn player in the Crystal Palace and Drury Lane Theatre orchestras. There is, it seems, a smaller and more comfortable tabernacle for winter; and in this there is a good sized organ which cost £990 9s. 8d. Mr. Marshall heard a concert in the tabernacle at which the instrumental pieces for band and organ were selection "Girofle, Girofle," Riviere, Overture "Semiramide," Rossini, and "Pastoral Symphony," Handel. There was also an organ solo by the tabernacle organist. The music included vocal selections from Oratorios and Operas, and appropriately terminated with Handel's Chorus, "All we, like sheep, have gone astray." The traveller describes the performance as very indifferent, even the playing of the organist, J. J. Danes. The conductor, George Careless, was "judging his power as by the performances of his pupils, very well named."

A distinguished musician visiting England, has recently expressed himself as greatly impressed by our Church music and by some of our choirs. He also considers our organists to be in the very front rank if not the best set of organ-players to be found, as regards technical skill and in the varied treatment of the instrument.

The Sunday afternoon oratorio services at St. Nicholas-Cole-Abbey, Queen Victoria Street, were resumed on September 23, on the occasion of the Harvest and Dedication festival. Weber's "Jubilee," or "Harvest" Cantata, with other music, was sung at 3.45 p.m.

COLLEGE OF ORGANISTS' CALENDAR.

The Library will be open on Tuesday next from 7 to 9. Further arrangements will be duly announced.

E. H. TURPIN, Hon. Secretary.

85, Great Russell Street, Bloomsbury.

MADAME OSCAR POLLACK.

Madame Oscar Pollack, the subject of our present sketch, has a reputation as a vocalist by no means confi
Birmingham, the city of her adoption. As Mélanie Kuschel she achieved success in Germany and Hungary, where sł
known as a contralto of much culture and skill. She was born in Graz (Styria), in which town she received her first m
education from Madame Tipka Weinlich, a teacher celebrated in Styria, and the wife of Kapellmeister Weinlich.

Madame Pollack afterwards completed her musical studies at Dresden, under the well-known professor, Fre
Baumfelder.

PROFESSOR SIR GEORGE ALEXANDER MACFARREN:

His Life and Work.

A Paper Read before the College of Organists by
Henry C. Banister.

More than fifty years since, a violoncellist who was distinguished for his discernment of, and desire to encourage rising talent, gave to a young composer who, though making his mark, was still little known, and quite in the struggling stage, a commission to write some small works for the violoncello, with pianoforte accompaniment. The means of the violoncellist were but limited, and the honorarium was, probably, of no great amount; though, I feel sure, the principle was acted on that "the labourer is worthy of his hire." But it was the young composer's first commission; and right proudly did he go home that day at having a commission at all, to write anything, at any terms. The works produced were twelve Ariettes and three Rondos, very fresh and charming, but little known. It was, from the business point of view, the commencement of a long, honourable, and, though chequered and marked by many a disappointment which had to be patiently borne, an eminently successful career as a composer. He looked back to it, and referred to it with grateful recollections of the timely recognition, and kindly-held-out helping hand. The appreciative violoncellist passed away forty years ago; the young composer lived on, with recognition of his powers gr
accorded to him, and was increasingly honoured and acknow
not only by his own countrymen, but wherever music is
throughout the world. But he also has passed away, full of
and by a pleasant, though melancholy coincidence—by qu
reverse of what is sometimes termed "the irony of events"—
of that violoncellist has been honoured with the commission
the first publicly-spoken tribute to the memory of him wh
father was one of the first to recognise. The violoncelli
Henry Joshua Banister, remembered by very few here, but r
bered with respect and honour. The composer was
Alexander Macfarren. The tribute offered, with great diffi
this evening, is offered with a desire to be in sympath
the old injunction: "Thine own friend, and thy f
friend, forsake not," or, as we may well and justifiably a
it, forget not. For he, to whom my father was a frienc
a friend to me all along his professional course; and it is pe
grateful to me that the Council of the College of Organists, t
quite unacquainted with these circumstances, has entrusted
this task, one of the greatest professional honours ever con
upon me. My recollections of the musician whom we deli
honour extend over the whole of the period to which I have all
I remember those early visits to my father's house. I rememb
own early visits to Mr. Macfarren when he resided near Be
Square, and I went to him for a volume or two of Dussek's So

which he kindly lent to me, as a boy, and which I revelled in. I remember his calling at my father's house, about the same period, or soon afterwards, where a quartet party were playing; and how my father said, "I wish we had one of your quartets here," whereupon, Macfarren trudged back to his lodging, the instrumentalists, in the meantime, enquiring of my father, "Who is he?", although at that time it must certainly be averred that not to know him was to confess themselves unknown. And there the Quartet (in A minor, I think) was tried, with interest, I fully believe; with some discomfiture, I also recollect. Moreover, that very call was to thank my father for help rendered at one of a series of concerts given at the Princess's Concert Room by Messrs. G. A. Macfarren and J. W. Davison, the eminent musical critic, at which concerts most of the music was by the two concert-givers; although one of the works performed was Beethoven's Posthumous Quartet in C sharp minor, led by Ernst, and at one or more of which the boy, Joseph Joachim, played, Mendelssohn being present; and the set of six songs dedicated by Mendelssohn to Miss Dolby were sung, alternately by herself and Miss Marshall, and I sat by Dr. Alfred Day, whose theory of harmony Macfarren espoused; and I thought it very odd that he said he did not like Beethoven's quartet. I remember, also, reading a paragraph by Mr. Davison about Macfarren's solid powers, prophesying that the day would come when his *dictum* would be universally acknowledged as authoritative; and I looked out for that day, and I witnessed its advent. Much else do I remember of that stainless artistic career, and of generous personal appreciation and kindness. And as these memories crowd upon me, my only fear is that I may be led into some personal references which may lay me open to the charge of egotism. But, if so, as they will all tend to illustrate the simple, open-hearted, generous artistic character which is my theme for the evening, I must run that risk. You have not asked me to read up a subject for the lecture; but to speak of a man I have known, known long, and known well; and I will do it, reverently and gratefully.

And now, how little will it avail for me to recount the facts and dates of Macfarren's life, such as are readily accessible, in the ordinary summaries of such information. But, to give completeness to my sketch, and as the necessary prelude to such remarks as I shall make upon his characteristics, and upon the lessons to be learnt from his career, I must just briefly summarise those facts; supplementing such as may be easily known by a few that are not quite such common property.

He was the son of George Macfarren, dramatic writer and manager, whom I remember as a blind gentleman, but it is gratifying to record that, by oculistic treatment, he recovered the enjoyment of his sight for the last two or three years of his life. He was for a time editor of the *Musical World*, at the time when my father wrote, in its pages, a series of letters entitled "Domestic Music for the wealthy." Some years ago, while the *Musical World* was under the editorship of James William Davison, an interesting account appeared in its pages of George Macfarren, senior, from the pen of his eminent son. He was for a time manager of the Queen's Theatre, Tottenham Street, now in the hands of the Salvation Army, and brought out Handel's *Acis and Galatea*, on the stage, with additional accompaniments by Cipriani Potter. He was a man of prompt vigour and of considerable literary attainments, and wrote the libretti for several of his son's operas and other works.

George Alexander Macfarren was born in London in 1813, March 2, and commenced the regular study of music when about 14 years of age, under Charles Lucas, well-known and remembered as an excellent violoncellist, a solid composer, a versatile musician, and an efficient conductor. In 1829, Macfarren entered the Royal Academy of Music. Composition was his principal study; but he also practised the pianoforte under Cipriani Potter, and the trombone, which latter instrument, I believe, he used to play at the orchestral practices which have all along been so valuable a feature in the educational training of the Royal Academy. Either at this same period, or later on, he also made some practical acquaintance with clarionet playing, and, in after years, wrote an instruction book for that instrument. He also wrote a little instruction book for the pianoforte, entitled "Little Clarina's first lesson-book," in the quaintly chatty diction which not unfrequently characterised his conversational lesson-giving. To return, however, to our narrative: he was highly distinguished as an Academy student, and, in 1834, was appointed a professor of harmony in the Institution. I had better pursue the subject of that professorship at once, especially as mis-statements respecting it have appeared in a popular Encyclopædia. In the year 1838, his previously formed acquaintance with Dr. Alfred Day, homeopathic physician, "ripened into closest intimacy" (to quote his own words), and certain novel theories about harmony which Dr. Day had evolved and elucidated were then propounded to him. They were so opposed, however, to all that he had previously learnt, that he "combated" them, "point by point," but, as he confesses, every one of his own opposing arguments "fell under the convincing weight of Dr. Day's novel principles" The newly propounded principles took possession of his mind, and, from conviction of their truth, he began to teach them to his pupils. But the profession were soon up in arms against the innovation. A non-professional official of the Royal Academy one day found Macfarren using, with his class, a book other than that then authorised, and exclaimed, "Halloa! what is that book? We can't have any new-fangled notions here." Mischief was made, a round-table conference was held, at which Cipriani Potter as Principal, Sterndale Bennett, and three others, discussed the new theories with Macfarren. Neither side knew when it was beaten: Englishmen do not. But Macfarren, though personally convinced that he was victorious, knew that those whom he considered his vanquished opponents out-numbered him; though, as he believed, they did not outwit him; and, with that tough independence which always characterised him, he resigned his professorship, rather than teach contrary to his convictions. This was about the year 1843. Within a very few years, however, better counsels prevailed; not the acceptance of Day's theory, but the wise persuasion that it was better to have a musician of unquestioned competence and power teaching that which he believed from his own outthinking, than that any old traditions should be so stereotyped in an educational system or curriculum as to bar all free-thought, and alienate from the Institution one whose worth was so fully recognised. Macfarren resumed his professorial work in the Royal Academy at the instance of Cipriani Potter, his own old teacher, who said to him, "Come back, and teach anything you please." This, substantially, and I believe literally, is the history of the case, details of which have, at different times, been told me by Cipriani Potter, my teacher, as well as Macfarren's and Bennett's, and by Macfarren himself. In the year 1860 he published his "Rudiments of Harmony," in which the Day theory, with some modifications, was set forth, in somewhat more practical fashion than in Day's own book. I shall have to recur to this theoretical matter later on.

I again recur to his earliest years. In the year 1834, Macfarren's Symphony in F minor was produced by that highly useful body, long defunct, the Society of British Musicians. An arrangement of this Symphony as a Pianoforte Duet was published.

In 1836, Drury Lane Theatre was under the management of Alfred Bunn, the musical arrangements being under the direction of Tom Cooke. A piece by Planché, entitled *Chevy Chase*, was to be produced on Easter Monday. Music was required in it; and Tom Cooke, the responsible conductor, composer, and arranger for the theatre, asked Macfarren, only the previous week, to write some, adding that, if he would write an Overture as well as incidental music, his name should appear in the bill. Time was very short, but, desirous of publicity, Macfarren undertook the task, and wrote a Hunting Chorus, and a Chorus of Nuns: perhaps some other vocal music.

(To be continued.)

SCHUBERT'S REMAINS.

As a necessary sequel to the exhumation and removal from the Währing Cemetery to the Central Cemetery at Vienna of Beethoven's remains, which took place last May, the remains of Franz Schubert were on Saturday last taken from their quiet resting-place, to be re-interred in a more pompous tomb. That the ceremony, which was, perhaps, an inevitable if regrettable proceeding, should not be the occasion of such shameful scenes as occurred in the case of Beethoven, as few persons as possible were allowed to attend. A few of the surviving relatives of the dead composer, the "Manner-gesang-verein" of Vienna, a few musicians, and a few journalists and scientists were the only witnesses of the ceremony. The tombstone was removed, and a vault eight or nine feet in depth was disclosed, at the bottom of which lay a rusty metal coffin, which was raised and carried to the Mortuary Chapel. On opening it, it was found that the skeleton had fallen into pieces, though the skull was better preserved than was that of Beethoven. These remains, after some measurements of the skull had been taken by Professor Toldt, were placed in the new sarcophagus and left in the mortuary for the night.

At eight o'clock on Sunday morning the first funeral service was held, at which Father Andreas Schubert, the composer's brother, officiated, and the Währing Liedertafel sang an anthem. Loaded with wreaths, the coffin was carried to the hearse, which was preceded by a number of outriders in old Spanish costume, and followed by a mute, who bore on a crimson cushion a symbolic golden lyre. The procession was met at the Votive Church by the members of thirty-eight musical societies, who, when a halt was made at the Schiller Platz, sang the dead master's own "Die Nacht." The journey was then continued to the Central Cemetery, where a short service was conducted by Bishop Angerer, after which the coffin was deposited in a vault very near to that in which Beethoven is at last permitted to rest—a rest in which Schubert, the weary, toil-worn Schubert, may now have his portion for ever.

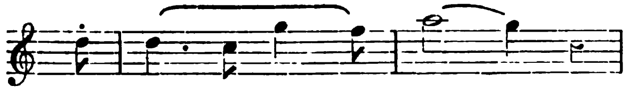
Correspondence.

NEW EDITIONS OF CLASSICAL WORKS.

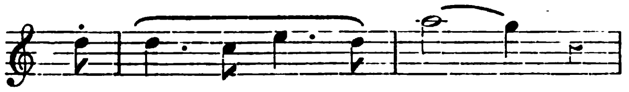
TO THE EDITOR OF THE "MUSICAL WORLD."

Sir,—New editions of Mozart's and Schumann's Symphonies, edited, I believe, by Herr Brahms and Madame Schumann, have recently been issued by Messrs. Breitkopf and Härtel, of Leipzig. I have not yet had an opportunity of critically examining them, but think it worth while to call attention to one or two important (?) emendations which have been brought to my notice.

I. The passage in Mozart's so-called "Jupiter" Symphony (bars 6—8), which all our lives we have been accustomed to hear played thus :—

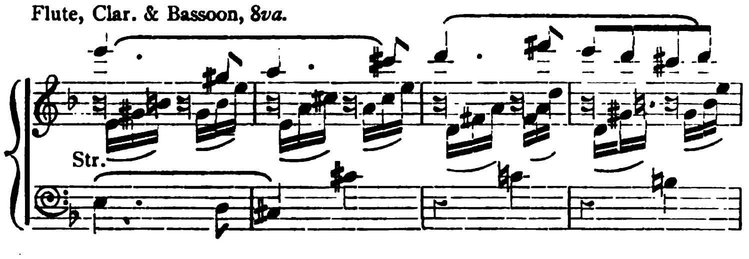


—has been altered to :—



—an emendation which Mr. August Manns has already adopted in performance at the Crystal Palace.

II. In the following passage from Schumann's Symphony in D minor, No. 4, which, omitting second violin and viola parts, stands thus in the original edition of the score :—



—the C natural in the bass of the third bar has been altered to C sharp – an emendation which was adopted by Dr. Richter at one of his last summer's concerts.

In putting forward the alterations quoted above, the editors seem to have been influenced by a desire to maintain a strict uniformity between parallel passages, and to have overlooked the fact that, on the *variatio delectat* principle, it has generally been the wont of the best composers to aim at variety rather than at uniformity. Unless, therefore, some better and more authoritative reason is forthcoming, should not conductors hesitate before adopting these proposed emendations in performance?

Hoping that some further light will be thrown upon these and other possible discrepancies between the old and new editions of these works,

I am yours truly,

C. A. B.

Sydenham, September 24, 1888.

STUDENTS AS TEACHERS.

TO THE EDITOR OF "THE MUSICAL WORLD."

Sir,—With regard to "L's" letter in your issue of Septen I know nothing of the regulations at the R.A.M. or the G.S. I can assure you and your readers that your correspondent little if anything about those of the R.C.M. I am a schola latter, and I *know* that no pupil is allowed to give lessons with consent of the Director (Sir George Grove), which consent granted unless the pupil is competent to teach.

I may state that the Director requires the pupils to char which would probably fully satisfy even "L," and which is c much higher than that charged by many "thoroughly cor musicians," if I may judge by the numerous circulars whic been sent to my house, some coming from those who pass a fessionals."

As regards the "inexperienced and often conceited you sons," everyone must have a beginning; and it is to be hop they—the pupil-teachers—will be able to implant in their p greater love for *true* music, and teach them how to perform greater success than has been the almost universal case up present outside the R.C.M., and no doubt the other two insti —Yours faithfully,

Scho

"LETTERS UPON THE POETRY AND MUSIC OF ITALIAN OPERA."*

LETTER VII. *continued.*

But to return to the subject; your Lordship will percei between those most violent expressions, and those that are le which this class comprehends, there must be an almost infinite in respect both of kind and degree. I shall, therefore, content with giving your Lordship examples of the principal division and shall begin by that kind which I mentioned before as tak expression, where the *aria di mezzo carattere* leaves it, and as b this nature, that it might even be sometimes difficult to decide of these classes it belonged to.

Del sen gli ardori
Nessun mi vanti:
Non soffro amori;
Non voglio amanti;
Troppo mi è cara
La libertà.

Let no one boast to me the ardours of his bosom: I suffer not loves adverse to lovers; my liberty is too dear to me.

Se fosse ognuno
Cosi sincero,
Meno importuno
Sarrebbe il vero
Saria pui rara
L' infedeltà.

If every one were as sincere, truth would be less offensive, and infidelit rare.

If the words of this air were put in the mouth of a gay youn thus carefully signifying her insensibility to love and her des liberty, it might with propriety be so composed as to rank wit Airs *di mezzo carattere*, and well expressed by that pleasing, th unimpassioned, cantileno, which is characteristic of that class. if, on the other hand, we suppose them spoken with a deg earnestness to an importunate lover, in order to get rid of hi must, in that case, certainly be so composed as to belong to the division of the *aria parlante*.

In the following example no such uncertainty can take place degree of passion, or of interest, at least, expressed by it, referri plainly to this last class: Achilles speaks it, about to leave Deida

Disse che si consoli,
Disse che m' ami e disse,
Che partì fido Achille
Che fido tornerà.

---

* "By the late Mr. John Brown, painter. Edinburgh, 1789."

Tell her to be comforted; tell her to love me; and tell her, that Achilles left her faithful, that faithful he will return.

Che a suoi bei occhi soli
Fia che 'l mio cor si stempre
Che l' idol mio fù sempre
Che l' idol mio sarà.

That her charms alone shall have the sovereignty of my heart; that she ever was, that she ever shall, be my only love.

In order to be as explicit as possible, I shall give your Lordship two other examples from the same piece, which, with regard to the expression, seem nearly equal in degree, though widely different in kind. Deidamia, reproaching Achilles for want of affection, says:

No, ingrato, amor non senti;
O se pur senti amore,
Perder non vuoi del cor
Per me la pace.

No, ungrateful! thou feelest not love; or if, indeed, thou feelest it, thou art not willing, for my sake, to lose the peace of thy bosom.

Amai; se te 'l rammenti,
E puoi senza penar,
Amare e disamar
Quando ti piace.

Perhaps thou lovest; but remember, thou can'st not love, and, without pain, cease to love at pleasure.

The other is put in the mouth of Achilles, on his suspicion of being deprived of his mistress by a rival:

Il volarmi il mio tesoro!
Ah dov' è quest' alma ardita?
A da togliermi la vita
Che vuol togliermi il mio ben.

Rob me of my treasure! Ah, where is this presumptuous soul? He must first take my life who would rob me of my love.

M' avvilisce in queste spoglie
Il poter di due pupille;
Ma lo so ch'io sono Achille,
Ma mi sento Achille in sen.

The power of two bright eyes disgraces me in these weeds; but I know—I feel, that I am Achilles.

Though the general acceleration of speech common to each of these Airs, and which, therefore, brings them under the same class, be, perhaps, nearly equal in both, yet the skilful composer will nicely discriminate, not only between the warlike audacity of Achilles, and the feminine softness of Deidamia, but also between the expression of disappointed affection in the former, and of jealous resentment in the latter.

I beg leave to offer the two following examples also, as approaching, in degree, to the foregoing, though very different in kind; the first partaking somewhat of the tenderness which is characteristic of the *cantabile*; the second of the dignity which belongs to the *portamento.*

Parto, non ti sdegnar,
Si madre mia da te;
Gli affetti a moderar
Quest' alma impara.

A DIFFICULT CASE.

There is a certain learned judge who sits in one of the London High Courts of Justice, who says that patent medicines, or what he is pleased to term them, "quack medicines," should never be used except on the advice of a medical man. The judge may be correct as to the large majority of patent medicines, but there are exceptions to this rule. If our readers will carefully follow the history of the case below, we feel quite sure that they will agree with us. The case in question is that of the son of Mr. Thomas Buzzard, of Belton, Uppingham, Rutland, who, in January, 1881, was attacked with rheumatism in the feet, which rapidly extended over the entire body. The family doctor was called in, who diagnosed the case "rheumatic fever," and attended the patient until October, 1882, when he gave the case up as beyond his skill, ordering him to be sent to the Leicester Infirmary, where, at the end of two weeks, he was discharged as incurable. From here he was brought home completely crippled, and very badly deformed, his feet being drawn up to his hips and seemingly firmly fixed. He was perfectly helpless and suffered most intense pain. As a last resource he was placed under the care of a celebrated physician in Leicester, where he remained a long time, but continued to grow worse. Having now been a helpless cripple for over three years, and his case being pronounced incurable by some of the most celebrated medical men in the Midland counties, his parents were persuaded by Mrs. Mary Anne Halls, who lives at Uppingham, to use St. Jacob's Oil; Mrs. Halls relating to them her own case of having been a cripple for years, and being permanently cured by the use of the Oil. A few bottles were purchased, with the result that, after applying the contents, the son was able to get about on crutches. Continuing the use of the Oil, he became perfectly cured, and Mr. Buzzard, writing to the proprietors of St. Jacob's Oil, 45, Farringdon Road, London, under date of March 16, 1888, says that his son now often walks eight miles in a single day, that he is perfectly cured. The case is regarded by himself and wife, as well as neighbours, as a most miraculous cure. From the foregoing it is clearly shown that the preparation in question, although under the ban of a patent medicine, possesses wonderful curative properties, and it being an outward application can do no one any harm. While the learned judge may advise us "not to use patent medicines unless prescribed by a member of the medical profession," there are cases, as the facts above clearly show, where St. Jacob's Oil has accomplished in a very short period, that which the most eminent medical men have vainly tried to accomplish for three years, and then signally failed.

PROVINCIAL.

Glasgow, September 25.

The preliminary prospectus of the Glasgow Choral Union for this season has been published. It is intended to give eleven Subscription concerts—3 choral, seven orchestral, and one chamber. The choral works will include Mr. Hamish MacCunn's new cantata, "The Lay of the Last Minstrel" (written specially for the Glasgow Choral Union), Handel's "Messiah," Sir A. Sullivan's "The Golden Legend," and Mendelssohn's "Walpurgis Night." Among the artists engaged are Mesdames Nordica, Clara Samuell, Gambogi, and Marion Mackenzie; Messrs. Barton McGuckin, And. Black, George Henschel, Dr. Joseph Joachim, Signor A. Piatti, and Madlle. Janotha, Madame Helen Hopekirk and Miss Fanny Davies. Conductors, Mr. Jos. Bradley and Mr. August Manns.

Mr. H. Cecil Beryl having obtained a lease of the "Grand," has arranged with Mr. Augustus Harris, of Drury Lane fame, to give a season of Italian Opera commencing Monday, October 8. The operas announced are "Don Giovanni," "Faust," "La Traviata," "Le Nozze di Figaro," "Carmen," and "Il Flauto Magico." It is also intended to give a Grand Morning Concert on Saturday, October 13, at St. Andrew's Hall. Among the many artists engaged are—Mesdames Ella Russell, M. Macintyre, K. Rolla, Trebelli, and Bauermeister, Signori Ravelli, Rinaldini, Runcio, D'Andrade, De Anna, Foli, Miranda, and Ciampi. Conductor and musical director, Signor Arditi. It is intended that each opera shall be as well staged as those given at Covent Garden during the past season.

Birmingham, Sept. 24.

Another festival has been added to the list of important musical events in this country, and on Thursday, October 11, 1888, the North Staffordshire Musical Festival will be inaugurated at the Town Hall, Hanley, in the very heart of the famous potteries, for the benefit of the various charities in the locality of Hanley and Burslem. The committee have decided, since the festival is of the nature of an experiment, only to give one morning and one evening performance, and not to attempt any novelties, but to give a well-known and popular oratorio in the morning. "The Elijah" has been decided upon, and in the evening a miscellaneous concert will be given. The Marquis of Stafford has accepted the position of president. Our gifted townsman, Dr. Heap, has been appointed conductor, and will have for his leader Mr. J. T. Carrodus. The principals include Madame Valleria, Mrs. Hutchinson, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Henschel. Mr. W. Sherratt is the organist, and Mr. F. Mountford the chorus master. The band and chorus will number three hundred and sixty. Among the principal items in the miscellaneous concert I may mention a concert overture (first time of performance) by Algernon Ashton, Liszt's Ungarische Rhapsodie, No. 1, in F, and Wagner's march from "Tannhäuser" for chorus and orchestra. In securing the services of Dr. Swinnerton Heap the committee have made a wise choice. Already, as conductor of the Wolverhampton festival, Dr. Heap has won golden opinions, and we may anticipate undoubted success for this new festival venture.

Our musical season was inaugurated on Saturday by the Midland Musical Society's Artisans' Subscription Concert, when the Town Hall was crowded to its extreme limit. The prices for admission are only 3d. and 6d., and the concerts are principally supported by the working classes. The Society itself is an amateur body, and the hon. Conductor, Mr. Stevenson, is an enthusiastic and indefatigable amateur who devotes all his spare time to the training of his chorus, of which he is the very life and soul. Gaul's favourite "Holy City" and Anderton's "John Gilpin" were given with full band, chorus, and organ, with the following principals: soprano, Miss Florence Howle; contralto, Madame Oscar Pollack; tenor, Mr. H. Britton; bass, Mr. R. H. Nicholls; organist, Mr. W. G. Halisley. The choruses were remarkably good, the voices appeared fresh and well balanced, and taken all in all, Saturday's performance was by far the best the Society have yet given. The principals are all local artistes, competent singers, and were well received. M. Gaul, who was present, received quite an ovation at the close of his work. Madame Oscar Pollack created an agreeable impression by her thoroughly artistic rendering of the contralto parts, and Miss Howle who has a pleasant light soprano sang with taste and understanding. Mr. Britton, the tenor, and Mr. Nicholls, the bass, did ample justice to the music, and shared in the applause of the evening. The judicious organ accompaniments of Mr. Halisley must not be omitted. The Birmingham Festival Choral Society's first concert of the 29th concert series will take place at the Town Hall on Thursday, October 18, when Gounod's "Redemption" will be given with the following principals: Madame Dotti, Miss Morley, Mr. Henry Piercy, Mr. Brereton, and Mr. Grice. Organist, Mr. C. W. Perkins, and conductor, Mr. Stockley, as usual.

Concerts.

COVENT GARDEN PROMENADE CONCERTS.

The chief instrumental items on Wednesday were Goetz's delicious Symphony in F; the Allegro from Beethoven's violin concerto, the solo in which was played by Mr. Carrodus; the Overture to "Oberon"; and Miss Dora Bright's Concerto in A, for pianoforte, which we had occasion to praise so warmly when it was heard a couple of months ago at the Royal Academy Concert in St. James' Hall. The gifted young lady, an admirable pianist, was her own interpreter, but the recall with which she was honoured was less enthusiastic than one could have wished. We must not, however, expect an English audience to encourage English Art. Besides, ladies have no business to compose! or indeed to do anything intellectual. Miss Bright was probably recalled for her excellent performance rather than on account of her remarkable talent as a composer. The intelligent public reserved its enthusiasm for Madame Scalchi, Miss Alice Whitacre, Messrs. Carrodus and Edward Lloyd. These being accepted favourites it was safe—nay, the right thing—to applaud them; and applauded they were accordingly, till the rafters rang again. They deserved to be, of course—but then, so did Miss Dora Bright. The Symphony was by no means badly played, though much of its delicate beauty was necessarily obscured by the conditions under which it was heard. Absolute silence is necessary to full enjoyment of such a work; and at the Promenade Concerts absolute silence is out of the question during the performance of a symphony. Yet it is not the "form" of such works which repels, for a concerto is followed with close attention. The explanation is to be sought in the absence of the personal element. The majority are more interested in the performers than in the works themselves. We are convinced that if but one of the orchestra—say the drummer—were placed in front, and described as a soloist, the symphony would soon become a highly popular feature.

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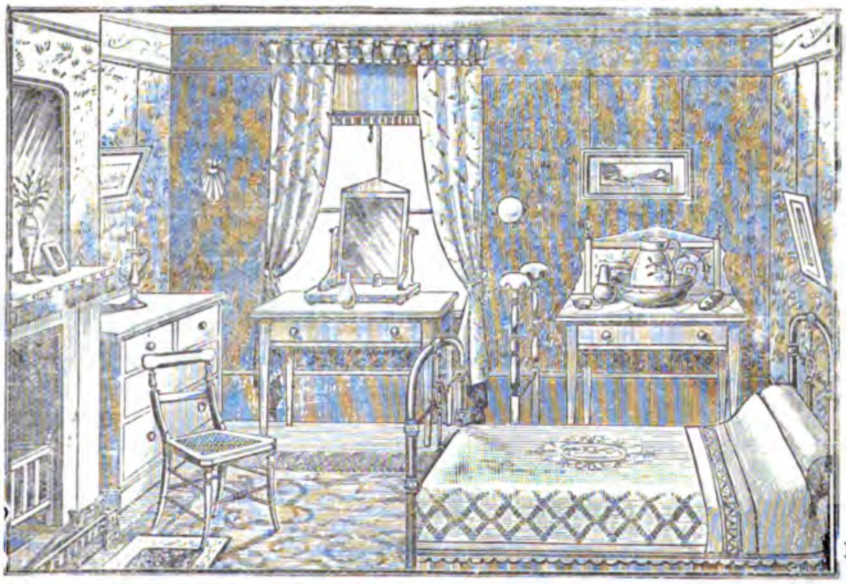

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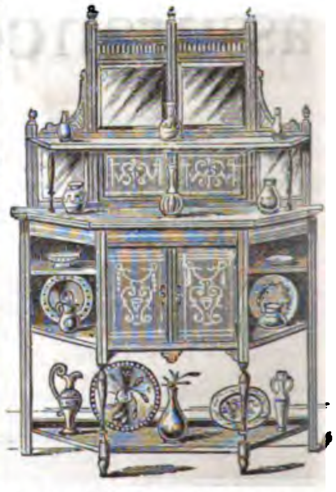

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WEDNESDAY MORNING:—FOURTH MASS, IN C MAJOR (Cherubini); THE ROSE OF SHARON (Mackenzie).

WEDNESDAY EVENING:—ROMEO AND JULIET, Dramatic Symphony, Soli and Chorus (Berlioz); Overture, Euryanthe (Weber); Ballet Music, from Polycuete: *a* Pan, *b* Bellona, *c* Venus, *d* Bacchus (Gounod); Huldigung's March (Wagner); and Vocal Selections, etc.

THURSDAY MORNING:—THE GOLDEN LEGEND (Sullivan); FIRST WALPURGIS-NIGHT (Mendelssohn),.

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FRIDAY MORNING.—MESSIAH (Handel).

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SAVOY.—Proprietor and Manager, R. D'Oyly Carte.—THIS EVENING, at 8.20, the New and Original Opera, in two acts, by W. S. Gilbert and Artnur Sullivan, entifled THE YEOMEN OF THE GUARD; or, The Merryman and his Maid. Preceeded at 7.20 by MRS. JARRAMIE'S GENIE. Doors open at seven. Box office open nine a.m. till eleven p.m.

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THE JODRELL (late Novelty) THEATRE, Great Queen Street, Long Acre, Sole Lessee Mrs. Churchill Jodrell.—Mrs. Churchill Jodrell has much pleasure in announcing the engagement of the famous Russian National Opera Company, who will appear on WEDNESDAN, October 17, in Anton Rubinstein's grand Opera, THE DEMON, with the following powerful cast, and the celebrated Moscow Chorus of 30 singers: The Demon, M. Michael Winogradow; Prince Gudal, M. Weisshoff; Tamara (his daughter), Mdlle. Wieber; Prince Sinodal (betrothed to Tamara), M. Bogatirew; the Angel of Light, Mdlle. Olga Puskowa; Servant to Sinodal, M. Ljarow; Maid to Tamara, Mdlle. Gordjewa. Musical Director, Signor Guiseffe Truffi. Morning Performance, Saturday, Oct. 20, and every Saturday. No Fees of any description. Cloak-rooms and Programmes free. Notwithstanding the great expense of this engagement, there will be no increase in the prices of admission, which are as follows: Private Boxes, Two and Three Guineas; Stalls, 10s. 6d.; Dress Circle, 6s. 6d.; Upper Circle (numbered and reserved), 3s.; Pit, 2s.; Gallery, 1s. Box office open on Monday next, where seats may be secured, and at all Libraries. Business Manager, Col. H. J. Sargent.

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WANTED, AN HEIR.—TO-DAY, at three, written by Malcolm Watson, music by Alfred J. Caldicott.

NOTICE.—Mr. Corney Grain's New Musical Sketch, entitled JOHN BULL ABROAD, will be given for the First time MONDAY EVENING next, October 15.—Mr. & Mrs. German Reed's Entertainment, St. George's Hall, Langham Place, W.

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The Musical World.

LONDON, SATURDAY, OCTOBER 13, 1888.

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⁂ *Advertisements and business communications generally should be addressed to the Manager* (MR. WILLIAM PEARCE), *whose receipt—with the sole exception of the Proprietor's—for amounts due since August* 1, 1888, *will alone be recognised. Advertising, Publishing, and General Offices:* 138*a, Strand, London.*

Facts and Comments.

M. Gabriel Fauré is at present occupied in completing a new lyrical work, the libretto of which, taken from the fairy-legends of France, has been furnished by M. Henry Cochin.

According to Dr. Gottschalg, who was an intimate friend of Liszt, there is no truth in the statement that a posthumous oratorio by that master, entitled "Via Crucis," has been discovered. What has been found is simply a collection of choruses to be sung at the twelve "Stations of the Cross." It seems, however, that Liszt left behind him the unfinished score of an oratorio, "Saint Etienne," which he had not touched for twenty years.

Schumann's Early Letters, translated by May Herbert, and with a preface by Sir G. Grove, have just been published in a cheap form by Messrs. G. Bell & Son.

The funeral of the late Professor Ella took place on October 5, at Brompton Cemetery. Among those present were Lord Clarence Paget, Messrs. G. A. Osborne, W. H. Cummings, E. H. Turpin, H. Lazarus, H. Goodban, J. Belcher, T. L. Southgate, Arthur Coleridge, Duncan Davison, &c. A number of ladies were also present. A preliminary service was held in St. Peter's, Eaton Square.

Avis à MM. J. F. Rowbotham, Matthew Cuddlepug, Esq., et Cie.:
Dr. von Bülow has stated that he will not publish the brochure in which, it was announced, he was about to attack the "New Wagnerians." He has even destroyed the material which he had collected for the work. "I am still strong enough," he says, "to be of assistance to musical art without making myself conspicuous by mischievous proceedings of this sort." Dr. von Bülow has reached the age when a man sees that the puny clamours of juvenility have no real place in the highest life, and that an artist should be occupied more nobly than in petty recriminations and childish pugnacities. But then, Dr. von Bülow is a great artist, and— !

Mr. G. W. L. Marshall-Hall, the purchase of whose music-drama, "Harold," by a Continental agent we recently chronicled, has been appointed conductor of the choral and orchestral societies of the "London Organ School."

We are indebted to *The City Press* for the following :—
"The will of Mr. William Chappell, F.S.A., late of 53, Upper Brook Street, a partner in the firm of Messrs. Cramer, Beale, and Chappell, music publishers, who died on August 20 last, was proved on October 1st, by Mr. Thomas Patey Chappell and Mr. Samuel Arthur Chappell, the brothers and executors, the value of the personal estate being sworn under a nominal amount.

"The will of Mr. Henry Littleton, late of 1, Berners Street, and Dunedin House, Sydenham, proprietor of the house of Novello, Ewer, and Co., music publishers, who died on May 11th last, was proved on September 29, by Mr. Alfred Henry Littleton and Mr. Augustus James Littleton, the sons and executors, the value of the personal estate exceeding £8,000. The testator bequeaths £10,000 each to his daughters, Elizabeth Ann and Amy Eliza, which sums are to bear interest at seven per cent., and are not to be called in till 15 years after his death, or till his business is sold; and £500, his household furniture and effects, and an annuity of £700 to his wife, Mrs. Sarah Eliza Littleton. The residue of his property he leaves to his sons Alfred Henry and Augustus James, and he expresses a wish that they will continue to carry on his business, and keep the name of "Novello" in the style or name of the firm."

The first rehearsal of Dudley Buck's "Light of Asia," by the Novello Choir, will be held on Tuesday next, at the Store Street Rooms.

That tricksy Ariel, the electric light, seems to find keen delight in annoying those who congregate in theatres and concert halls. At St. James's Theatre last season, and more recently at Birmingham, he was responsible for not a little discomfort and danger. But at the Court Theatre at Munich he succeeded but a few days since in eclipsing his previous efforts, and himself; for the performance had to be abandoned altogether in consequence of the obstinacy of the electric light, which refused to be lit at all. It would be interesting to know if the sprite is in any way moved to these freaks by the nature of the performances which he is called on to endure. If statistics could be compiled, we should soon learn whether it be Wagner, Handel, or Rossini, who excites his wrath. Or is the actual darkness in which he plunged the good people of Munich perchance symbolical of the gross mental darkness in which certain musicians and critics sit?

The comic opera, "The Barber of Bagdad," by Peter Cornelius, has been recently produced at Prague with extraordinary success. The work has, indeed, been received with great favour wherever it has been heard. Possibly, our great grandchildren may hear this, and a few other novelties, on the English stage.

Apropos of operatic novelties, and variety of repertoires, we commend to the notice of Mr. Augustus Harris the following list of the operas given at the Frankfort opera-house between Sept. 1. and Sept. 29:—"Carmen," "Trumpeter of Säkkingen," "Die Walküre," "Rigoletto," "Tannhaüser," "Lohengrin," "Silvana," "Don Giovanni," "Die Meistersinger," "La Juive," "Traviata," "Le Cid," "The Magic Flute," "Il Trovatore," "Mignon," "Siegfried," "La Prophète," "Wildschütz," "Faust," "Figaro," "Otello." This is something like variety. The only opera of which two performances were given was "Lohengrin." By the bye, was not something said the other day about the extinction of Wagner?

We regret to announce the death, at the age of sixty, of Herr Martin Müller, who for nearly twenty years was the conductor of the London German Liederkranz.

Nikita has departed for a time, but those who admire juvenile singers may find consolation in the person of Miss Fanny Joyce, who made her *début* at Covent Garden on Saturday last. This young lady, who is reputed to be

Nikita's senior by twelve months only, possesses a soprano voice of considerable power and compass, and her style is unusually mature. Miss Joyce must be considered a distinct acquisition to the Covent Garden artists.

Sullivan's "Mikado" is now being performed daily at a Danish circus at Stockholm, but in a strange fashion—no words are given, but each piece is *acted and danced.* Such is fame!

IS WAGNERISM A FAILURE?

TO THE EDITOR OF THE "MUSICAL WORLD."

Sir,—So the Wagner bubble has burst! Mr. Rowbotham's essay in the *Nineteenth Century*, in which he foolishly takes up this untenable position, was severely criticised in your last week's issue by Mr. L. N. Parker; now allow me to give the finishing stroke with a few plain statistics.

The "Bayreuther Taschen-Kalender" for 1888 tells us (and the statement is an authoritative one) that between July 1, 1886, and July 1, 1887 six hundred and forty-one performances of Wagnerian music-dramas have been given in forty-four German towns! The names of these towns and the number of performances at each are also given, but the statement would take too much space for quotation here. It should be mentioned, however, that these six hundred and forty representations comprised

157 performances of Lohengrin,
131 " Tannhäuser,
103 " Die Walküre,
86 " Hollander,
37 " Siegfried,
35 " Rienzi,
31 " Rheingold,
26 " Meistersinger,
21 " Götterdämmerung,
14 " Tristan.

The "Kalender" for 1889 will not be issued for another month or two, so that I cannot give you the figures for the subsequent years. But 641 performances in the year ending July, 1887, is surely a wonderful aggregate, and an unanswerable rejoinder to Mr. Rowbotham's statement that the bubble has burst. These figures leave out of the reckoning other countries, such as Italy, Denmark, Holland, Sweden, Spain, Russia, and America, &c., each of which is well to the fore with stage representations. Facts such as these are stubborn things, and no amount of wild and harebrained attacks can rob them of their force.

It is perfectly true that for the last two or three years Wagnerian performances in London have been few and far between, but this has been owing to the fact that no German operatic company has visited us. To rejoin that no German operatic company has been to London because London does not want any more Wagnerian performances, implies, also, that it does not want Weber's operas and "Fidelio," and the other beautiful works that constitute the German companies' répertoires. This I do not fancy Mr. Rowbotham will be inclined to admit. The next German company that comes to London, and we shall not have to wait very long, will give us plenty of Wagner, depend upon it! They know well enough that, although they may in a few individual instances have lost money, it is the greatest attraction they can offer to the public.

A striking feature in Mr. Rowbotham's article is that he has not one solitary good word to say for Wagner. The quotation of Wagner's poetry in translations is simply an inexcusable attempt to possess himself of an unworthy weapon, and a ruse which it is reprehensible for so good a scholar to employ. Methods of warfare and misrepresentation like that with which the article abounds were thought to have died an unlamented death years ago, but no! the author of the last history of music seeks to revive them. From criticism like his to that chronicled by Herr Tappert in his "Mörterbuch der Unhöflichkeit" is but a step. "Viel Schimpf, viel Ehr'," says an old German proverb, and Wagner is a remarkable instance of its truth. No! Whatever fate is in store for the Wagnerian drama it cannot be influenced disadvantageously by such unworthy attacks; for they only serve to repel all judicial minds. The resolution of the matter will not be found in these or similar diatribes, but in polemics of a widely different character if controversy can keep the matter at all.

Let us remember the words of M. Gutmann: "Das muss allerdings ein grosser Mann sein, gegen den seit zwei Dezennien ein ganze Welt Kämpft;" and never to try to persuade ourselves that anything but the most thorough synthesis of *facts* will enable us to give a satisfactory explanation of so extraordinary a phenomenon as Richard Wagner.

I am, Sir,
Faithfully yours,
Charles Dowdeswell,
Joint Hon. Sec. London Wagner Society.

Brantwood, Clapham Common,
October 10, 1888.

THE CHARITY CONCERT.

From the French of Jules Sandeau.

(*Concluded.*)

An illness of Bergère compelled us to prolong our stay at Carpentras. For the few days that we stopped there nothing was talked of but the concert, the Comtesse de R——, and the mysterious stranger. Each lost himself in conjectures more absurd than his neighbours. As there was no other subject of conversation at the dinner-table of the "Three Mewing Cats," my friend Jacques was soon in a ferocious temper. Weary of hearing always about music, one fine morning he harnessed Bergère, who was scarcely convalescent, and we set out at a gentle trot, he swearing roundly that he would never set foot again in that evil place, and I bearing one of the most gracious memories of my youth. And I will ever defend you against all scoffers, yon town with the embattlemented ramparts! And you will always seem to me full of beauty and harmony, city beloved of Petrarch! I never write your name without reverence, Carpentras; and, as long as I live, you shall not lack a friendly tongue to answer your enemies.

Our journey finished as it had begun, the one dreaming, the other smoking. We visited Nimes, Arles, Montpellier, Marseilles. We had the misfortune to lose Bergère at Alais: the noble beast died in the stable. When he had finished his business and collected from different places several thousand francs which he had inherited from an old aunt, Jacques bought a little horse, which he named Bistouri, in memory of his first master, a terribly barbarous surgeon, and we returned to our village with this new companion. I came back as I had started, but disturbed and troubled, eagerly
scanning every post-chaise that passed us on the road, and bearin
in my heart confused voices and vague forms which had not be
there at starting Bistouri turned us over three times, and we arri
home without more accidents.

The following year my friends threw the reins on my nec
let me loose in Paris. I haunted the opera and concert-roo
I heard no more the voice I sought, save, indeed, in my
where I heard it always. The most admired accomplishm
me smile; the most highly applauded songs found me dis
indifferent; the idols of the boxes and stalls seemed to
of the ovations they received. In spite of their pomp
all the performances to which I went with the cro
and disenchanted. I had then a young friend, who
of music, passionately fond of sweet songs and vo
gether to the lyric theatres, and we returned toge
arm, he joyously and enthusiastic, I vexed an
asked me why I was so, I used to answer with
that became a by-word between us—"Ah, ha
last year at a charity concert given at Car
should interrupt me and laugh at your n
where for the first time I heard that
stayed on earth long enough only to ch

Discouraged, I had at last begun t
memory, and for some months I did
in his excursions. Winter arrived;
Paris. One day, my friend ent
umphant as Christopher Columb
He too had, only the evenin

had discovered the Théâtre-Italien. The boy told me of its wonders, and assured me that one might venture to go, "even after having been present at the Charity Concert at Carpentras." I shook my head incredulously. He insisted, but uselessly; I had no wish for new experiences; other cares engrossed me; and finally—must I say it?—I was jealous for the voice which sang in my heart, as jealous as a lover for the beauty of his mistress, and I felt that it would hurt me to meet her rival.

After that, scarcely a day went by on which my little dilettante friend did not return to the charge. After each night at the Bouffes, he used to come, long after midnight, and sit at the foot of my bed, and God only knows what raptures of enthusiasm he made me undergo. More than once was I tempted to treat him as Jacques had treated me at Carpentras. I must acknowledge that at last he had greatly piqued my curiosity, and awakened my musical emotions. He talked above all of two queens of song who shared the crown; I burned and trembled at the same time to hear and see them.

At last, one evening (I shall remember it all my life), I had read the title of "Othello" on the posters; in one of those thick fogs that sometimes envelop Paris like a shroud, I added myself to the crowd which was besieging the door of the Theatre-Italien. After an hour of waiting, in the icy mist which pierced me to the bones, the crowd wound on slowly, like the rings of a snake stretching itself out. I was one of the last to penetrate into the sanctuary. I should say, rather, I did not penetrate at all. I found the temple invaded, and it was only after some trouble that I got the privilege of a stool in a lobby. At the stroke of eight I felt a sort of shudder pass through all. The curtain rose, and so complete was the religious silence, that for some time I could hear the last chords of the orchestra echoing, rising slowly like a cloud, floating over the motionless crowd, and breaking in the roof like waves shattered against the rocks that enclose them. I could see nothing, but every sound reached me. I listened enchanted; I seemed to hear the gates of heaven open, and, ungrateful wretch that I was, I was forgetting Carpentras, when suddenly there was a movement in the crowd, and a thrice-repeated volley of applause greeted the appearance of Desdemona. I tried to see the young Venetian, but a living wall hid from me theatre and stage. The crowd again was silent. Desdemona sang. At the first notes of that clear voice I trembled from head to foot.

Could it be true? Was I deceiving myself? Was I not the sport of some illusion? and was this indeed the voice of my dreams? I tried to break through the wall which shut me out of the theatre; but tried in vain, and fell back upon my chair. I hesitated and doubted still; but when I heard the notes of the Willow Song, I could doubt no longer—it was she! When the curtain fell, I contrived, after a desperate struggle, to reach the orchestra. The curtain was soon drawn up again amid the loud applause of the assembly, who called for Desdemona; and Desdemona appeared. The very light shook with the cries of enthusiasm, which seemed unending; flowers rained upon the stage, the boxes flashed with jewels, white and red shawls were waved in the heavy-scented air. Modest and simple in the hour of triumph, I knew her at once; it was she, it was the wandering angel who once on her way had amused herself by singing to the poor of Carpentras. Her name had been called from the boxes and the stalls, but I had not been able to distinguish it.

"What is the name of the singer who has been playing Desdemona?" I asked of my neighbour.

He looked at me curiously, as if I had just arrived from the Congo.

"MARIE MALIBRAN," he said.

Alas! Nothing availed to soften the heart of Death the pitiless, neither so much genius nor so much grace, the love of the people, nor the power of her glory and beauty. It was because the Cruel One, as the old poet has said, had stopped his ears; not otherwise could he have dared to strike her.

PROFESSOR SIR GEORGE ALEXANDER MACFARREN.

HIS LIFE AND WORK.

A PAPER READ BEFORE THE COLLEGE OF ORGANISTS BY
HENRY C. BANISTER.

(*Continued from page* 787).

With his later years Macfarren, so to speak, renewed his youth by opening out to himself a new career as a composer, entering on the composition of oratorios, thus making quite a new departure. "St. John the Baptist," composed for the Gloucester Festival, was, however, not performed at it, but owing to circumstances not necessary to relate, although redounding to Macfarren's honour, was performed first at the Bristol Festival on October 23, 1875, and achieved a great success, being afterwards performed, and equally well received, in London. This was followed by "The Resurrection," for the Birmingham Festival in 1876; "Joseph," for the Leeds Festival in 1877; and subsequently "King David." I believe the general verdict has been most in favour of "St. John the Baptist," at all events until the production of "King David." Personally, from the imperfect acquaintance I have been able to make, I have been inclined to place "Joseph" higher still; but this is only an impression, not a formed opinion. By this series of oratorios I suppose Macfarren is best known as a composer to the present generation, and perhaps will continue to be so. In addition to all these works that I have enumerated there are several symphonies, one an early work in C sharp minor, another a comparatively recent production in E minor, composed for the Philharmonic Society; also a violin concerto, a pianoforte concerto, a flute concerto, and various overtures. His chamber compositions moreover must by no means be overlooked, consisting of quartets, a quintet in G minor, for the pianoforte and strings, including a double bass; a trio for the pianoforte and strings, originally performed by Madame Dulcken, and recently revived by Mr. Ernest Kiver at one of his chamber concerts; besides several small pianoforte pieces, three solo sonatas, one in A major, another in E flat, and a more recent one in G minor, composed for his eminent pupil, Miss Agnes Zimmermann. The first, named "Ma Cousine," was played by Mr. W. H. Holmes at one of my father's concerts in 1844. I think it was this one which was to have been performed by him at one of Macfarren and Davison's Concerts, but he failing for some reason, Mendelssohn was asked to play it. He, however, declined also; though, in a letter dated June 6, 1844, he says: "I need not tell you with how great a pleasure I would have played your Sonata to-morrow if I possibly could—for I hope you know this. And you also know that it is with true and sincere regret that I must say that I am not able to undertake the task which you propose to me." . . He then proceeds to explain that his many engagements prevented his making himself acquainted with the Sonata, at such short notice, so as to do it justice. At that concert, however, he played his own Trio in D minor.

Macfarren's smaller works are innumerable: songs, duets, trios, part-songs, church services, &c., &c. Some of the small vocal pieces have great spontaneity and charm, such as the once well-known and popular duets "Two merry gipsies," and "The fairies' tryst": the part-song for female voices, "Ye spotted snakes": the part-songs "The Troubadour," "Orpheus with his Lute," and many others.

And, be it remembered, for many years before his death, he was totally blind, and had to give forth his productions by the tedious process of dictation to an amanuensis, sufficient one would think, to evaporate all inspiration. And yet he was most minutely painstaking in the indication of all details with regard to manner of performance, organ-registering, and so forth: never scamping any work: rarely, I think, discovered in any slip or mental oversight. He did, indeed, attempt to master the very ingenious *Braille* system of embossed notation (such as we use at the Royal Normal College, Upper Norwood); but he told me that, if he learned it, he forgot it in a week—about the only thing that I ever knew of his forgetting, the only thing I ever heard him acknowledge to have failed in, except, indeed *politics*, which, he told me, he never could understand. Stay—there was one other thing that he acknowledged, in my hearing, to have failed in, and that, moreover, a musical task; the analysis, with a pupil, of Gounod's "Redemption," which, he said, he gave up after a line or two.

But I have by no means exhausted my record of the work accomplished by this marvellous worker, whose prodigious capacity for hard work seemed never to flag. I have rapidly sketched, with scarcely a hint of criticism, his doings as a composer; and the bare enumeration that I have given may well indicate his fertility. There remains to speak of his literary work, closely associated, moreover, with his lecturing work. He wrote many articles and series of articles in the *Musical World* and the *Musical Times*, and these, not the ephemeral papers on current topics, such as an habitual press-writer can throw off with facile pen; but thoughtful, critical, analytical little treatises, on such subjects as Bach's Church Cantatas, and the like, the outcome of careful thought and discriminating judgment.

Macfarren never did anything carelessly. Of a like quality were the many analyses that he produced for the programmes of the Sacred Harmonic Society and Philharmonic Society, and some other concerts: the prefaces to such works as Bach's Passions-Musik, Handel's Messiah, and the like. He also contributed a series of highly interesting biographies of musicians to the "Imperial Dictionary of Universal biography," about twenty-seven years ago; and, at the time of the first Handel Festival at the Crystal Palace, it being thought expedient to prepare, for sale on the opening day, a succinct biography of Handel, Macfarren was commissioned to prepare one, which he did, at considerable expenditure of time and research. By some mischance, the MS. was lost in transit to the printers, and, in order that the *brochure* might be ready in time for its purpose, he re-dictated it entirely from memory. And when, subsequently, the original manuscript was recovered, it was found that the two versions only varied in some half-dozen slight instances. I relate this incident as it was, at the time, related to me by one closely connected with him. Including so many dates, as the pamphlet did, this was a marvellous feat of memory. But not by any means the only such feat to be recounted of him. In the year 1880, he read a paper on the lyrical drama, before the Musical Association, of considerable length, and full of facts, names, and dates, seldom faltering for a moment. More recently, his delivery was somewhat marred by increasing hesitancy; but even then, was marked by much occasional fluency and power. In 1875, he succeeded his friend Sterndale Bennett as Principal of the Royal Academy of Music, and as Professor of Music in the University of Cambridge; that succession being hailed with acclamation, satisfaction, and expectation, by all musical England. I remember an intelligent man saying to me, at the time, "I am afraid it is too late;" meaning, I suppose, that the recognition of his great attainments had come too tardily to draw forth much work from one so advanced in years, in whom ambition, if not energy, might be expected to have died out. But the speaker knew not the man. It is tolerably notorious how completely he made his mark in both offices--ambition to do solid work never died out in him; his energy and courage never quailed before work.

His enormous personal influence at the Royal Academy of Music is notorious. And, in the Cambridge University, we are not likely to witness any relapse into nominal, easily-passed examinations for degrees. The courses of lectures which he delivered in his professorial capacity at Cambridge, he repeated, year by year, at the Royal Academy—viz., a course upon Beethoven's 9th Symphony, two courses upon the Symphonies of Mozart, one upon "Das Wohltemperirte Klavier" of Bach, and another course upon the second volume of 24 Preludes and Fugues, which he refused to couple with the others as "the 48," because the two sets were not composed at the same period, were not issued as one work by Bach, and, as Professor Macfarren considered, represented different phases or developments of the composer's genius. There were also two courses on Beethoven's Sonatas; a third course being on the calendar for this very year. Alas! we are doomed to disappointment! There was also a course upon the *History of the Overture*, which he delivered, not, I believe, at the Academy, but at the Royal Normal College and Academy of Music for the Blind: an Institution in which, both as a musician and as a blind man, he was much interested; believing in the possibility—nay, the entire practicability of highly educating those suffering—(though he repudiated that word) from the same deprivation as himself; while repudiating also the popular fallacy that, to such, there is the compensation of the quickening of the other senses by the loss of one. He was good enough to express much satisfaction at the appointment of your humble servant to the Professorship of Harmony and Composition in that College; and specially commended a specimen of improvised counterpoint by one of the pupils, at a recent meeting at Grosvenor House.

And, at the commencement of each Academical year, he delivered an Inaugural Address to the students and professors, always brimful of kindly sympathy, wise counsel, and shrewd remarks upon current musical topics. One of these consisted of an outline sketch of the history of music, evidently the result of the special thought which he was then bestowing upon his article "Music" in the Encyclopædia Britannica; afterwards republished in volume form, as "Musical History briefly narrated and technically discussed;" about the most readable and instructive book on the subject in existence. It were much to be desired that the miscellaneous papers and addresses to which I have alluded, scattered among periodicals, and similar publications, could be collected, and, with some judicious editing, issued in convenient form, for the benefit of musical students.

His critical opinions, as expressed in some of these papers, in his analytical programmes, and in other ways, are, of course, open to discussion. He, in my hearing, almost reproached himself for having connived at and co-operated in the production of Analytical Programmes: I hardly know why. I may mention that he would insist upon the word being spelt "Program," similarly to monogram, telegram, &c.; I suppose to prevent people, as some ignorant people do, pronouncing it Program-*me*. It has often been thought that he was dogmatic and even obstinate. But, in reality, he was singularly open to conviction, and ready to change his views and his *dicta*, if increased acquaintance with a subject, or a composer's works, warranted such a change. An old writer has said: No wise man will be ashamed to own himself in the wrong; it is simply to acknowledge that he is wiser to-day than he was yesterday! And Macfarren was marked by much of that wise readiness; though he did not change on slight grounds. He endeavoured, I believe, to keep himself free from prejudice. I have spoken of his abandonment of all attempt to satisfactorily analyse Gounod's "Redemption." And I well remember when I was by his side during the performance of that strangely popular bit of hideousness, the same composer's "O that we two were Maying," how he turned to me with the exclamation "what dirty music!" On the other hand, the day after, a performance of Gounod's "Mock Doctor," he spontaneously said to a little company of professors, myself among the number, "Oh, what beautiful music that was, last night!" So that it was no inveterate prejudice against the composer that he cherished. And he seems often to have seen reason to revise his judgments. When a young man, he, like many young men now-a-days, thought somewhat slightingly of Mozart; saying to his and my master, Cipriani Potter, "don't you think he is often rather puerile?" But, soon afterwards, hearing one of Mozart's Symphonies, and other music by some composers, Beethoven, I believe, among the number, whom he had fancied greater, he came enthusiastically to the same genial friend, saying, "Oh! sir, I think Mozart the finest of all!" and, in his later years, he was never tired of dilating upon the incomparableness of Mozart; often urging that Beethoven owed so much to Mozart as the foundation on which he built. Would that all the young men who talk depreciatingly of Mozart might similarly, as they mature their judgment, come to a better mind! Again, many years ago, I was credibly assured by a most intelligent musician, who was very intimate with Macfarren, Henry Gattie the violinist, that he highly estimated Clementi, considering his Sonata in B minor one of the finest in existence. But, not many years since, he, in conversation with myself, said: "There is one composer that I cannot tolerate; that is Clementi; the queer modulations, and awkward counterpoint," and so on. "Exception might perhaps be made in favour of the B minor Sonata; but even that"—and then he proceeded with some animadversions. He could express his admiration very tersely; as when, during the performance by a student of the Gigue from Bach's *French Suite* in G, he turned to me and said: "It's so *jaunty*."

(To be continued.)

SIMS REEVES. *

The self-assertion which characterises autobiography in general, is, in the case of a great public favourite, not only excused but expected. Many, therefore, will be disappointed to hear that egoism is by no means the distinguishing trait of Mr. Reeves' book. Our famous tenor has indeed gone rather to the other extreme; for in his anxiety to avoid overweighting his pages with personal details he has introduced matter which, though perhaps interesting in itself, may expose him to the charge of "bookmaking." Had Mr. Reeves not been a singer he might have made money as a *feuilletoniste*. This is clear from the chapters headed "A Dark Record," "An Astral Double," "The Bishop's Daughter," "A Political Vivien," "Mount Sorrow," "Willard O'Neill," "The Ring," "The Forgery," "The Shipwreck," which, with several others, detail events of strong human interest, Mr. Reeves' connection with which is not quite clear.

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* Sims Reeves—his life and recollections, by himself. Simpkin, Marshall & Co., and the London Music Publishing Company (Limited).

Sandwiched between these tales are chapters dealing with the chief public incidents of our great English tenor's career. The son of a musician, young Reeves was organist at North Cray Church when fourteen years of age. It is interesting to know that he also learnt the violin, violoncello, oboe, and bassoon. In 1839, the future tenor, then eighteen, made his debut at the Newcastle-on-Tyne Theatre as the Gipsy Boy in "Guy Mannering," and then commenced to sing first as a baritone, but subsequently as one of the second tenors in Macready's company at Drury Lane. After studying with Signori Bordogni and Mazzucato he appeared at La Scala as Edgardo in "Lucia."

In 1848, Mr. Reeves sang in "Judas Maccabæus," at Exeter Hall under the direction of Mr. John Hullah, this being his first essay in Oratorio. As every one knows, his career since that time has been one long triumph, broken only by his frequent inability to sing at all —a loss to himself and the public, for which a delicate throat and an uncongenial climate are responsible. On this subject Mr. Reeves writes as follows: "Think how every tenor who wishes at all times to do his best must regulate his life, must protect his valuable throat against all possible and impossible draughts. He eats in the most sparing manner, when London sets him down as a glutton; drinks nothing but claret and water when by universal consent he is a flaming drunkard. *You* get your feet wet, are hoarse, and are well the next day. The more delicate, more susceptible tenor gets his feet wet, is hoarse, and is *not* well the next day; and so long as he is not able to sing, not only loses his money, but is usually regarded as an impostor because he frankly and conscientiously declines to torture the ears of a public which he has been in the habit of delighting." Mr. Reeves is very severe on musical quacks, especially on those who ruin the voices of the poor dupes entrusted to their care; makes some sensible remarks on the pitch question; and quotes some interesting press notices, not easily accessible, of the important productions in which during the last forty years he has taken part. The book is tastefully got up, and embellished with an excellent portrait of the author.

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TO THE LONDON MUSIC TRADE.

ANY Firm having a Claim or Accounts against the late Mr. MARTIN MULLER, late Conductor of the Liederkranz, are requested to forward particulars of the same to Mr. THEODORE MULLER, 7, High Street, East Grinstead.

WALTER BACHE SCHOLARSHIP.

It is proposed to close the Subscription List of the above in October. Intending Subscribers are requested to send their names at once to the Hon. Secretary, In order that they may be included in the Hon. Treasurer's Statement of Accounts, which will be issued as soon as possible after that date. Those who have already kindly promised donations, but have not yet paid them, will oblige by forwarding them either to the Hon. Treasurer, Mr. Alfred Littleton, 1, Berners Street, W.; or to Mr. C. A Barry, Hon. Secretary, Gloucester Lodge, Laurie Park, Sydenham.

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Musical World Portraits.

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With a Preface by SIR GEORGE GROVE, D.C.L.

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The Organ World.

CONGREGATIONAL SERVICES.

(Continued from page 158.)

Many hymns would have to be discarded as uncongregational: some, because they are not hymns at all, but rather poems, and fitter to be read at home than sung by a multitude in church; others, because in them the sense is not sufficiently clear. Such hard words as guerdon, panoply, gratulation, antepast, Trisagion, transcendent, potentate, constellations, would have to be changed for simpler ones. For the canticles we should use chants, carefully avoiding those with high reciting-notes. Services, though admirable for cathedral purposes, were never intended for congregational singing. Attwood in F is a magnificent piece of choral music, but nothing could be less congregational. There are, however, easy settings which, the admirers of these compositions claim, have at least the merit of removing the difficulty about the division of the *Te Deum*. But speaking generally, it would be safest to use chants for the canticles. In short, all music that requires trained singers to render it properly would have to be laid aside. For the hymns we should have our grand, old tunes and the flowing, melodious tunes of a more recent period, and the compositions of living writers of excellence to choose from. But if we wish to have good, or even tolerable, congregational singing, we must not choose tunes that exceed the range of ordinary, uncultivated voices, for it is chiefly with such that we have to deal. If we call the bass voice an octave below the contralto, and the tenor an octave below the treble, and then take the highest note of the contralto as the upper limit, and the lowest note of the soprano as the lower limit, we get the congregational compass. This rather rough and ready calculation gives a compass of an octave or a ninth, extending from E flat or D below to E flat or perhaps E natural above. With tunes that keep within this compass there would be no difficulty; but are those which exceed it to be discarded? We need not trouble ourselves about the low notes, for they are seldom written, and when sung are not very distressing. But when tunes go too high for the congregation, the case is one of serious difficulty especially when the time is slow, and in some tunes more than in others; for people either sing the high notes very loudly—often with a shrill, piercing scream—or, when they find the tune getting too high for them, drop their voices an octave (like a rank of pipes that breaks at a certain note) or perhaps they omit the high notes altogether. Altering the tunes is out of the question, and transposing them into lower keys, though it would help the congregation, could not always be done without inconveniencing the choir; and then there is the question of character of key. Perhaps the best plan is to transpose them, and let the choir sing the melody with the congregation if the parts run too low. Tunes that go both too high and too low are more difficult to treat. The tune known as the Easter Hymn ought to be transposed a tone lower, as is often done, if only to get rid of the high F sharp, which is a very dreadful note unless it be drowned with a loud organ accompaniment. But in the first two verses the organist cannot play a loud organ in the strain in which the F sharp occurs; it is only in the last verse that he can play this strain loudly—and here, indeed, at the words, "Now above the sky He's King," he may even use the full organ without being accused of want of taste. The tune might be played a tone lower without inconveniencing the choir (though the basses would have a low note or two); but several low Cs would now appear in the melody, and though the altos and basses would be strong on these notes, the rest of the congregation would find them very low.

However, after weighing the arguments for and against, it would seem desirable to transpose this tune. There ought to be a weekly practice for the congregation, which as many as possible should attend. The organist would not deem it sufficient merely to take the people through the tunes for Sunday, but he would give them some valuable instruction as well. In churches where the Psalms are chanted, pointed Psalters should be placed in every seat, and the organist should show the people how to use them. In order that they might sing in tune and not drag, the people should be taught to listen to the organ. Unisonous singing should be encouraged, and improvised harmonies and that modern species of *organum* known as "singing seconds" should be vigorously denounced. The weekly practices would do good by interesting the congregation and in improving their musical capabilities. The anthem would be sung by the choir alone, who would now be heard to advantage. The choir might further show their proficiency by giving special "services of song" or sacred performances on a grander scale; so that the time and pains bestowed on them by the organist would not be thrown away. It is generally felt that singing the General Confession and the Lord's Prayer is indefensible. Though the practice has been introduced at a few places, it must have been at the suggestion of over-enthusiastic musicians. A clergyman once said, "Give musicians too much of their own way, and they will ruin the services.' And though certainly not true of organists generally, his words will apply to those enthusiasts who are carried away by their love of the art till they seem to be in danger of forgetting the legitimate object of worship altogether. It is not meant by this to speak slightingly of enthusiasm: which, when controlled by sound judgment, is so far from being a bad quality in an artist, that it is absolutely necessary if anything really great is to be achieved. It may be safely said that not one of those monuments of human skill and genius known as the Wonders of the Ancient World would have been begun and finished without enthusiasm. It is beautiful to read of the holy enthusiasm of David and Solomon when they were engaged, the one in collecting the material for the Home of God, the other in building that glorious temple. The grand and perfectly beautiful buildings at Athens must have been the work of enthusiasts. The sculptures that adorned the pediment of the Temple of Minerva (and are now known as the Elgin Marbles) stood at the height of some fifty or sixty feet above the ground. Yet, although they were so far removed from close inspection, they were so exquisitely perfect, that a sculptor of modern times has said of that famous figure which has better escaped destruction than the rest, that it were worth a man's while to come from Italy and see it. One could readily have understood that an artist would have lavished all his skill on works that were intended to occupy a place where they would be nearly viewed. But when we find statuary so incomparably beautiful in design, so exquisite in detail, occupying a situation where much of its perfection must necessarily have been lost, we must for ever admire the enthusiasm of the artist, who, working for the Divinity, thought, with the pious and wise Kings of Israel, that he could never work too well. Monotoning the Creed to the changing harmonies of the organ is said, by those who like it, to have a "fine effect." The help of the organ is certainly needed to keep the congregation in tune. Indeed, as regards the use of the organ, if such parts of the service as the Kyries, the Amens, the Versicles, and the responses in the Litany were sung by the congregation, and it were desired that the singing should not drag or get flat, a rather loud organ accompaniment would, in almost every church, be necessary; though it is dreadful to hear some instruments of these times. Many think that it is better to read these parts of the service, and certainly the prayer-book does not authorise the singing of any of them except the Litany, and even there it is not compulsory.

The fact that a number of educated people and musical enthusiasts like choral services does not justify us in using in all churches a kind of service which the humbler classes cannot understand. In i. Corinthians, xiv, St. Paul is speaking of public worship. Prayer and praise and preaching, he tells us, should be in such a language as the congregation understands; else, how shall they be able to follow the service? (v. 16). And then the Apostle gives the two grand rules: "Let all things be done decently and in order."

The Anti-Reformation services were complicated and, though possibly felt to be grand and imposing by those who understood them, they could not have been congregational in the full sense of the term; but our present church service, when conducted on prayer-book lines, is so simple that it may be followed intelligently by all classes, "high and low; rich and poor; one with another." R. B. D.

STORY OF THE OLD ORGAN IN THE CATHEDRAL "BEATÆ MARIÆ VIRGINIS," IN WOLFENBÜTTEL.

WRITTEN FROM EXISTING DOCUMENTS BY SELMAR MULLER, AND TRANSLATED BY F. E. T.

IX.

It was evident that there must either be a new organ or else the old one must be rebuilt and considerably enlarged, in order to give the Cathedral an instrument worthy of its size and importance. The organ had such grave defects that it was only possible to use it for divine worship by playing upon it tenderly as it were, and with an intimate knowledge of all its weaknesses. Certainly some stops in the swell were good; these were the Quintaton, 16 feet and the soft 8 and 4-feet registers, and in the Great, the 8-feet Gamba, which had the tone of a Salicional, the Gedact 16-feet and Flute 8-feet.

These and some other stops were to be retained in the hope of the new wind-supply proving more favourable to their use. My report was sent in 1868, but the cost proved a serious obstacle, and it was not until several years later that the next step was taken and application made to various organ builders. These were Euler of Gottsburen, Furtwängler of Elze, Buchholz of Berlin, and Schulze of Paulinzelle. The two first at once sent to me, the third did not reply, and the last answered later. Euler and Furtwängler agreed to the conditions, the others retired. The estimates of the first two were sent into me on February 1, 1873; that of Furtwängler being chosen. The work was completed on September 23, 1875.

The old case was retained to save expense, and I very gladly undertook the necessary painting of it for the same reason. At last the time came when the organ was ready to emerge from Furtwängler's factory and be put up in the Cathedral.

X.

The old organ in the course of its two centuries and a-half of service had experienced many changes since it was erected to be one of the chief ornaments of the new cathedral. The troublous times of the Thirty Years' War had swept over Germany, dealing destruction to the Fine Arts and all artistic impulses, and later on political influence had been brought to bear upon the church, and established it on a different footing. Still the organ survived these changes, and now it was about to share the fate of the many generations, dead and gone, who had lifted up their voices to its accompaniment on Sundays and Festivals, and then in their turn had been removed to give place to other worshippers. The organ was played for the last time on Sunday, June 10, 1877, and the following day, June 11, which happened to be a Festival. By my wish, these services were divided between myself and those who had been accustomed to assist me by playing occasionally. Luther's beautiful "Es wolte Gott uns gnädig sein," with its strikingly fine melody, was the last hymn played on the old organ. It not being customary at these services to play a going-out Voluntary, I took leave of the various favourite stops in the Prelude played before Divine worship—took leave of them, that is, in their old form, for a few really fine stops were incorporated in the new organ; so that after bidding them farewell with regret, we heard them again greatly improved, and their sweet sounds awoke memories of the old organ while listening to the new one.

In conclusion I append a complete list of all the organists who have held office as the Cathedral, the first six of them having been mentioned earlier in this account:—

1. Christopher Sell, 1662.
2. Melchios Schild, 1623—1626.
3. Ludolph Schild, 1626—1630.
4. Delphin Strunck, 1630—1632.
   Ludolph Schild (for the second time), 1632—1637.
5. Sylvester Hanicke, 1637—1678.
6. Johann Benedictus Passt, 1720—1756; died on Decemper 1, 1758, and was in office for thirty-six years.
7. Johann Dietrich Christian Graff, born 1732; died 1771, aged 39 years.
8. Johann Georg Römer, born 1742; died September 21, 1803, aged 61.
9. Johann Georg Abraham Schwarz, born 1778; died 1825, aged 47.
10. Christian Heinrich Strube, born January 2, 1803; died Movember 25, 1850, aged 47.

Schwarz wrote a volume of organ pieces consisting of little preludes; and Strube composed a book of chorale and an organ school, containing a good many preludes, intended for the use of the College of this town,

11. The writer, Selmar Müller, has been organist since 1851

THE OLD ORGAN AT NEW ST. PAUL'S CATHEDRAL.

Mr. J. T. Bumpus, in his admirable articles on the leading musicians of the Cathedral in the *Musical Standard*, observes:—The organ was completed in time for the opening ceremony. Bernhardt Schmidt, a German, commonly called Father Smith, was the builder, and the cost £2,000—a large sum of money in those days, but the result proved that it was well expended.

Sir Christopher Wren greatly wished to place the organ over the northern choir stalls, in a similar position to that of the old cathedral, in order that there might be an uninterrupted view from west to east, and also that the dome might be used for congregational purposes. In this design, however, as in many others, he was overruled by the Building Commissioners, who wished to follow the traditions of all the other cathedrals, and to have an enclosed choir, with a western organ screen and return stalls. On this screen Wren was compelled to place the instrument.

The contract for the organ was dated and signed Dec. 19, 1694, and it was to consist of "Great and Chayne (choir) organs and Echoes"; it was to be completed Lady Day, 1696, and to receive the approval of several eminent musicians, "particularly Dr. John Blowe."

Schmidt's contract was for the inside of the organ only, the case being provided for and designed by Wren. It appears that after the contract was signed, Schmidt executed his design considerably, and at his own expense. He had previously furnished Sir Christopher with the dimensions of the case he would require for his 12 ft. organ, and he now wished to have them increased. Wren, however, gave a most decided negative, declaring that his building was already spoiled by "the confounded box of whistles"

Schmidt had his revenge on Wren by letting the larger open diapason pipes in the two side towers protrude nearly a foot through the top of the case in a most ungainly manner. For this circumstance, however, we are indebted to Wren for his altars, surrounded by stately angels, who are represented as if standing in awe at "the glorious majesty of the Lord."

A more harmonious and beautiful organ-case has probably never been designed than that of St. Paul's, so admirably does it match the noble range of stalls, with their carvings of musical instruments, cherubs, fruit, flowers, and foliage in oak and lime-tree wood, by the hand of that consummate master, Grinling Gibbons.

The organ retained its position over the screen, where it both looked handsome and sounded grand, until the year 1860, when it was taken down during a re-arrangement of the choir, in order to accommodate greatly increased congregations, and placed above the stalls, under the second arch, on the north side—the position undoubtedly intended for it by Wren in the first instance. In 1871 the organ was again removed, almost entirely rebuilt, and greatly enlarged by Willis, and divided into two portions on either side of the entrance to the choir, the case being somewhat remodelled to suit its new position. At the same time the stalls of the great dignitaries which were formerly under the screen, and which. since 1860 had been stowed away as useless, were brought to light again, rearranged, and made to face like those of the Prebendaries and Minor Canons, North and South.

Great improvements were contemplated in the choir at this period (1871), such as mural decorations and a permanent altar-piece; but before this portion of the building had been closed for six months, preparations began to be made for the National Thanksgiving Day for the restoration to health of the Prince of Wales (February 27, 1872) and the choir had to be hastily got ready for the ceremony ere many things of importance could be taken in hand.

Ever since 1872 various ameliorations have been slowly made in the choir, including new seats of carved oak to match Gibbons' work, for the Vicar's Choral, and handsomely wrought iron desk fronts for the boys; a new pavement of white marble; a *septum* of the same material, to support a low iron western screen and gates, formed out of the original altar rails; new steps to the pulpit, and lastly the extensive, elaborate and costly reredos.

The ingenious way in which the wood-work about the organ has been adjusted, and the re-arrangement of the return stalls generally carried out, is worthy of the highest praise. A portion of the original organ screen with the well-known inscription to Sir Christopher Wren, formerly facing the dome, has been set up at the end of the north transept, where it forms a species of inner porch, The other portion, which formerly faced the altar, is now in a corresponding position in the south transept. The beautifully veined column of blue and white marble of Wren's organ gallery, together with Gibbons' delicate and life-like carvings in wood, deserve the most careful examination.

THE COLLEGE OF ORGANISTS.

The well-known Church paper the *Banner* has the following :—

"This institution occupies a position quite unique in the history of the art of music. It was founded by the late R. D. Limpus with the aid of a small group of organ-players in 1864, with the well-known organist just named as hon. secretary and treasurer. In 1877 the College was duly incorporated; and its members, including most of our cathedral and other leading organists, number at present some 600, and this strong professional force is still rapidly increasing. The College has the Archbishop of Canterbury and the Bishop of London as patrons, and its vice-presidents and council consist of a highly influential body of leading musicians, including the university professors of the art, the heads of leading great educational institutions with which the College works in harmony through its examinations, and principal church musicians and organists. The College examinations have exercised a large influence for good in the progress of our church and organ music during the past twenty years. The value attached to the college diplomas is seen in the fact that the attendance of professional candidates has risen from about ten, to upon the last occusion about 185. 'No organist is now thought properly equipped for his professional career,' says a popular journal, 'whatever his other degrees and qualifications may be, unless he possesses the Fellowship of the College of Organists.' The method of conducting the college examinations is remarkable. The candidates play and write their examples without seeing their examiners. Only the names of successful candidates are made known. The work of examination is also conducted so expeditiously that the successful candidates receive their diplomas publicly, and may, in the case of fellows, take their 'hoods' on the day following their examination. The successful candidates first take the associateship before proceeding to fellowship. The board of examiners consists of twelve eminent professional men. The candidates are fully examined in every department of the duties of a church organist, and in all advanced branches of the science of music. Lectures are delivered to the members; the institution possesses a valuable library; prizes for church and organ compositions aré given; and a register of qualified organists is kept, so that clergymen and other church authorities may readily secure the services of good and thoroughly practical organists. An effort is being made upon the leading action of the esteemed hon treasurer, Mr. M. E. Wesley, a son of the first Samuel Wesley, to establish a fund for granting pensions and rendering other assistance to aged or sick organists and their relatives; a charity it is proposed not to confine even to the large circle of the college members. Truly a deserving cause. The present hon. secretary is Mr. E. H. Turpin, who took office with Mr. Wesley about 1875. The College, at present located in Great Russell Street, Bloomsbury, will shortly be removed to larger premises in the same quarter of London. The hood of the fellows of the College of Organists, of light blue and brown silk, is now a familiar academical distinction in our churches; and the college has unquestionably taken a marked part in the improvement of our church music, and in the advancement of the art of organ playing."

SPECIFICATIONS.

WATERLOO ROAD.—The following is the scheme about to be completed in St. John's Church, as drawn up by the organist, Mr. H. Dart, A.C.O. Messrs. Hele & Co., who are the builders of the instrument, will undertake the enlargement:

GREAT ORGAN.

Double Open Diapason	32	Harmonic Flute	4
Large Open Diapason	8	Twelfth	4
Small Open Diapason	8	Fifteenth	2
Hohl Flute	8	Mixture .. ranks	3
Principal	4	Trumpet	8

PEDAL ORGAN.

Double Open Diapason	32	Violoncello	8
Major Bass	16	Bass Flute	8
Open Diapason	16	Trombone	16
Bourdon	16		

SWELL ORGAN.

Double Diapason	16	Flute	4
Open Diapason	8	Mixture (ranks)	3
Stopped Diapason	8	Contra Fagotto	16
Gamba	8	Horn	8
Voix Célestes	8	Oboe	8
Principal	4	Clarion	4

CHOIR ORGAN.

Gamba	8	Concert Flute	8
Claribel	8	Piccolo	2
Dulciana	8	Corno-di-Bassetto	8

SOLO ORGAN.

Harmonic Flute	8	Clarionet	8
Harmonic Flute	4	Tuba	8
Orchestral Oboe	4	(heavy wind)	

COUPLERS.

Swell to Great Unison.
Swell to Great Octave.
Swell to Great Sub.
Swell to Choir.
Solo to Great.
Choir Suboctave.
Great to Pedals.
Swell to Pedals.
Choir to Pedals.
Solo to Pedals.
Tremulant to Swell.

Four combination pedals to great, three to swell, two to pedal.
Solo organ enclosed in swell box. A few stops are to be omitted.

CATFORD.—The new organ which Mr. Eustace Ingram has erected at St. Lawrence's Church was opened, on July 18, by Mr. Atkinson, Mus. Bac. The instrument contains the following stops:—

GREAT ORGAN.

Double Diapason	16	Twelfth	2½
Open Diapason	8	Fifteenth	2
Stopped Diapason	8	Sesquialtera ranks	3
Gamba	8	Trumpet	8
Flûte Harmonique	4	Clarion	4
Principal	4		

PEDAL ORGAN.

Open Diapason	16	Bourdon	16
Violone	16	Violoncello	8

SWELL ORGAN.

Bourdon	16	Mixture ranks	4
Open Diapason	8	Contra Possume	16
Lieblich Gedact	8	Cornopean	8
Salicional	8	Oboe	8
Voix Celestes	8	Vox Humana (in separate box)	8
Geigen Principal	4	Clarion	4

COMPOSITION PEDALS.

3 to Great. | 3 to Swell.

CHOIR ORGAN.

Open Diapason	8	Flauto Traverso	8
Suabe Flute	8	Weld Flöte	8
Dulciana	8	Clarionet	8

COUPLERS.

Swell to Great.
Swell to Pedals.
Great to Pedals.
Choir to Pedals.
Swell Superoctave.
Tremulant to Swell.
Pedal to act on Great to Pedals.

RECITAL NEWS.

BOW AND BROMLEY INSTITUTE.—The opening Recital of the season was given by Mr. W. S. Hoyle, on September 29. Vocalist: Mr. F. Barrington Foote. Clarionet: Miss Frances Thomas. Accompanist: Mr. Fountain Meen. The organ solos were: Pastorale Sonata, Rheinberger; Toccata in A flat, Hesse; Alla Marcia, Petrali; Slow Movement from Scotch Symphony, Mendelssohn; Cantilène and March Solennelle, Mailly.

LIVERPOOL.—At the Recital by Mr. W. T. Best, at St. George's Hall, on September 29, the following pieces were played: Offertoire, pour l'Orgue (Messe Solennelle), Rossini; Air with variations (Les Diamants de la Couronne), Auber; Prelude and Fugue in E minor, Bach; Adagio, from the Sestett for two horns and strings, Beethoven; Overture, "Maria di Rohan" Donizetti.

MONTROSE, N.B.—An Organ Recital was given in the Parish Church, on September 24, by Mr. Walter Mitchell, F.C.O. Programme:—Overture, "Alcina," Handel; Offertoire in A flat, Batiste; Anthem, "I shall see Him, but not now," Spark; Organ Sonata, No. 2, Mendelssohn; La Carita, Rossini; Vocal Solo, "Angels ever Bright and Fair," Handel; Adagio from Organ Sonata, Townshend-Driffield; Capriccio in F, Wely.

NOTES.

The *Living Church* (Chicago) has a parody on the Laureate's "Charge of the Light Brigade," which "the village choir" is thus victimised:—

Half a bar, half a bar,
Half a bar onward!
Into an awful ditch
Choir and precentor hitch
Into a mess of pitch
They led the "Old Hundred."

Trebles to right of them
Tenors to left of them,
Basses in front of them
Bellowed and thundered.
Oh, that precentor's look,
When the sopranos took
Their own time and hook
From the "Old Hundred."

. . . . .

Oh! the wild howls they wrought!
Right to the end they fought!
Something they sang, but not—
Not the "Old Hundred."

In the *Spirit of Missions* appears a very interesting picture of a Chinese vested choir at St. John's College, Shanghai. Even before this choir, Mr. Locke had already trained one at Hankow. The first native boy choir in China was organised at the Nativity, in Wuchang. There were about thirty boys, besides a Chinese organist. Gregorian tones were used, and the Psalter was chanted at each service responsively, with good effect. The value of chanting in China is not fully appreciated unless it is known that the ordinary method of reading there is never with the same voice used in speaking, but that all printed or written matter is recited, intoned, or chanted in a peculiar manner, altogether unique. The writer is inclined to believe that Hebrew poetry was recited in some similar manner, and that the Hebrew accents, so perplexing to most students, had reference to this matter of vocalisation.

The Churchman (U. S.) thus notices an ornate service:—

A "high celebration," at which the writer "assisted" painfully illustrated the timeliness and cogency of certain strictures upon aggressive music which overwhelms and practically extinguishes the great anthems of divine service. The *Gloria in Excelsis* was intoned by the "celebrant" immediately after the opening of tho Lord's Prayer of Office, and then handed over to the dexterous manipulations of the Choir. The text after desperate struggles, finally succumbed under the strife of tongues. to re-appear only semi-occasionally in brief snatches and syllabic hints, the prefatory passages alone distinctly reaching the surface. Never was the divine canticle more effectually extinguished under the joint co-operation of an ambitious composer a boisterous organist and an inarticulate choir. At the creed there were yet more painful improprieties, if not musical impieties. It was couched in the most ornate style of the Italian operatic composers, overladen with every species of meretricious feats in vocalisation, runs, high-vaulting intervals, warblings, and other extravaganzas of virtuosity; and especially during the *Incarnatus est*, the soprano soloist monopolised the all-subduing text with redoubted attempts at meretricious flippancies of vocal embellishments.

Mr. H. S. Lewis, Mus. Bac-Oxon., lately observed: Mendelssohn, as an organ composer, may be regarded as the founder and head of the modern German school. His six sonatas, when composed, marked quite an epoch in the composition of organ music, and the first is a typical and excellent specimen. The organ works of Merkel and Rheinberger are regarded as the greatest written by German composers within recent years. Both have proved themselves highly prolific writers, and the latter is still making use of his gifted powers.

Mr. C. E. Miller will give an Organ Recital at the Church of St. Augustine and Faith, Old Change, on each Thursday in October. commencing at 1.15 p.m.

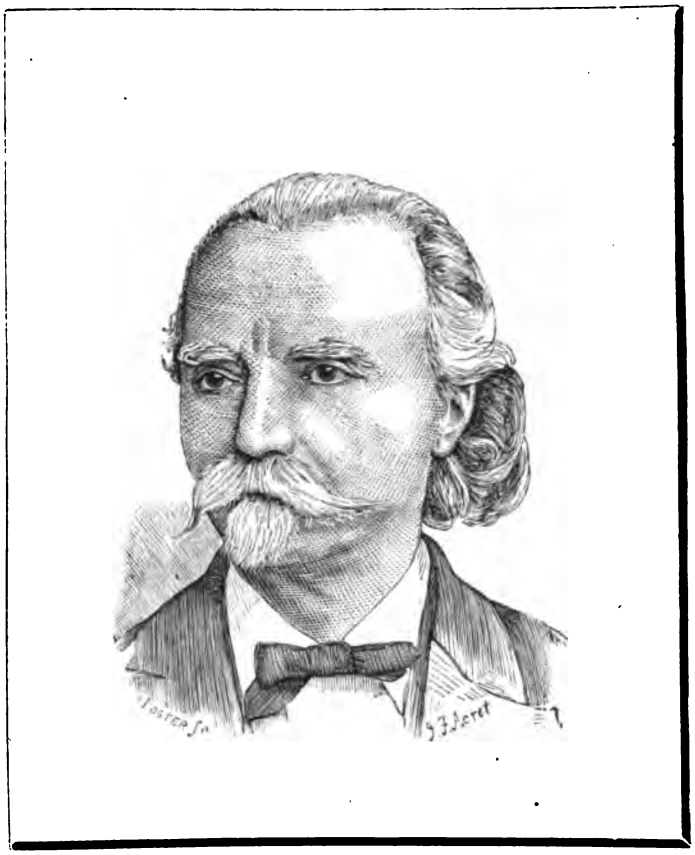
Anent congregational singing, Mrs. Bates, in her book "A year in the great Republic," says, in speaking of the satisfactory music to be heard in Montreal Cathedral, Canada: "A clergyman gave notice that he desired volunteers for a 'congregational choir,' that is for members who would join the first hour's practice of the regular choir, in order to strengthen and encourage congregational singing."

In connection with a question concerning the refusal of the officiating clergyman at a well-known city church to preach because the organist declined to dispense with the services of a certain chorister, it is stated that, at a vestry meeting, a letter was read from the Bishop of London, stating that the curate-in-charge was wrong in refusing to officiate, but that his claim was valid to say who should or should not sing in the choir. Parishioners resolved to request the Vicar to ask for the curate's resignation, and to appeal to the Bishop to investigate the dispute which had led to the dismissal of the congregation without the holding of service.

COLLEGE OF ORGANISTS' CALENDAR.

Tuesday, October 16: The Library will be open from 7 to 9.
Tuesday, October 23: The Library will be open from 7 to 8. The adjourned annual General Meeting will be held the same evening, at 8.

E. H. TURPIN, Hon Secretary
95, Great Russell Street, Bloomsbury.



MR. AUGUST MANNS.

(From a Photograph by Negretti & Zambra, Crystal Palace.

MR. AUGUST MANNS was born at Stolzenburg, near Stettin, in North Germany, on March 12, 1825. He received his early musical instruction at the hands, first, of the Village-musician of a neighbouring village, and later, of Urban, the Town-musician of Ebling, in the band of which town he played. After a few years' practice in regimental bands, he entered Gung'l's orchestra in Berlin, and was at length appointed conductor and solo-violinist at Kroll's Garden. In 1851, Mr. Manns became bandmaster to a famous infantry regiment at Königsberg, and, three years later, accepted the post of sub-conductor at the Crystal Palace, under Herr Schallehn. In 1855, after short engagements at Leamington and Edinburgh, he became conductor of the summer concerts at Amsterdam, but at the end of the same year, was appointed to the position of conductor of the Crystal Palace band. Immediately the wide artistic sympathies, the desire for progress and perfection which had distinguished Mr. Manns through his previous career, began to bear fruit. As he had striven to make all the work in which he had been engaged in every way worthy of the cause of art, so now he at once endeavoured to improve the musical work done at the Crystal Palace. The Saturday Concerts were instituted, at which programmes of great and varied interest were performed, and these concerts have now taken a permanently important place in the London musical season. The value of Mr. Manns' work it would be impossible adequately to estimate, for the benefit exercised on public taste by such untiring zeal is too subtle to be set down in words. In 1885, Mr. Manns succeeded the late Sir Michael Costa as the conductor of the Handel Festivals, a position in which he has amply proved that he is not less admirable as a choral than as an orchestral conductor.

THE OPERAS ON "BENVENUTO CELLINI."

BY ANDRÉ DE TERNANT.

Everyone acquainted with the "Vita di Benvenuto Cellini, scritta da lui medesimo." knows that the great artist's father wished to make him a musician, but he hated music, and apprenticed himself to a goldsmith. Although Benvenuto Cellini has left no mark in musical history, his adventurous and romantic life has formed the theme of several operatic works and inspired three French composers—Berlioz and MM. Diaz and Saint-Saëns. Before we discuss their respective operas, it will be best to enumerate for the sake of completeness the merely ephemeral productions. The first opera, founded upon an episode of Benvenuto Cellini's life, was composed by Franz Lachner, and was represented at Munich in 1837. Seven years afterwards, the late Sir Michael Costa's fellow student at the Naples Conservatoire, and life-long friend, Lauro Rossi, composed and produced two operas during the same year at Turin. The first was entitled "Benvenuto Cellini," and the other "Cellini A Parigi." The part of Ascanio in the last mentioned opera was composed expressly for the once celebrated French singer, Mdlle. de la Grange, who created some sensation in it at the time. The last Italian opera on "Benvenuto Cellini" was produced at the Politeama Theatre of Genoa, on May 20, 1887, and it is the work of a young composer named Bozzano. This opera met with a stormy reception, and a correspondent of the Paris "Gazette Musicale," wrote: "Le nouvel opéra. . . . a fait un naufrage complet. . . . En deux représentations, l'ennui en avait eu raison."

Berlioz's opera met with a not less stormy reception on the occasion of its first performance at the Paris Grand Opera in September, 1838, and the composer himself wrote: "They awarded the overture an exaggerated success and hissed all the rest with admirable unanimity and energy." The cause of this disgraceful failure belongs more to the annals of political than that of musical history. Berlioz, like Wagner during his sojourn in Paris, had the misfortune to be made the scapegoat of unprincipled politicians. But at the same time Berlioz, it must be admitted, was not very fortunate in the choice of his librettists, Alfred de Wailly and Auguste Barbier, although both enjoyed literary reputations based upon works of great merit. Their non-success was no doubt owing to their want of experience in stage matters. Alfred de Wailly's novel "Angelica Kauffman" is one of the most charming things ever written, while the part Auguste Barbier played as a poet during the revival of romanticism in France is now matter of history. Berlioz became acquainted with Barbier during his residence at Rome, while fulfilling his obligations as a winner of the Grand Prix de Rome, and the following extract is from the poet's reminiscences of the great French composer, related in his "Souvenirs Personnels": –

"The face of an eagle, with long hair. Generally silent and thoughtful, or else of an excessive gaiety, which bordered on absurdity. In some degree a Parisian ragamuffin, combined with the ridiculous and the sublime. He was born at Gôte-Saint-André, in the vicinity of Switzerland.

"I made his acquaintance at the Villa Medicis in 1832, during his sojourn at Rome as a pensioner of L'Académie de France. He already thought of translating into music Shakespeare's 'Romeo and Juliet,' and he proposed to me that I should write the libretto. Having other thoughts in my head, it was impossible for me to apply myself to the task at the time. Shakespeare was then his favourite poet, and he read his works incessantly. To this worship he subsequently added another idol, Virgil, and all his life was passed in the adoration of those two great geniuses.

"He possessed a marvellous artistic organisation, and everything which approached the sublime and beautiful moved him. I offer an anecdote which concerns me personally :—

"We both attended the funeral of an intimate friend of ours. During all the time of the service and at the cemetery the composer remained silent and sad. When we left the cemetery, he said to me, 'I am going home; come with me. We will read together some pages of Shakespeare.' 'Willingly,' said I. We ascended to his room, and, once installed, he read the scene of Hamlet at the tomb of Ophelia. His emotion was intense, and tears flowed copiously from his eyes. What the real loss did not affect at the time the æsthetic emotion produced. This does not mean that the artist was without sensibility and affection, but it depicts the power of imagination in his nervous organisation."

With regard to the music of Berlioz's opera, it was so fully commented upon in various musical journals and newspapers a few years ago, when Mr. Carl Rosa ventured to announce it as one of the novelties of the London season, that it would be useless on this occasion to say anything further about it. The following short analysis of the plot, extracted from a contemporary, will, however, enable the reader to compare, and judge the marked difference between, Berlioz's and M. Saint-Saëns' forthcoming opera.

"The scene is laid in Rome, under the reign of Pope Clement VII., and the action takes place during the Carnival season. The sculptor, Benvenuto Cellini, being engaged upon a bronze statue of Perseus for His Holiness, comes into contact with Balducci, the Papal Treasurer, with whose daughter Teresa he falls in love, and finds his passion returned. His suit, however, is not favoured by Balducci. This is the situation at the rise of the curtain. The action begins with a stolen interview of the lovers, in which Benvenuto persuades Teresa to elope with him; and it is arranged that when both are participating in the Carnival revels on the morrow, they shall recognise each other's disguise and make off. Unfortunately, the plot is overheard by a rival, Fieramosca, who at once resolves to adopt Benvenuto's disguise, be first in the field, and appropriate the lady himself. Balducci, at this point, returns home. Benvenuto escapes unseen; but Fieramosca is not so lucky, and only just saves himself from the summary vengeance of the enraged father's household and neighbours. Here ends the first act. The second act opens on a carnival scene in the Plaza di Colonna. Cellini and some of his pupils are drinking at a wine shop and find the reckonings too heavy for them, when Ascanio, a favourite student, brings some money paid in advance for the statue by the Pope. The amount does not satisfy Benvenuto, and, to be revenged upon his Holiness's niggardly treasurer, the sculptor proposes that one of the young men present shall simulate Balducci in a pantomime about to be played on the stage of one of the street theatres. Presently the treasurer appears, accompanied by his daughter, and sees himself held up to the laughter of the crowd as King Midas, with very long ears. Irritated beyond endurance, Balducci attacks the performers, and at this moment of the tumult, Benvenuto and Fieramosca, dressed precisely alike as monks, try to carry off Teresa each for himself. At once divining the trick on seeing his 'double,' Benvenuto draws his sword; but the rival runs away leaving a friend, Pompeo, to bear the brunt. Pompeo is quickly despatched, and then Benvenuto takes to flight closely pursued by the mob, while Ascanio conducts Teresa to his master's foundry. Upon this exciting scene the curtain falls for the second time. The third act—now considerably changed from what it was at first—opens in the foundry, whither Ascanio brings Teresa. The lady is in despair, when Benvenuto enters, and relates the manner of his escape from the mob. All this time Balducci and Fieramosca are on his track. They appear and reproach him with his misdeeds. Soon, however, a greater man arrives on the scene. He is Cardinal Salviati, the Papal Minister, who hears with astonishment and indignation of the sculptor's offence. Benvenuto must answer to the law, and another artist must cast the statue. Against this decree the artist protests, snatches a hammer, and is about to break the mould, when the Cardinal interferes and gives Benvenuto an hour in which to complete his task on pain of death. The artist accepts; but then the workmen come protesting that they have no more material to throw into the furnace. Intensely moved, Benvenuto orders them to sacrifice castings already completed by throwing them into the flames. This done, the liquid ore is released, and runs into the mould. Soon Benvenuto breaks the mould; the statue is seen in ravishing beauty, and the Cardinal, the artist, and all join in celebrating his genius. Then, upon a scene of general rejoicing, the curtain finally descends."

The librettists have drawn, partly from their own imaginations, and also from the memoirs of Benvenuto Cellini. The characters of Teresa and Balducci never existed in real life. The statue of Perseus was also made expressly for Cosimo de Medici, the Grand Duke of Tuscany, and not, according to librettists, for the Pope. However, notwithstanding these and other anachronisms, the libretto, if not exactly a masterpiece, can compare favourably with those of many other famous and better-known operas.

(To be continued.)

Correspondence.

To the Editor of the "Musical World."

Sir,—At this moment, when we are on the threshold of another musical season, the minds of those responsible for the conduct of our concert-giving organisations must be seriously exercised. What shall be performed? How secure the attendance of the public? All-absorbing questions, and more easily put than answered! Yet nowhere more than in this country, where if concerts cannot be made a financial success they must cease, is a satisfactory answer needed. And it is at once obvious that concert-goers and concert-givers are equally interested in the solution, neither being able to exist without the other. For the sake, then, of both parties let us for a moment consider the matter, with special reference to one of the most valued series of concerts we possess.

What, I wonder, would musical London say, if one morning it woke up to find that there were to be no more Monday and Saturday Popular Concerts!

Now, let it be clearly understood that there is no intention whatever of suggesting that these concerts are in any immediate danger of collapse. Happily, no such melancholy event need be anticipated. But, at almost any time during the past two winters it must have struck the most casual observer that the attendance, on either Monday evenings or Saturday afternoons, was not what it used to be. On the former especially the falling off has been most noticeable. To what shall this be attributed?

The Popular Concerts have been established now for thirty years. In the life of musical institutions (i.e., those which are dependent immediately upon the patronage of the general public) this is something more than the age of maturity, though in the absence of any natural limit to their existence we can hardly term it old age. Nevertheless, as with man, their tendency as they grow older is to lose virility and to fall into grooves. Everyone knows how, a few years ago, the Philharmonic Society, forgetting all but its antiquity and royal patronage, narrowly escaped a downfall. Fortunately, just in time, it was roused out of its drowsiness; and that which was threatened with extinction is now as full of vitality as ever. Here, in a lethargy arising from long continued working in one direction lies the danger to the Popular Concerts. The management, resting upon its oars, is almost in danger of forgetting that it cannot do this without risk of being carried down stream. Signs of some thing of the kind are visible in almost every department, conspicuously in the composition of the programmes. Scanning the announcements as they appear week after week during the season nothing, perhaps, so fixes itself on the mind as their lack of variety. Not only are the same quartets, trios, &c., found in the same places year after year, but some of them re-appear time after time during the same series of concerts. This could be easily illustrated by the mention of two or three works which are so repeated; but a fear lest, by introducing a comparison between one composition and another, the real issue should be obscured, forbids this. Should, however, the general accuracy of the statement be doubted, reference to the catalogue of works performed at the Popular Concerts will quickly reveal that the number of performances of some works is out of all proportion to those of others. That certain compositions should prove more to the taste of the general public than others is, of course, inevitable; but that repetitions are called for to the extent and in the somewhat narrow direction which at present obtains is very doubtful. Colour is lent to this view by the statement that the predilections of leading artists have influence on the choice of works to be performed. Pianists and violinists are credited with borrowing a hint from the *prima donna*, and imposing upon the management conditions which result in a very serious reduction of the interest their performances should excite. Nowhere is the want of change more apparent than in the repertory of the soloists, a fact so patent that its continued existence is unaccountable, except on the foregoing hypothesis.

Before quitting the subject of soloists, it will be convenient to enquire how it is that the talent of these is so frequently frittered away on trifles? The tendency of a pianist to be content with a performance of two or three bagatelles instead of a single work of larger calibre is increasing. A practice so fatal to the managerial interest should be checked at once. St. James's Hall is never fuller than on the occasion of a great pianist's performance of a great work. Another fruitful source of variety suggests itself—and I mention this with more hope of real reform being effected:—the admission of a larger number of compositions in which wind-instruments have a part. At present but a few works of this class are given; and, of these, the majority but very infrequently. During the past two seasons crowds have flocked to hear Schubert's "Octet;" yet, strange to say, until lately, it has only been heard at irregular intervals—sometimes as wide apart as two years. That an extension of the *repertoire* in this branch of chamber-music would bring to light works having the musical merit and popular attractiveness of Schubert's masterpiece is, of course, unlikely; but it may safely be predicted that the public would appreciate a departure from the ordinary routine so full of novelty.

The pianoforte duet—either for four hands on one piano or for two pianos—is another almost absolutely neglected province. Mozart, Schubert, Mendelssohn, Schumann, and more modern composers have written many such works.

There is one other point—the vocal music. Why is this restricted to solos? It was not always so: and, when it was otherwise, full concert rooms, mark you, were the rule rather than the exception.

Abolish monotony, I believe to be the answer to our question, whether propounded on behalf of the Monday Popular or other concerts. That it can be done easily, and that it is necessary, in the one case I have endeavoured to show: that it was done in another with much success proves the excellence of the plan.

I am, Sir, your obedient servant,

Ninian Rumsey.

London, N.W., October 10, 1888.

A HAIR-DRESSER'S DIFFICULTIES.

From Birmingham *Saturday Night.*

It has been left to Mr. J. Watkins, the eminent Union Street hair-dresser, to discover a new virtue—a virtue, I believe as yet unknown to its patentees, in that already well-known and highly valued liniment, St. Jacob's Oil. A few days ago, the tonsorial one was hobbling about in an agony of mind and body, brought on by premonitory twinges in his foot, which experience warned him foreshadowed a touch of gout. Prompted more by curiosity than by any great faith in the efficacy of the treatment, he applied a dressing of St. Jacob's Oil to the suffering member, and the next morning, to the surprise of the household and his own delight, all traces of the complaint had vanished. This reads very much like a puff for a patent medicine, but it is nothing of the sort. I know nothing of the St Jacob's Oil people; we have never been favoured with an advertisement from them, and probably never shall be, but the above fact is simply narrated from motives of common humanity.

Mrs. G. Angold, 7, Maude-road, London, was afflicted with chronic rheumatism for four years. She found no relief from medicines, and was induced to use St. Jacob's Oil. One application reduced the swelling of the ankles and knees, and two more applications removed the pain.

Mr. J. Wilkinson, 88, Bentham Road, South Hackney, London, suffered from rheumatism in his feet and legs for twenty years. One bottle of St. Jacobs' Oil drove away all pain, and brought about an effectual cure.

Mr. Henry Ricketts, Trym Cottages, Westbury, Gloucestershire, was a great sufferer from rheumatism for over two years. His attacks grew so violent that he went to Bath Hospital to have the benefit of the mineral waters. In five weeks he left even worse, and his case was pronounced incurable. Then he used St. Jacob's Oil. One application entirely relieved him of pain; his health is now fully restored, and the disease has never returned.

The Christian Globe saye: "A man employed at Central Fish Market, London, was for three years helpless with rheumatism, and after having been sent to three different hospitals was declared incurable. After three days' use of St. Jacob's Oil, he could use his arm without pain. Continuing the use of it, all pain, swelling, and stiffness disappeared. He is now cured, and at work."

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THE RUSSIAN OPERA COMPANY.

The Russian Opera Company, whose successful appearances in Manchester, Birmingham, and other large provincial centres have more than once been recorded in the MUSICAL WORLD, has at length reached London. Whatsoever is purely national in art is interesting, and in the present instance it had been expected that unusual interest would attach to the performances announced, for Slavonic music possesses features of a peculiarly individual kind; Russian opera, moreover, is so young a thing that western amateurs could scarcely fail to welcome its closer acquaintance, especially when offered with the completeness which was promised. It cannot be said, however, that the promises held out were adhered to. The Russian artists had failed to procure a theatre, and were compelled to accept the Albert Hall, where the first performance took place on Monday last. They are apparently not adepts in the difficult art of managing a concert enterprise The programme was badly arranged, it contained works which were anything but Russian, and was adhered to only in part. Nevertheless, the artists are of very considerable excellence, the chorus is good, and the orchestra fairly efficient. All the performers, however, seemed to be under an impression that the volume of sound produced must be in proportion to the size of the hall. M. Vladimir Lubimoff, for instance, has a magnificent voice, but he bawled Adolphe Adam's "Noel" as though it were a revolutionary song of the most bloodthirsty type. The most admirable feature of the programme was the delivery, by M. Michael Vinogradoff, of the baritone scena from Glinka's opera of "Ruslan and Ludmila," which was given at one of Mr. Henschel's Symphony Concerts last year. M. Vinogradoff has a grand voice, albeit marred by excessive *vibrato*, and he sang the number with the utmost expressive power. Madame Olga Pouskowa, who was the only lady vocalist of the evening, sang a valse air by Capri with much skill. Her voice is singularly rich and sympathetic in quality, and her style highly emotional and artistic. The chorus, as we have said, was excellent, though the selections given by them from Glinka's "Vie pour le Tsar" naturally suffered from the circumstances under which they were perforce given, and were by no means so striking as when the opera was given a few years since at Covent Garden. The orchestral items included Glinka's "Jota Aragonesa" and the same composer's "Dance Fantasia," which were given admirably. But what is to be said of the performance by forty-eight young ladies on twenty-four pianofortes? That the result was a tremendous noise need not be said; but we all knew that twenty-four pianofortes could produce this. It seemed scarcely worth while to demonstrate it in such a practical manner; and we can discover no other reason for the performance.

"THE YEOMEN OF THE GUARD."

That Mr. Gilbert and Sir Arthur Sullivan have, in their new opera, broken entirely fresh ground, can hardly be said with absolute truth. The composers of "Don César de Bazan" and "Maritana" have explored the same regions before them. It would, however, be ungracious to quarrel with either librettist or composer on that account. It is more to the purpose to recognise the unusual earnestness of purpose which underlies the new work. Mr. Gilbert has accustomed us for so long to expect from him only ingeniously absurd plots depending chiefly upon sophisms not less funny than elaborate, that we have almost forgotten that he is a poet of considerable power. Nor has it been always easy to feel that Sir Arthur Sullivan, certainly one of the most popular of living English composers, was doing work quite worthy of himself in writing operas which, however tempting and amusing, were but ephemeral after all. It has long been a reproach to us that we have never risen, in opera, above the level of Wallace and Balfe; and there were not wanting those who desired to see that reproach taken away. Whether the composer of the "Golden Legend" has enough of originality and power to introduce a new epoch in national opera, is not perhaps altogether certain; but at any rate "The Yeomen of the Guard," if it does not take any very decided step forward, is at least not retrogressive.

It would be of little use to repeat in detail the plot of a work which, as we have said, is not without reminiscences of an opera familiar to all English amateurs. Strictly as the Savoy secrets are kept, it has been generally known for some little time that the scene of the play was laid in, or rather outside, the Tower, in the time of Henry VIII. The hero is a certain Colonel Fairfax, who is under sentence of death for witchcraft. He is rescued from prison by the stratagems of Sergeant Meryll and his daughter Phœbe. Outside his cell, however, he is confronted by a new difficulty, brought about by the machinations of a villainous relative, and which can only be defeated by his instant marriage. A strolling singer, Elsie, is persuaded—for a small consideration—to act as temporary bride, and the marriage takes place, both the parties being blindfolded. After the ceremony, therefore, they do not recognise each other, and immediately fall in love: but each is married already, and it is not until the Colonel's pardon arrives, and he is able to declare his identity, that the course of love runs smoothly to its end.

It will be understood that in setting this story to music, Sir Arthur Sullivan had no need to abandon his old methods to any large degree. The same graceful melodies, and clever imitations of the old English madrigal and part-song, are still used. Among the best numbers should be mentioned the first song allotted to Phœbe, the charming unaccompanied quartette, "Strange adventure," and the trio for soprano, tenor and bass, "Alas, I waver to and fro," in all of which the composer's talents appear plainly. Sir Arthur, indeed, could scarcely have found a theme upon which he could descant, musically, with more spontaneity than this, which is in all its characteristics essentially English. The composer's predilection for English forms could here be legitimately indulged, and it is not surprising that he has produced a work so full of melodic grace as "The Yeomen of the Guard" undobtedly is. Of the performance itself we have little space to speak. Miss Geraldine Ulmar plays and sings charmingly as Elsie Mr. Grossmith in the part of Jack Point, the Jester, and Elsie's discarded lover, was admirable in every way, showing a depth and subtlety unusual even in himself; while Mr. Courtice Pounds, a young singer who filled the *rôle* of Fairfax, must be regarded as a decided acquisition. His voice and acting are alike excellent. Miss Brandram and Miss Jessie Bond were, as might be guessed by habitués of the Savoy, capital in their respective parts of Dame Carruthers and Phœbe. Sir Arthur conducted in person on the first night, and the reception of the new venture seemed to promise a plentiful share of popular approbation.

MADAME DE LLANA'S CONCERT.

To Madame De Llana belongs the honour of inaugurating the recital season. Simultaneously with the operatic performance at the Albert Hall on Monday, this clever lady gave a concert of chamber music at Princes' Hall. It is a thankless task to open a musical season, which must needs be well advanced before amateurs settle down into the routine of concert-going. To this, rather than to lack of interest in the programme presented, must be attributed the somewhat scanty attendance on Monday night. Madame De Llana herself is a pianist of ability, her *technique* being good, and her interpretation by no means inadequately expressive. In Schubert's Variations in B flat her powers seemed to find their fullest scope, although her best passages were to some degree blurred by a nervousness quite needless. Madame De Llana's other contributions included Chopin's Etude in C major and Schumann's "Traumeswirren," and she also joined Mr. Otto Bernhardt in a performance of the "Kreutzer" Sonata. Mr. Iver McKay, the vocalist, was in splendid voice, and gave the air, "Ah si ben mio," with great artistic power and finish. Mr. H. A. Brousil contributed violoncello solos, playing agreeably enough Davidoff's "Springbrunnen" and Chopin's Nocturne in E flat. But have we not already enough transcripts of the Polish master's work? Surely the Nocturne might now be left in peace.

PROVINCIAL.

BIRMINGHAM, October 8.

Great disappointment was felt in local circles, when the announcement was made that Sir Arthur Sullivan, the president of the Birmingham Midland Institute, who was to have delivered his presidential address at the Town Hall this evening, had been compelled to postpone his visit till Friday the 19th, on account of indisposition, caused by the great strain on his nerves consequent on the production of his new opera. The illustrious musician will be received by the Clef Club at their premises, and will honour the members by his presence at a Smoking Concert. The sudden postponement of this visit is much to be regretted, as the Mayor will hold an important reception at the Council House on Friday the 19th, to which the most influential citizens, many of whom are also members of the Midland Institute, have been invited. Our concert season is beginning in earnest. Two important concerts are on the list for next week. Messrs. Harrison will give the first of their subscription series on Monday next, when the following artists will appear: Madame Alwina Valleria, Mdlle. Antoinette Trebelli, Mdlle. Marie de Lido, Madame Antoinette Sterling, Mr. Henry Guy, and Mr. Barrington Foote. Solo pianoforte, Mons. Vladimir de Pachmann; solo violin, Miss Nettie Carpenter, and Miss Geraldine Morgan; solo violoncello, Mons. de Munck. Conductor, Herr Alois Volkmer. On Thursday next, Oct. 18, the Birmingham Festival Choral Society open their 29th concert series with Gounod's "Redemption," to be given with full band, organ and chorus of 450 performers. The following artists have been engaged for the principal parts: Madame Dotti, Miss Morley, Mr. Henry Piercy, Mr. Brereton, and Mr. Grice. Organ, Mr. Perkins; conductor, Mr. Stockley. The excellent military band concerts organised by Mr. Gilmer, which proved such an attraction last year, were resumed on Saturday last, and have lost nothing in artistic finish and perfect *ensemble.*

GLASGOW, Tuesday, October 9.

What may be termed the musical season in Glasgow opened last night with the performance of Mozart's "Don Giovanni," by the members of Mr. Augustus Harris's company. The conductor, Signor Arditi, was received with great enthusiasm, and before the overture the orchestra played "God Save the Queen." Being the first night of such an immense undertaking it would hardly be fair to severely criticise the performance, as at times the principals showed signs of not being acquainted with their parts. Signor D'Andrade was capital in the title *rôle*, and Mdlle. Ella Russell as Zerlina gave every satisfaction, and for the rendering of "La ci darem" in conjunction with Signor D'Andrade, was recalled twice. It was also necessary to repeat the "Andiam" passage. Signor Ravelli's impersonation of Don Ottavia was a feature of the performance, and for his interpretation of the airs "Dalla sua pace" and "Il mio tesoro" received well deserved encores. Signor Ciampi as Leporello, and Mdlle. Rolla as Donna Anna, did justice to their respective parts. Mdlle. Ponti as Donna Elvira did not seem at ease in the part. The prompter's voice at times was just the least bit too much heard. "Faust" is billed for to-night, with Mdlle. Macintyre as Margherita and Signor Ravelli as "Faust." Owing to severe indisposition Madame Trebelli was unable to fulfil her engagement, but in lieu thereof Mr. Harris has secured Madame Scalchi's services. Sir Charles Hallé and Madame Neruda (Lady Hallé) will give their annual chamber concert in the Queen's Rooms to-morrow evening, Wednesday, 10th inst. The programme is an attractive one, and should certainly fill the house.

To Musicians and Others.

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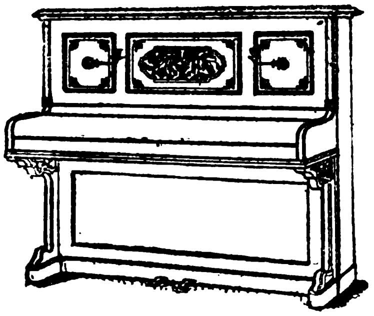

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CRYSTAL PALACE.—SATURDAY CONCERT.—This Day, Oct. 20, at 3 o'clock.—Vocalist, Madame Valleria; Violinist, M. Johannes Wolff.—The Programme will include Overture to "Preciosa" (Weber); Symphony No. 2, in E flat (Goldmark); Concerto for Violin and Orchestra (Godard); "Tannhauser's, Pilgrimage" (Wagner); and Incidental Music to "The Merchant of Venice" (Sullivan).

CRYSTAL PALACE.—THIRD SATURDAY CONCERT.—October 27, at 3.—Vocalists, Miss Anna Williams, Miss Marie Curran, Mr. Edward Lloyd. The Crystal Palace Choir. Conductor, Mr. August Manns.—The Programme will include Concert-Overture, "In Autumn" (Grieg); "At the Cloister Gate" (Grieg); "Benedictus," for Violins (A. C. Mackenzie), first time; "Walther's Prize Song," Meistersinger (Wagner); "Offertoire," for Organ (J. F. Barnett), first time, to be played by the composer; "The Hymn of Praise" (Mendelssohn).—Seats, 6d. to 2s. 6d. Admission to Palace, 2s. 6d. before 5, 1s. after.

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TO THE LONDON MUSIC TRADE.

ANY Firm having a Claim or Accounts against the late Mr. MARTIN MULLER, late Conductor of the Liederkranz, are requested to forward particulars of the same to Mr. THEODORE MULLER, 7, High Street, East Grinstead.

Musical World Portraits.

OCTOBER 27 -	HERR WALDEMAR MEYER.
NOVEMBER 3 - - - - -	MADAME LILIAN NORDICA.

The Musical World.

LONDON, SATURDAY, OCTOBER 20, 1888.

⁂ *MSS. and Letters intended for publication must be addressed to "The Editor." Rejected MSS. cannot be returned unless accompanied by stamped directed envelope.*

⁂ *Advertisements and business communications generally should be addressed to the Manager* (Mr. WILLIAM PEARCE), *whose receipt—with the sole exception of the Proprietor's—for amounts due since August* 1, 1888, *will alone be recognised. Advertising, Publishing, and General Offices :* 138*a*, *Strand, London.*

Facts and Comments.

It would be interesting to know whether the following advertisements emanate from competent and qualified teachers, or from ambitious students or scholars :—

"Pianoforte taught ; terms 6d. an hour ; adults, children ; private lessons."

"Music, French, singing taught, acquired abroad, 4d. lesson, morning or afternoon engagement, songs accompanied."

The above are taken from a paper circulating in one of the most artistic suburbs of London.

It is to be feared that some evil-disposed person has been "larking" with our estimable contemporary, the Leipsic "Signale." It recently quoted from an English paper "Fire and Water" (*sic*), an article descriptive of a new patent theatre-stall. At the side of the seat, according to the veracious journal, there is an electric knob; when this is touched the seat sinks through the floor on to an endless leather belt, which carries it and its occupant into the open air! This is truly a charming invention, of which enterprising managers will do well to take note. At present, the weary spectator who desires to breathe fresh air during the *entr'acte* is compelled to squeeze past frowning matrons, whose gowns too often bear traces of his transit. This will be done away with, and we shall instead behold the entire audience sinking gracefully through the floor, to be wafted triumphantly into the street. But—may we be forgiven for the blasphemous thought—can it be that the good editor of the "Signale" has been the subject of a nightmare, induced by a heavy supper after the last act of "Faust?"

In the course of a highly appreciative and interesting letter to the *Morning Post* on the subject of Russian music, Mr. W. R. S. Ralston pleads earnestly for the Russian Opera Company now in London, and bewails the meagre support which has hitherto been accorded them. But the genial Vice-President of the Folk-Lore Society forgets that while it was not in Mr. Alexandroff's power to command success, he did not even act so as to deserve it. The shilling book of words (worth by the way, about twopence) included works which were not sung, and the names of singers who didn't appear, besides works which were not Russian, but which *were* given though no one wanted to hear them. Then those 24 pianos—but stop! let us hear Mr. Ralston: "I have seen in my life many strange things, but nothing so strange as 48 lady pianists, playing with 96 hands on 24 Brinsmead pianofortes, I have ever seen or heard before." This will readily be granted, but when the writer goes on to say "But I am pleased to add that the result was delightful," musical readers at least may be excused for utilising the opinion as a standard by which to test the value of Mr. Ralston's musical criticism generally. *De gustibus*, &c., of course, and wide sympathies are much to be commended, but it is difficult to understand how appreciation for the freedom and emotional power which characterises Sclavonic music generally can co-exist with a toleration for the soulless clatter and mechanical precision of the pianistic feat referred to.

The effective and admirably scored "Scene de Ballet," given successfully on Saturday last at the Promenade Concerts, brought to the front an English composer, Mr. Edwin Evans, whose works call for wider recognition. The work consists of the following characteristic movements: "Lever de Rideau," "Pas Seul," "Ländler," "Ecossaise," and "Finale." The different tit-bits for leading instruments, the bright orchestration, rhythmic power and varied interest of this genuine piece of programme music, should secure for it a wide appreciation.

A statue of Shakespeare erected on a Paris boulevard! If this be not a sign of the coming "Parliament of Man, the Federation of the world" we should like to know the reason why! True, the statue has been paid for by an Englishman, Mr. William Knighton, but what of that? The site is on French soil, and the gift has been formally accepted by the Municipal Council of Paris. On this occasion the French capital has justified her claim to be considered the leader of European thought. Men of the calibre of Shakespeare are of no nationality. If they belong to anything less universal than mankind it is only as representatives of a whole race that they can be claimed by any division of earth's inhabitants. The *Gaulois* has interviewed several literary celebrities on the subject. M. Meilhac remarked, "Where in London is to be found a statue of Molière?" and M. Aurelien Scholl struck home when he said "From the commencement of the century the mention of an Englishman made a Frenchman clench his fists. Who knows now but that in 1988 one of the Paris squares will possess a statue of Richard Wagner!"

The City of the Violet Crown has found her Samson Fox, in the person of M. Singros, a rich Athenian who has not once nor twice, distinguished himself by his liberality as a patron or art. He has just announced his intention of building a theatre in Athens, at a cost of a million and a half francs. The theatre, which will bear the name of the queen of Greece, will be opened in a few weeks, on the occasion of the King's jubilee, and the inauguration of the National Exhibition, and it will be used both for musical and dramatic performances, directed by MM. Lassalle and Charlet, who will take their companies from Paris. Of such munificence as this it need only be said that it is worthy of a son of the "Mother of Arts."

Our American cousins indulge not seldom in talk of exceeding altitude concerning the high standard of musical taste and performance which prevails amongst themselves. The latest story from Boston is undeniably "tall," but it is at least worth quoting. It appears that on the morning of Saturday, Sept. 15, the ticket-office of the hall in which the Boston Symphony Concerts are given was besieged by a small crowd of men, who took up their places at 9 a.m. for the sale of rehearsal tickets, which began on the morning of the following Tuesday. From Saturday till Tuesday, then, these enthusiasts waited, sleeping as best they could, and having refreshments brought to them by admiring, if less heroic friends. And this, be it remembered, was only for tickets of admission to the final rehearsal, the tickets for the first concert itself being sold by auction. The story is perhaps not sufficiently authenticated to be used as a text for dogmatic moralisings; but it is at least permissible to enquire if there is any likelihood that such a story will be told about Mr. Henschel's Symphony Concerts at St. James' Hall. The wildest romancer would hardly have dared to invent it concerning the last series; and it remains to be seen if the stolid apathy which then prevailed has given place, in any appreciable degree, to the sympathy which should be accorded to so courageous an enterprise.

The programme of the Vienna Court Theatre for the coming season will contain Saint Saens' "Henry VIII.," Berlioz's "Les Troyens," and a new opera, "Elfriede die Königsbrant," by R. Fuchs.

During the next season of German opera in New York, "Tannhaüser" will be given with the "Venusberg" ballet music, composed for Paris. The title *rôle* will be taken by Niemann. New York will thus, in the matter of the Venusberg scene, forestall Bayreuth—not entirely to the credit of the latter.

It appears to be finally decided that M. Jean de Reszke will create the leading *rôle* in "Ascanio," the forthcoming opera by M. Saint Saëns, some anticipatory account of which appears in another column. The part of the Duchesse d'Étampes will be taken by Mme. Adiny.

Madame Pauline Lucca announces her intention of retiring from the stage. She will, it is understood, appear during the approaching season at the Vienna Opera, and will afterwards make a tour in America, where she will give a series of fifty concerts, for each of which she will receive £1500. When these engagements have been fulfilled, Madame Lucca proposes to found a school of music at Viennese. This is good news for the rising generation of Vienna, who could hardly have a better exemplar, but it will scarcely be thought so by those who have been accustomed to regard Madame Lucca as one of the most distinguished operatic artists of the day.

Mr. Ludwig, the well-known baritone, is arranging a concert tour in Ireland, to be followed by a series of concerts in the United States.

The Bohemian Musical Society will give their first concert of this season on November 1, at the Crystal Palace. Miss Effie Clements, Miss Eleanor Rees, Mr. J. Dalgety Henderson, and other popular artists will take part.

Mr. William Nicholl's first chamber concert will take place at Prince's Hall, on the evening of November 1. A novel feature will be the "Euterpe" quartet of male voices, consisting of Messrs. Nicholl, Arthur Thompson, Arthur Oswald, and B. H. Grove. Miss Louise Phillips, Madame Isabel Fassett, and Miss Lucy Riley are the other contributors to a programme of unusual interest, and Mr. Nicholl will introduce, for the first time in London, Grieg's cycle of songs, "Reminiscences of Mountain and Ford."

THE COPYRIGHT (MUSICAL COMPOSITIONS) ACT, 1888.

It cannot be too widely known that a useful little Act was passed last Session to protect the public from vexatious proceedings for the recovery of penalties for the unauthorised performance of musical compositions, by which it is enacted that the penalty or damages to be awarded upon any action or proceedings in respect of any unauthorised representation or performance of any musical composition shall be in the absolute discretion of the court or judge before whom the proceedings shall be tried, and the costs of such proceedings are also in the discretion of the judge; and it is also provided that unless the occupier of any place at which an unauthorised performance be given shall wilfully permit such a representation he shall not be liable to any penalty. The Act does not, however, apply to the performance of any opera or stage play in any theatre or other place of public entertainment duly licensed.

THE OPERAS ON "BENVENUTO CELLINI."

By André de Ternant.

(Concluded.)

We now come to the history of M. Diaz's "Benvenuto Cellini"—an opera which has never been performed on the stage. In these days of inaction on the part of operatic managers, it is by no means surprising that a work which, according to the judgment of many eminent French musicians and critics who saw the manuscript, evinced talent of a very high order, should be consigned to oblivion. But, considering that in the prospectuses of various speculations the work has been announced for production several times, it seems strange that merit is suffered to pine in obscurity, perhaps in favour of less-talented contemporaries. As it is impossible under the circumstances to give a detailed account of the opera, a few words concerning the composer's career may interest the reader. M. Diaz was born at Paris on the 27th of February, 1837, and is the eldest son of that famous painter who was one of the most fervent disciples of the revival of the romanticism in France. On October 6th, 1852, he entered the Paris Conservatoire, his masters for harmony and composition being Reber and Halévy, and, after leaving that institution, he devoted himself entirely to composition. We first hear of him as a composer in 1865, when he brought out a comic opera called "Le Roi Candule," which had some success at the time, but has since fallen into oblivion. In 1869 three prizes were offered by the French Minister of Fine Arts for the three best operas sent in for judgment, and the production of the successful works was guaranteed at the Grand Opéra and the Opéra Comique and the Théâtre Lyrique respectively. M. Diaz won the first prize for his opera, "Coupe du Roi de Thule"; but the work, when subsequently performed at the Grand Opéra, had little success. With the exception of a few songs and pianoforte pieces of minor importance, the works mentioned are, at the present time, all that is known of the composer of the shelved "Benvenuto Cellini."

The libretto of M. Saint-Saens's forthcoming opera is founded by M. Louis Gallet on a drama of M. Paul Meurice, which was first performed at the Porte-Saint-Martin Theatre on April, 1852. The play itself was dramatised from the same author's novel, "Ascanio" (which originally appeared anonymously in the pages of a Parisian newspaper), expressly for the once celebrated actor, Mélingue, who was also a painter and sculptor of some talent. Having already appeared as a painter in a play called "Salvator Rosa," Mélingue thought he might utilise his other hobby to advantage, and it was solely owing to his suggestion that the play was called into existence. But, apart from this circumstance, it achieved a deserved success on its own merits. A few days before the production of M. Meurice's drama at the Porte-Saint-Martin Theatre, Jules Janin received a letter from Liszt, announcing the successful production of Berlioz's opera at Weimar. Berlioz himself remarked that the "excellent Liszt was everything adorable in the way of goodness, abnegation, zeal and devotion," and the following letter from the noble hearted artist fully confirms these words:—

"'Honneur aux maitres ciseleurs! Gloire aux belles choses et place pour elles!'[*] 'Benvenuto Cellini,' representé hier 20 mars, restera debout et de toute sa hauteur ici. C'est sans *puff* qu'on peut informer du succés de cet ouvrage Londres et Paris. Je remercie bien sincerément l'auteur du noble plaisir que m'a causè l'étude attentive de sa partition. C'est là à la fois de la ciselure splendide et de la statuaire originale et vivante. Tout ce qu'il y a d'intelligent et de musical à Weimar suit les représentations de Benvenuto avec sympathie et admiration."

M. Meurice's drama is divided into five acts, and eight scenes, seven of which will be retained in the opera: Le Roi chez l'Ouvrier, L'Attaque du Nesle, La Statue d'Hébé, Les Lis de Diamants, Fontainbleau (ballet), La Châsse des Ursulines, Le Jupiter. The scene of the casting of the statue of Hercules has been omitted, on account of its great similarity with that of the founding of Perseus in Berlioz's opera, by the desire of Saint-Saëns, who wishes the vast difference between the two works to be as plainly marked as possible. Pending the publication of the score and the libretto, the following analysis of the drama will convey some idea of the character of the plot and its incidents.

Sir Walter Scott remarked in the introduction of his novel "Peveril of the Peak," "In a story, where the greater part is avowedly fiction, the author is at liberty to introduce such variations from actual fact as his plot requires, or which are calculated to enhance it;" and the French dramatist has certainly not "overestimated a romancer's privileges and immunities," as regards the trustworthiness of the great Italian artist's memoirs. The action takes place during Benvenuto Cellini's first sojourn in Paris, and the apprentice Ascanio, who accompanied him thither and remained there when his master returned to Italy, is an even more interesting personage in the play than the great artist himself. Ascanio has the misfortune to suffer from the amorous persecutions of the Duchess d'Etampes, who, though the favourite mistress of King Francis the First, continually pays her addresses to the young artist, and, at last, failing in her designs, sends a letter arranging a secret interview with him. The young apprentice himself is so madly in love with the daughter of the grand prevôt, d'Estourville, the young and charming Colombe, that he does not pay the least attention to the wily charms of the duchess, and fondly imagines that the mysterious *billet-doux* comes from his Colombe. Benvenuto Cellini, who is a man of experience, is already acquainted with the duchess's manner of intrigue, and knowing full well that her caprices often bring misfortune, he determined to accompany his pupil to the place of meeting. He recognises the duchess under her mask, entreats Ascanio to stand aside a moment, discloses himself, and unveils the mission of the king's unfaithful mistress. The duchess, who is furious on being discovered, declares mortal war against Benvenuto, and retires in despair on seeing Ascanio fall on his knees before the beautiful Colombe. Ascanio, on meeting his beloved, does not trouble himself in any way about the masked lady from whom he has received the *billet-doux*, and who quarrels with his master. Benvenuto himself, it must be mentioned, has during all this time a mistress named Scazzone, who is also the sister of his arch-enemy, the Duchess d'Etampes. He loved his mistress after his own manner, that is to say, rather coolly, and much less than his art. Scazzone, however, for the want of better, and knowing that it is all the great artist could bestow, was contented. The next important incident takes place in the neighbourhood of the Tour de Nesle. It must be stated in passing that King Francis had recently honoured Benvenuto with a visit in his studio, which he found too small for the great artist's purposes, and he granted him the Petit Nesle as a place of residence. But when Benvenuto subsequently attempted to enter his new home, d'Estourville, who then occupied it, slammed the door in his face, and sent some archers to drive him from the place. However, Benvenuto did not suffer this to interfere with his plans of aggrandisement, for what he could not obtain by fair means, he effected by means of violence; and he immediately summoned his workmen and pupils together, and with them besieged the Petit Nesle. After this summons to assault and vengeance, the Petit Nesle was rapidly annihilated, and the bustle and shouts of *Vive François* 1er! *le petit Nesle est pris*, of this scene created some sensation during the run of the drama in Paris. To return to the intrigue of the play: the duchess complains of Benvenuto to the king. The good-natured monarch, however, always anxious for the renewal of good friendship among the members of his court, commands Benvenuto to go and offer the duchess a beautiful jewel as a token of reconciliation. With apparent distress he goes and demands an interview, which she dares not refuse, but while waiting in the antechamber, he hears the duchess's attendants laughing at him. His fury then knows no bounds, and after breaking open the door, he crushes the precious jewel under his feet. On hearing the noise the duchess arrives on the scene, and mutual insults take place between them, which subsequently end in an encounter with the king himself and the disgrace of Benvenuto. Happily for him, the emperor Charles the Fifth passes through *en route* for Flanders, and being a great patron of the arts, invites Benvenuto to his court. The great artist is willing to accept the gracious invitation, but King Francis, who now regrets having admonished Benvenuto, and having cause for suspicion against the emperor, prevails upon the sculptor to remain in France. Benvenuto is much impressed with the noble generosity of of the king, and promises to cast his great statue of Hercules. Peace and good-will being established, he immediately sets to work, and during three days and three nights neither sleeps nor eats. All at once the fire goes out, and the metal runs short. A traitor named Pagolo, who has been bribed by the duchess, has concealed the fagots and disturbed the mould. *Brulez les meubles*, cries Benvenuto; and the workmen run and fetch all Benvenuto's valuable furniture and works of art and fling them into the furnace and the mould. The fire was relighted, the mould is full, and the statue of Hercules is completed. However, Benvenuto's troubles unfortunately do not end with this triumph. It was during his abode at the Petit Nesle that he saw for the first time Colombe walking in the solitary shades of her father's garden. He was instantly struck with her face and her gentle and modest carriage. Unhappy in his passion, and unable to banish it from him, he immediately sought to gratify it, and took her for his model of Hebe. Shortly after its completion Ascanio enters, and recognises Colombe. Scazzone on seeing the statue is also seized with jealousy, and, not only in her own interest, but also that of her sister the duchess, meditates the removal of Colombe. Amidst the confusion, Ascanio carries off Colombe from the care of her father, who wishes to marry her to another man, and conducts her to the studio. An explanation takes place between Benvenuto and Ascanio. *Mes enfants*, the great artist says with suppressed emotion, *Je vous bénis, et je me dévoue à votre bonheur*. The question now is how to conceal Colombe. At length, however, they hit upon the ingenious idea of concealing her in a massive sculptured shrine, which is immediately conveyed to the convent of the Ursuline nuns. The duchess learns the secret from her sister Scazzone, and she arranges matters in such a way that the authorities at the convent allow the shrine to remain unopened for the space of three days. Her jealous apprehensions being relieved by this unexpected circumstance, she resolves to take Benvenuto under her own immediate patronage, and induces her friend d'Estourville to consent to the marriage of his daughter with Ascanio. The father is willing enough, but only on the condition that his daughter, who has been missing during three days, shall be restored to him. Everything being arranged, the marriage contract is signed, and Colombe enters, conducted by Ascanio. The duchess, at the sight of Colombe, utters a wail of lamentation, and shrieks, *Qui donc est dans la châsse?* Benvenuto comes to the foreground, opens the shrine, and drags out the corpse of Scazzone. The Duchess then discovers that, instead of her rival, she has murdered her own sister. The subsequent scene is full of pathos.

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[*] These words are from a chorus in the second act of Berlioz's opera.

Benvenuto —"Scazzone, ma chère bien aimée, oh! reviens à ma voix, ranime-toi à mon amour.—Non, rien! impuissant!—Allons donc, sculpteur, crèateur, toi qui prétends donner l'éternité à tes œuvres, rends donc seulement le souffle de quelques années à cette beauté toute faite de dieu! Scazzone! entends-moi, reponds-moi! Viens! nous partons! Florence! l'Italie! (*Posant doucement la tête glacée et se dressant sur ses genoux*, *pâle et morne*) Non, Je m'en retournera seul, saignant et sombre. C'est le sort."

Le Roi.—"Comment! Benvenuto, et tes travaux! tes grands œuvres!"

Benvenuto.—"Sire, je ne sculpterai plus qu'un ouvrage en France: le tombeau de cette enfant."

It will be seen from the above description that the material on which the dramatic action is based is admirably laid out for musical treatment, nor is there any doubt that the new opera of M. Saint-Säens, whose versatile genius has enabled him to take high rank among the composers of the modern French school, will tend to augment the deservedly high reputation he already enjoys. Meanwhile, *Qui vivra verra.*

PROFESSOR SIR GEORGE ALEXANDER MACFARREN.

His Life and Work.

A Paper Read before the College of Organists by
Henry C. Banister.

(Continued from page 799).

I believe there is evidence that he was, at one time by no means enthusiastic, as he afterwards was, about Sebastian Bach; but advanced as he became more acquainted with his works: as, indeed, who will not advance whose opinion is worth anything? In like manner, I believe that Macfarren expressed himself approvingly, at one time, concerning the Tonic-Sol-Fa system of teaching; but, as is pretty well-known, was somewhat strong in his opposition to it in later years, notwithstanding his great and deserved esteem for its energetic promulgators, the Messrs. Curwen, father and son. I refer to all these matters of opinion, not to insinuate that Macfarren was fickle or unsettled in his judgments; but to indicate that there was that healthy element in his mind, a readiness to re-consider, and, if need be, on sufficient grounds to his thinking, to reverse or amend those judgments. In fact, almost to the last his seemed to be a growing mind, ever ready for new impressions; and he was, all along, as he insisted on it every true artist should be, a *student* all along. I well remember a little incident illustrating this. It fell to my lot to express thanks to him, on behalf of Academicians, at the close of one of his courses of analytical lectures; and, in doing so, I spoke of his kindness in permitting us to become fellow-students with himself of the noble works which he had been discussing. He quite started, and his face lighted up with pleasure at this way of putting it; and, afterwards thanked me specially for what he was good enough to term the felicitous way of stating the matter. He liked just to be thought of as one with us all, only perhaps a little further on, through favouring circumstances, and knowing a little more about some things: always ready, humbly, to learn from anyone.

And yet, how much he knew! what vast stores of information were packed in that receptive, retentive, and reflective brain! I think I never knew anyone who might more appropriately be termed a walking encyclopædia. And this was so wonderful when one remembers the sad hindrance to the acquisition of knowledge which would have seemed to lie in his way, as so insurmountable, had not his constant readiness, and certain competence, to impart information, from his wonderful acquisitions, caused one well-nigh to forget that he was not all eyes, as well as all ears, and all brains.

In the preface to my recently published Lectures on Musical Analysis, I mention the fact that, after the preparation, and even putting into the printer's hands, some of those Lectures, I was gratified, on hearing Professor Macfarren lecture on some of the same works, to find my own views confirmed by so eminent an authority. He wrote to me, thanking me for the book, and said: "I am glad you allude to me as a fellow-worker on the same subject, and I am sure that the more we give our best energies to its exposition, the more will it gain the respect it deserves, since each of us helps to confirm what may be stated by his friends." Such a letter exhibits the entire absence of jealousy from the mind of the single-purposed Professor; and it is just one of many which I doubt not could be discovered, manifesting the same trait in his character. When, several years ago, I had the honour of reading a paper before the Association upon "some of the underlying principles of structure in musical composition," he was unable to be present; but, on the paper appearing in print, he wrote to me:—"It pleases me very greatly, and I wish it may have many readers for the sake of the good effect it is capable of producing. I concur fully in your views, and these are so happily expressed as to make them interesting even to readers who have small knowledge of the subject. Let me then thank you for casting a bright light on an important matter. Yours with friendly regards, G. A. M." So unsolicited and spontaneous a testimony, not in acknowledgment of any complimentary present, was peculiarly gratifying and valuable, and shows not only the kindliness of the man, but how deeply interested he was in any effort to promote elevated views of the Art. And again, on the other hand, when he himself read a paper before this same Association upon the life and work of Cipriani Potter, I was greatly disappointed at being prevented by illness from being present; especially as being among the now comparatively few and fast diminishing number of Potter's pupils, it would have been expected that I should add some reminiscences of the dear old man, in the conversation after the reading of the paper. I wrote to Professor Macfarren to that effect; and received this reply:—

"My dear Banister,—It would indeed have been a pleasure to have had the interesting additions you might have made to the too little I could say of our dear friend Potter, and I regret as much the loss of these as the illness that prevented your presence at the meeting. I deplore that the master is at present less represented in his own works than in those of his pupils; and that persons who knew not himself have now small chance of knowing his merit, and on this account it behoves us who retain vivid recollections of his working and its work to do all we may to impress our memory on the consciousness of others."

I must be forgiven if these extracts from the Professor's correspondence seem to be too personal in their reference clustering round myself. I presume that one reason that I have been so singularly honoured as to have the present task assigned to me is that it is known that I am able to furnish personal reminiscences such as these; and even these I would not cull or quote but for the light that they help to shed upon his mind, and friendly character.

In my enumeration of the learned Professor's literary labours, I have omitted all reference to those which may be considered by far the most important of them—namely, his theoretical works. I have purposely deferred all mention of these, partly because it is not their literary character which claims attention; and, still further, because the consideration of them comes under a much more comprehensive head, and one of the most momentous in his career and work: that of his position as a theorist, and a theoretical educator. His books of a purely theoretical and educational character are: (1) Rudiments of Harmony; (2) Six Lectures on Harmony, delivered before the Royal Institution; (3) Eighty Musical Sentences, illustrating the use of Chromatic Chords; (4) Counterpoint—a Course of Study: to which may be added his annotations and Appendix to the new edition of Alfred Day's Treatise on Harmony. Mention must also be made of a short Treatise on "the Construction of a Sonata."

He told me that he once began a book on the Elements of Music; but that when my little Text book, treating of those, and of advanced matters, appeared, he abandoned his design, as no longer needful to prosecute. He assured me of the sincerity of this compliment. The "Rudiments" were designed as a text and exercise book for students, on the basis of course, of the Day theory. In the "Lectures" delivered, as the dedication shows, at the instance of Mr. G. A. Osborne, that theory is elucidated and defended with copious justificatory illustrations from works of various acknowledged composers, with the view of showing that, though often unconsciously, they have, so to speak, written in accordance with the Day theory, which is, therefore, not in reality a heterodox novelty, but the only theory which adequately explains and justifies much in music which is accepted unchallenged—nay, fully recognised. The "Eighty Sentences," written at the instance of the late Rev. John Curwen, are elaborately minute illustrations of that portion of the Day theory referred to in their title: an integral part of the whole theory, in fact. Still further expositions, with some modifications, of that theory, resulting from years of experience and independent thought, are presented in the editorial matter in the re-published book by Dr. Day.

(To be continued.)

Correspondence.

STUDENTS AS TEACHERS.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—If your correspondent "Scholar" would kindly re-peruse my letter, he would find no justification for somewhat rudely affirming that I "know nothing about" the regulations of the R.C.M. I know more about that most excellent institution than "Scholar" supposes; and if none of the students actually *do* give lessons "*without the consent of the Director,*" I am very glad to hear it—very glad indeed. I shall also be still more glad when I am sure it is the case.

I am also glad that the fees demanded by the student-teachers are "much bigger than those charged by thoroughly competent musicians"; but your correspondent omits to say why the public should accede to the demand.

Your correspondent further says, "As regards the 'inexperienced and often conceited young persons,' everyone must have a beginning (sic) and it is to be hoped that they—the pupil teachers—will be able to implant in their pupils a greater love for *true* music, and teach them how to perform it with greater success than has been the almost universal case up to the present outside the R.C.M., and no doubt the other two institutions." He is quite right in saying that "everyone must have a beginning," even the inexperienced and often conceited young persons, since thelatter undoubtedly exist (tho', not popular!) But the remaining portion of the sentence does not seem to be so complimentary to our other great schools of music as was probably intended by the writer of it. However, the whole paragraph is so involved that it may mean anything—even that the word "scholar" is sometimes mistakenly used for that of student.

I can make out nothing in your young correspondent's letter which refutes the statement to which I called attention, rather than originated, viz., that many students of the principal academies are in the habit of giving private lessons at small or large fees, and that in public announcements, programmes, &c., they often add to their names the letters R.C.M., R.A.M., G.S.M., when merely pupils, and not scholars, of those institutions.

Hoping you will pardon this large demand upon your valuable space, I remain, yours faithfully,

L.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—In reply to the courteous letter of "Provincial" concerning students as *performers*, I would say that the initials R.C.M., R.A.M., &c., have long been a vexed question. On the part of the Royal College, I may speak with certainty that R.C.M. is *no authentic title.* A student may receive perhaps a year's instruction, leave the College, and then pose before the public with R.C.M. after his name. Of course, as "Provincial" will readily admit, the College cannot prevent this, neither can it be responsible for the efficiency of that student who has only received one year's tuition.

With regard to performing while yet a pupil of the College, the permission of the director has to be obtained before the student is allowed to appear in public, and, as in the case of *teaching*, permission is only granted to those who are competent. Thanking you for inserting my former letter, and apologising for further intruding on your valuable space. I am, yours faithfully,

"SCHOLAR."

Reviews.

MUSIC.

"Unto thy heart," serenade for voice, with violin obbligato, words by Victor Hugo, with an English translation by E. O. Coe, music by F. Allitsen, is unconventional, melodious, and well written. 'Harlequin et Columbine morceau characteristique, pour piano solo," by Sydney Smith, lies well under the fingers, whose agility it would certainly encourage. Both these, are published by E. Ascherberg & Co.

Mr. Woolhouse sends a "Shelley Album," containing nine of the poet's songs, set to music by J. Cliffe Forrester. These compositions are all of a refined and superior character, some of the numbers being very charming. The accompaniments, written with musicianly skill, will require fluent and delicate playing.

"A diss a diss of green grass" is a refreshing spontaneous little ditty by Alexander S. Beaumont. "Cradle songs" are plentiful, but one by Learmont Drysdale is an unusually good specimen. "Suspense," a song by Sydney Shaw, is not strikingly original, but the words are well set and the harmonies are rich and appropriate.

We have also received from Weekes & Co. three numbers of a set of six songs by Henry Festing Jones. Of these we prefer "The autumn is old," a quaint setting of Hood's tenderly sad lines,

"Marguerite at the shrine," by Henry Knight, is a refined and expressive song, the dedication of which has been accepted by Miss Ellen Terry. It is published by the Viaduct Publishing Company.

B. Hollis & Co. sends two good songs by the late W. Fullerton, "That summer's day" and "The love of long ago," which deserve to become popular.

A setting by Phœbe Otway of Heine's "Du bist Wie ein Blume," with an English translation by Constance Bache, recommends itself by simplicity and charm and some delicate harmonic transition.

We have also received the following from Charles Woolhouse. Songs:—"No," by Fred Alleyn; "The broken promise," a nautical ditty, by G. Saint-George. Pianoforte: "Liebeslied" sketch, by Learmont Drysdale. From Enoch and Sons: "Kate of the Dee," by Albert E. Daniel. From B. Hollis and Co. Songs: "A bygone summer" and "When shadows lengthen," by Charles Paston Cooper; "Marguerite," graceful dance for piano, by A. Warner Hollis. From E. Ascherberg and Co.: "Marjorie," song, by F. Allisten. From Metzler and Co.: "The vanguard march," by H. M. Higgs. From the Viaduct Publishing Co.: "Three jolly sailors," song, by Percy Jackman. From Weekes and Co., "From night to morn," "Renée," and "Faithful," all by Henry J. Edwards, Mus. Doc, Oxon. From Joseph Williams. Songs: "A lover's lay," by Henry T. Tiltman; "In memory fair," by S. Portman; "Olden time," by Henry Farmer; Gavotte, by H. T. Tiltman; Air de ballet, by the same composer, both for pianoforte solo.. From Stanley Lucas, Weber and Co.: Dromiroff Polka and Valse, "Still in the night," by B. Brigata. From H. Klein and Co.: Songs, "Spellbound," "Rent free," and "Sweet Philomel," by Henry Klein; "God bless her," by Edwin M. Flavell; "The Sultan's daughter," by Edward Seymour; "Heart's-ease," by Violet Fairfield.

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CHURCH MUSIC.

THERE is something to be learnt from the wisdom of eminent and thoughtful writers; and as we have lately read much on the subject from modern writers, it will not be out of place to quote the words of Richard Hooker, written by that eminent theologian some three hundred years ago:—

"Touching musical harmony, whether by instrument or by voice, it being but of high and low in sounds a due proportionable disposition, such, notwithstanding, is the force thereof, and so pleasing effects it has in that part of man which is most divine, that some have been thereby induced to think that the soul itself by nature is, or hath in it harmony; a thing which delighted all ages, and beseemeth all states; a thing as seasonable in grief as in joy; as decent, being added unto actions of greatest weight and solemnity as being used when men most sequester themselves from action. The reason thereof is an admirable facility which music hath to express or represent to the mind, more inwardly than any other sensible means, the very standing, rising, and falling, the very steps and inflections every way, the turns and varieties of all passions whereunto the mind is subject; yea, so to imitate them, that, whether it resemble unto us the same state wherein our minds already are, or a clean contrary, we are not more contentedly by the one confirmed, than changed and led away by the other. In harmony the very image even of virtue and vice is perceived, the mind delighted with their resemblances, and brought by having them often iterated into a love of the things themselves. For which cause there is nothing so pestilent and contagious as some kinds of harmony; than some nothing more and potent unto good. And that there is such a difference of one kind from another, we need no proof but our own experience, inasmuch as we are at the hearing of some more inclined unto sorrow and heaviness, of some more mollified and softened in mind; one kind apter to stay and settle us, another to move and stir our affections; there is that draweth to a marvellous grave and sober mediocrity; there is also that carrieth, as it were, into ecstacies, filling the mind with a heavenly joy, and for a time in a manner severing it from the body; so that, although we lay altogether aside the consideration of ditty or matter, the very harmony of sounds being framed in due sort, and carried from the ear to the spiritual faculties of our souls, is, by a native puissance and efficacy, greatly available to bring to a perfect temper whatsoever is there troubled, apt as well to quicken the spirits as to allay that which is too eager; sovereign against melancholy and despair; forcibly to draw forth tears of devotion, if the mind be such as can yield them; able both to move and to moderate all affections. The prophet David having, therefore, singular knowledge, not in poetry alone, but in music also, judged them both to be things most necessary for the house of God, left behind him to that purpose a number of divinely-indited poems, and was further the author of adding unto poetry melody in public prayer; melody, both vocal and instrumental, for the raising of men's hearts, and the sweetening of their affections towards God. In which considerations the church of Christ doth likewise at this present day retain it as an ornament to God's service, and a help to our devotion. They which, under pretence of the law ceremonial abrogated, require the abrogation of instrumental music, approving, nevertheless, the use of vocal melody to remain, must show some reason wherefore the one should be thought a legal ceremony and not the other. In church music, curiosity or ostentation of art, wanton, or light, or unsuitable harmony, such as only pleaseth the ear, and does not naturally serve to the very kind and degree of those impressions of the matter that goeth with it leaveth, or is apt to leave, in men's minds, doth rather blemish and disgrace that we do, than add either beauty or furtherance unto it. On the other side, the faults prevented, the force and efficacy of the thing itself. when it drowneth not utterly, but fitly suiteth with matter altogether sounding to the praise of God, is in truth most admirable, and doth much edify, if not the understanding, because it teacheth not, yet surely the affection, because therein it worketh much. They must have hearts very dry and tough, from whom the melody of the psalms doth not sometimes draw that wherein a mind religiously affected delighteth."

The sound sense enshrined in these quaint words is still worthy of attention, even though the art and musical education have greatly advanced since the days of "Judicious Hooker," as he was wont to be called.

ANCIENT ORGANS.

By J. F. ROWBOTHAM.

(Continued from page 159.)

"The vases which held the water were made of the most precious alabaster or marble. The cylinders where the pistons worked were wrought in gold and silver, and studded with glittering gems. The water itself was scented and perfumed with rare odours, and the fragrance of sweet smells was added to the melodious euphony which passed through the pipes. The slaves who elevated and depressed the pistons were dressed in elegant and appropriate attire, and the organist himself in robes of ceremony which rivalled in their gay magnificence the costumes of the princes who attended the performance of the music.

"For the purpose of being transported from house to house, as we carry harps and violoncellos, the organs were sometimes made portable. And then the vase was constructed of lighter materials, of light plaster, for instance, or even of gilded tin, and gangs of slaves were employed in carrying the delicate and fragile mechanism through the streets.

"At Constantinople, the seat of the Eastern Roman Empire, the instrument was held in no less honour than in the West. The great water-organ was a constant figure in the pageants of the circus, and in all state ceremonies in the Golden Hippodrome, when to the pealing of the organ the Emperor rose from his throne to bless the assembled people.

"For some centuries to come, after the reign of Honorius, we hear nothing whatever about the organ. We obtain tidings of it, about four hundred years later on, it appears as an unknown thing, a strange mysterious marvel for men to wonder at; and has to be re-introduced into benighted Europe from abroad, from the home of civilisation where the light of art still lingered on, undimmed by barbarian darkness—Constantinople.

"It was in the reign of Charlemagne, when stories began to spread about the court of a mysterious musical instrument from the East, made of brazen cylinders, and bull's hide bellows, and pipes which could roar as loud as thunder and yet could babble as soft as a lyre or tinkling bell. This plainly is an organ; and what is more it is an organ *with stops*. Workmen were successful in their observations, and constructed an organ on precisely similar principles, which was placed in the Cathedral of Aix-la-Chapelle, and was, according to an old and reliable tradition, the first organ ever made in France.

"Comparing this organ with the water-organ of Nero and his successors, we shall find two great and striking improvements have been introduced during the life of the instrument at Constantinople, and in the interim of its exile from Europe for four hundred years among the Byzantine Greeks of the Eastern Empire. First, stops have been invented; and, secondly, bellows have been added to the water mechanism. From the existence of stops we must argue that one or other of the following changes have come about in the construction of the instument:—In our account of Nero's organ, if we were right in assuming that the keys acted by means of cross-slides—that is to say, by the same mechanism which we employ for our stops to-day—then we must argue that the mechanism of pull-downs, pallets, and grooves, or an equivalent for these, had meantime been invented for the keys, and the slides appropriated for stops, as we use them at present. Or if, on the other hand, we prefer to credit Nero's organ with a similar key-action to our own, then we must admit that the slides had been the new invention. In any case, we must grant that stops had been added to the organ. And this is the first great difference between the organ of Charlemagne and the organ of ancient Rome.

"The second is the addition of 'bellows made of bull's hide' to the mechanism, and, at first sight, this statement would seem to imply that the days of the wind-organ had already begun, and that Charlemagne's organ was simply an instrument of that nature. But a further inspection will at once silence this conjecture. For among the other things which the workmen were told specially to observe were 'two brazen cylinders,' that formed an essential part in the structure of the organ. Now what purpose could two brazen cylinders answer in a wind-organ? None at all. But in a water-organ they forced the air by means of pipes through the water into the air-condenser, from which it was conveyed into the wind-chest. The new invention was the substitution of bellows for the pistons and levers, which pumped the wind up the vases. In the primitive water-organ the wind was pumped up the vases by means of pistons, which fitted into them, and were worked by levers underneath. But in this later and improved form bellows were used in place of the pistons and levers, and blew the wind into the cylinders.

"Whence, then, came the knowledge of bellows, and their application to organ-blowing? This application, which seems so natural a one, was curiously late in being thought of. Three hundred years had passed away since the time of Nero, and the water-organ with its steady service of levers and pistons, was in the full tide of its popularity, when we hear of an experiment made by a stray inventor to blow an organ by means of bellows. The idea was thought so odd that it excited general ridicule. One solitary engraving of the curiosity has come down to us; and then it passed into the limbo of other oddities, and can scarcely be said to have suffered neglect—because it never commanded attention.

(To be continued.)

SINGLE OR DOUBLE CHANTS.

A member of a Church choir writes to *Church Bells*:—

"Having been all my life an ardent lover of Church music, I have read with great interest the admirable articles on this subject that are now appearing in *Church Bells* from the pen of Mr. Griffith. Would you, however, kindly allow me space to comment on one recommendation in one article, which I think will hardly find favour with the majority of church-goers. Mr. Griffith says, 'Use only the best *single* chants.' May I be allowed to ask two questions in reference to this? 1. If *double* chants are so unsuited to public worship, as some assert them to be, how is it that our great Church musicians of the past, such as Boyce, Battishill, &c., and those of the present, such as Smart, Elvey, Turle, Goss, and a host of others, wrote so many of them? Surely they mnst be considered good judges of what is suitable and unsuitable! 2. Would it not be rather hard to have to discard for ever the favourite old chants that are so inseparably bound up with the Church life of many of us—I mean those well-known ones by Mornington, Dupuis, Stanley, &c.? As a boy, I attended a church in the north of London, of which Mr. Mackeson's *Guide* said, 'The congregation is the choir,' and I always heard these chants sung with great fervour and heartiness *by* the congregation. And, speaking from personal experience, I would say that while I have heard complaints about Gregorians and single chants—*i.e.*, used to the exclusion of others—I have never heard one against the double chant, except from those who would allow us no Anglicans whatever in our services. Not that I would by any means exclude single chants from our services; that would be foolish indeed, considering how many lovely ones there are. What I would suggest is this. Use a *single* chant for the *Venite* and *Nunc Dimittis* always, and occasionally for the *Benedictus*; also for all Psalms whose number of verses is under *ten*, but for the rest use double chants, always being careful to observe a proper break where there is an odd number of verses."

OLD HERTFORD ORGANISTS.

Mr. W. H. Cummings writes to the *Monthly Journal*:—

"For nearly forty years I have been intimately associated with the musicians, amateur and professional, of the town of Hertford. Charles Bridgman, who died in 1873, having been organist of All Saints, Hertford, for eighty-one years, was a dear friend of mine. During a visit to the church I noted the following interesting inscription in memory of his predecessors:—

"'Nigh unto this place lyeth the body of Mrs. Mary Battell, sometime organist at this church gratis. Obiit., Jan. 20, 1698-9.

Her life and death good hopes they gave,
That life eternal she shall have.'

"'In memory of Mr. Thomas Green, who was organist of this parish 47 years, and died the 8th of August, 1791. Aged 72 years.'

"Mary Battell's gratuitous performance evidently made an impression on one at least of her co-temporaries, for another tombstone records:—

"'Nigh unto this place lyeth the body of Mrs. Elizabeth Cramer, who gave £200 for a perpetual encouragement for the organist of this church. Obiit., Feb. 13, 1698 9.

Her soul the Lamb of God that follows,
Outsings her anthems in All-hallows.'"

ORGAN PEDALS.

In a letter to the *Monthly Journal*, Dr. Charles Vincent makes the following simple and ingenious proposals:—

"All organists have doubtless experienced the difficulty of executing smoothly on the pedals the three notes F sharp, G sharp, and A sharp (or their enharmonic equivalents), when following one another in ascending or descending passages.

By a simple contrivance I find this difficulty can be entirely overcome and a convenient addition made to the pedal board.

To the two G sharp pedals fix a small piece of wood, not quite so large as the ordinary raised portion of a sharp or flat key, at the end of the two pedals beneath the stool. The pedals will then have raised portions at each end.

By using this device the passage above mentioned can be executed with alternate feet, and skips to the A flat or G sharp can be made with ease and certainty.

I venture to suggest the above for the consideration of your many organist readers, and trust it may be found of some use."

REVIEWS.

Organist's Quarterly Journal. Edited by Dr. Spark (Novello & Co.) The October part opens with a tuneful and artistically carried out "Andante con Moto" in G by Mr. Reginald Steggall, A.C.O. Next comes a noisy Festival March arranged for Organ by G. B. Allen, Mus. Bac. in which a common-place vulgar song, claiming to be national, "Southern Sons," is given as a leading theme, Mr. Allen might have given us a better specimen of Australian art. Two pieces, a Postlude in B flat, by Percy Jackman and a Bourree in D, by Samuel Moss have character and interest, and a Larghetto in the minor and major mode of G by Claude Dupré, affords pleasant playing.

Morning, Evening, and Communion Service. E. T. Chipp (Weekes & Co., 14, Hanover Street.)—A complete setting by the late Dr. Chipp including "Te Deum," "Benedictus," "Jubilate," "Sanctus," "Kyrie," "Creed," "Magnificat," and "Nunc Dimittis," in the key of E major. Throughout the music is earnest, thoughtful and artistic; and is worthy of the composer's high reputation. The effects are striking but are withal softened by the true ecclesiastical spirit. The vocal writing is of the best, and the organ part is at once attractive, masterly and interesting. Such a work ought to find a wide acceptance.

Short Setting of the Office of Holy Communion, No. 11, by G. J. Bennett (Novello & Co.).—A setting of a series edited by Dr. G. C. Martin, including the additional "Benedictus," "Agnus Dei," and a final "Amen" after Benediction. The composer has written effective, serious, and yet simple music, expressive of the text, and, for the most part, solid in style. The key of the service is B flat.

"Magnificat and Nunc Dimittis." Harry Dancy (London Publishing Company.—A simple and agreeably tuneful unison service, with an effective but easy organ part.

"Blessed is he that considereth the Poor," Anthem. Gustav Ernest (J. J. Hopkinson, New Bond Street).—An easy, graceful piece of church music, "Let the Heavens rejoice," Anthem. Gustav Ernest.—An effective anthem in G, with an episodical quartet in E flat, and a return of the chorus. It is throughout effective, singable diatonic, beginning, and ending in a spirited manner—a work likely, in short, to find favour.

"Te Deum" and "Benedictus," in chant form. J. L. Gregory, F.C.O. (Novello and Co.).—A good and useful service of its kind, tuneful, well sustained, and varied effectively. "Harvest," Cantata. Jacob Bradford, Mus. Doc. (Novello and Co.).—A work of a somewhat ambitious type of six movements, including a final fugue. One of the most effective items is the duet in canon for soprano and tenor, "The God of Harvest praise," which is specially graceful and melodious. The work is scored for voices with orchestra and organ, and is specially intended for Harvest Festivals.

SPECIFICATIONS.

SPECIFICATION OF ORGAN OF CHRIST CHURCH, LANCASTER GATE.—The stops marked (*) are those lately added. This very fine instrument, built for Christ Church, Lancaster Gate, by Messrs. Walker & Sons, was reopened on October 18, 1888, by Mr. H. W. Richards, F.C.O. (the Organist). There was Full Service at 10.30 a.m.; Organ Recital at 4.30 p.m.; and Mendelssohn's "Hymn of Praise" was sung at 8 p.m., by an augmented choir of 100 carefully selected voices. Some eminent organists will also give recitals; the first on October 19, at 4.30, by Dr. J. F. Bridge, (Organist, Westminster Abbey); October 20, at 4.30, by Mr. W. S. Hayto (Organist, All Saints, Margaret Street, W.); Sunday, October 21, at 4.30, by Mr. W. H. Richards, F.C.O.; and on Sunday, October 28, at 4.30, by Mr. E. H. Turpin.

GREAT ORGAN.

Compass CC to G in Alt.

		Pipes	Ft.			Pipe	F.
1	Double Diapason	56	16 tone.	6	Principal	56	4
2	Open Diapason (large)	56	8	7	Harmonic Flute	56	4
3	Open Diapason (mdm.).	56	8	8	Twelfth	56	2⅔
4	Open Diapason (small)	56	8	9	Fifteenth	56	2
5	Stopped Diapson Bass Wald Flute Treble	56	8 tone.	10	Mixture (3 ranks)	168	
				*11	Trumpet	56	8

SWELL ORGAN.

Compass CC to G in Alt.

1	Double Diapason	56	16 tone	7	Principal	56	4
2	Open Diapason	56	8	8	Fifteenth	56	2
*3	Bell Gamba	56	8	9	Mixture, 4 ranks	224	
4	Stopped Diapason	56	8 tone	10	Horn	56	8
5	Echo Gamba	56	8	11	Oboe	56	8
6	Voa Angelica to tenor C	44	8	*12	Contrafagotto	56	16

SOLO ORGAN.

*1	Harmonic Flute	56	8	*4	Vox humana	56	8
*2	Clarinet	56	8	*5	Dulciana Flute	56	8
*3	Orchestral Oboe	56	8	*6	Tremulant (Solo)	56	8

CHOIR ORGAN.

1	Viola	56	8	*4	Gemshorn	56	4
2	Dulciana	56	8	5	Flute	56	4
3	Lieblich Gedact	56	8 tone	6	Piccolo	56	2

PEDAL ORGAN.

1	Open Diapason (wood).	30	16	4	Sub Bourdon (32 feet tone)	30	
2	Open Diapason (metal)	30	16	5	Trombone	30	16
3	Bourdon (large scale)	30	16 tone				

8 Composition Pedals. Tremulant to swell.
Swell Pedal in centre and at side of rgan.
Pneumatic action to Great, Swell, and Pedal Organs.

COUPLERS.

Swell to Great.
Swell to Choir.
*Solo to Swell.
Great to Pedals.
*Solo to Pedals.

Swell to Pedals.
Choir to Pedals.
*Super oc. to Swell.
*Super oc. to Pedals. This stop draws in 12 additional notes on each pedal stop.

Pedals, Parallel and Concave Organs blown by hydraulic power.

RECITAL NEWS.

BOW AND BROMLEY INSTITUTE.—Mr. Henry R. Rose gave an admirable recital, on October 13, before an unusually large audience. The programme included Organ Sonata, No. 4, Mendelssohn, much enjoyed; Andante, Smart, and Fugue, Steggall, the last a scholarly work, much appreciated; Fantasia, Berens; Allegro Cantabile, 5th Symphony, Widor; and Overture, "Semiramide," Rossini, admirably rendered and loudly applauded. The vocalist was Madame Clara Samuell (Mrs. Rose), whose charming vocalisation greatly delighted the audience. Her two first songs, "Nymphs and Shepherds," Purcell, and "Hush, ye pretty warbling choirs," Handel, were enthusiastically redemanded, and the last was repeated.

CLEVELAND (U.S.).—Mr. F. Norman Adams gave a Recital in Trinity Church, on October 1. Allegro vivace, Sinfonia in C, Mozart; March in C, Spohr (from Notturno for wind instruments); Fugue, in B flat, Salomé; Offertoire, No. 6, in C minor, Lefebure-Wely. Improvisation.

ST. JOHN'S CHURCH, TAUNTON.—The following selection of music was played by Mr. T. J. Dudeney, L.R.A.M., F.C.O., at the Dedication Festival, on September 23. Programme: Andante in D, E. Silas; "Heaven and the Earth display." from "Athalie," Mendelssohn; Cantilène Pastorale, A. Guilmant; Allegro in C, from Sonata, G. A. Macfarren; "With Verdure Clad," from "Creation," J. Haydn; Andante in F., S. S. Wesley; Postlude in D, Henry Smart.

LIVERPOOL.—By Mr. W. T. Best, at St. George's Hall, on the 4th and 6th inst. Pprogamme: Overture to a Harvest Cantata, Weber; Concert Fantasia on Rodes's Air, Best; Fantasia in the style of Handel (G major), Moscheles; Offertoire, from the "Vade Mecum de l'Organiste, Wély; Evening Song (Abendlied, Op. 85), Schumann; Marcia Fantastica (B minor), Rossini; Overture, "Ruy Blas," Mendelssohn; Third Impromptu (Op. 51, G flat major), Chopin; Prelude and Fugue (D major), Bach; Allegretto, from the "Pensées Musicales" (No. 4), Schubert; Andante (No. 1, G major), Smart; Marche Hongroise (E minor), Liszt.

HANLEY.—By Mr. A. L. Peace, Mus. Doc., at the opening of the Victoria Hall and Organ, Town Hall, on October 5. Programme: Overture to the "Occasional Oratorio," Handel; Air, with Variations, in G major, Haydn; March in C major, Mozart; Prelude and Fugue in D major, Bach; Offertorio in D major, Morandi; Selection from "Faust" (Kermesse Coro, "Su, da bere," Gounod; Romanza, "Quando a te lieta"; Cora del Soldi, "Oh, gloria cinta d'allor,") Gounod; Grand Dramatic Fantasia, "A Concert on a Lake, interrupted by a thunderstorm," Neukomm; Theme from "Sylvana," and Rondo in E flat major, Weber; Overture, "William Tell," Rossini.

YEOVIL.—The fourth annual festival of the Yeovil Choral Union was recently held, the special preacher being the Rev. W. Pear Williams, of Bristol. The choir, consisting of about two hundred singers, was well balanced, and the singing throughout was refined. The anthems were, "O Saviour of the world," by John Goss, and "Lift up your heads," from Handel's "Messiah." The following selection of music was played by the organist, Mr. T. J. Dudeney, L.R.A.M., F.C.O.: Andante in E flat, Ernest Slater; Allegro Pomposo, Henry Smart; Andante con Variazioni e Fuga, T. J. Dudeney; Adagio in E flat, J. S. Bach; Choral Song and Fugue, S. S. Wesley; Andante in G, G. A. Macfarren; Overture to "Saul," G. F. Handel.

WANDSWORTH, S. W.—Mr. H. W. Weston, F. C. O., gave a recital at the Parish Church on Oct. 14, to a large congregation, when the following formed the programme· This is the second of the series of popular recitals to be given during October. Sunday, October 14. Programme: Grand Offertoire in D Minor, E. Batiste; Minuet in G (from the Overture to "Sampson"); Introduction, Theme, and Variations in A, A. Hesse; Nocturne in G Minor (No. 11), Chopin; Festive March in D, H. Smart.

GODALMING CHURCH.—Organ and Violin Recital, given on October 18, by Mr. A. A. Macintosh, F. C. O., organist of All Saints', Huntingdon, and Mr. O. Haenni. Programme: Overture in C, Mendelssohn; Andante in C, Silas; Barcarolle, Spohr; (Violin —Mr. Haenni.) Adagio in B flat, Haydn; Elegy in B flat minor, Silas; Adagio in D, Mozart; (Violin—Mr. Haenni.) Prelude and Fugue in C minor, Back; Andante in F (No. 2, Smart; Fantasia in D minor, Merkel.

St. John the Evangelist, Waterloo Road.—Free Popular Organ Recitals each Tuesday in October, at 8.15 p.m. (before the further enlargement of the Organ), by Mr. Henry J. B. Dart, A.C.O. Programmes of remaining dates: (October 23) Schiller March, Meyerbeer; Allegro Cantabile, Widor; Sonata, No. 6, Mendelssohn; Andante, Smart; Chorus, "Sing unto God," Handel; Pastorale, Kullak; Offertoire in C, Wely. (October 30) March, from "Athalie," Mendelssohn; Andante and Allegro, Spohr; Novelletten, Schumann; Prelude and Fugue (St. Anne's), Bach; Invocation in B flat and Grand Chorus in E flat, Guilmant. Sir Arthur Sullivan's oratorio, "The Prodigal Son," will be sung in this church on Sunday Afternoon, the 21st., at 3 o'clock.

CORRESPONDENCE.

SUNDRY MUSICAL QUESTIONS.

Dear Sir,—Can any of your readers suggest an answer to the query: How long does a key remain established in the mind of a listener after the music has ceased? It is a question which has occurred to me several times on finding after a short lapse of time that I or someone else had adopted, seemingly unintentionally, the last key heard. With regard to Church music, I should like to add my voice to those who, though musicians, say that *in Church* devotional should take precedence of artistic considerations. Only those can fear this dictum who think that bad music is more devotional than good. Good music is artistic. It is devotional. It is employed in church. But it is employed in Church not because it is artistic, but because it is devotional. If listening to an elaborate setting of the Canticles is more devotional than taking part in chanting them, and is more artistic, by all means let us have services. Not because they are more artistic, but because they are more devotional. If on the other hand, as I believe will be the case in many congregations—joining in a chant (there is not the slightest necessity for it to be a bad one) has a more devotional result than listening to a refined choir, I claim that a thorough musician and artist is perfectly logical and consistent in advocating that *in church* chants be employed, though services are a higher form of art—as consistent as he would be in suppressing at a concert anything, however admirable, which did not promote art.

The plea on which elaborate music is usually advocated is that everything in Church should be of the best. This no reverent man will deny. But the best what?—the highest form of Art or the best devotion, in a congregation where these would clash? *The* best or *their* best? The best procurable, or the best the *congregation* can offer? If the former, people's and priest's part must be recited by elocutionists that the enunciation may be "the best." If an educated congregation feels that *their best* devotion is in listening to the perfected singing of the choir—or the perfected speaking of an elocutionist taking their part for them—well and good, but not otherwise, and I do not think such a condition obtains with an average congregation. With regard to Mr. Griffiths' suggestion as to the College of Organists issuing a list of voluntaries suitable for Church use, it will occur to many that such a list would have to be re-issued periodically as good music came out, or not be considered exclusive and thus lose almost its whole influence in suppressing the playing of bad unsuitable pieces. Such a list would be invaluable I think, if practicable, but would not a Rule by the application of which organists, not qualified to judge themselves, could test the suitability of all and any music be much more comprehensive? Even this would be difficult to obtain, for among compositions, written expressly for Church use and by able composers, one has to make a selection to avoid marches of a highly "operatic" character—if not jerky and polka-like trios. Perhaps I shall be considered a purist, sir, but I must confess that the trios in H. Smart's fine march in D, unless played much slower than is consistent with march time, come under the ban of being too dance-like in character to be thoroughly suitable for Church use. I do not wish to be understood as condemning marches in themselves. Marching is typically, at least, an attribute of the Church militant; dancing, so far as I am aware, is not, though a religious exercise in the time of David. The prevalence of massive chords in the First Species of Counterpoint—time-unison, one may call it—is as typical of the oneness of the Christian Army in things essential as a fugue is of its many voices, and the multitude in the Heavenly Choir. Altogether, this form of composition represents musically what hymns like "Onward Christian Soldiers," and "The Church's One Foundation" do verbally. I repudiate the idea of desiring to make services dull and gloomy. There is all the difference between religious joyousness and ball-room gaiety—between Handel's choruses and a rollicking polka.

Whatever march is played in Church should surely be dignified in character.

These remarks are not penned as laying down the law to brother-organists, but rather to induce any who have found a good Rule in this matter to state it for the benefit of less experienced or competent judges. The preceding is but portion of a more lengthy letter I had in my mind to write on the subject of Church Music, had not the admirable editorials and articles in your recent issues forestalled my remarks.—Yours faithfully,

Clement A Harris, A.C.O.

P.S.—In reference to the article on Congregational Singing in your last issue, surely the best method would be to (where necessary) transpose the tunes so as to lie within a congregational compass, and there *re*-harmonise them, so that the parts may be thoroughly suited to the voices by which they are to be sung in the choir. I have long thought that a chant and hymn-book on this principle would do more than anything else—except systematic instruction of the congregation in simple part-singing, which is the desirable thing—towards enabling and inducing the people to take their own part in the service.

NOTES.

It will be remembered that Mr. Henry Fordham had upon several occasions exhibited his new patent swell shutter. By means of which a most perfect crescendo and diminuendo can be obtained, without aditional trouble to the performer, the same being fully under control. By an ingenious arrangement the swell-box also admits of a free exit of air when the box is quite closed, retaining the sound, thereby freeing the pipes from any compression, the outlet being equal to the inlet. This is obtained by what Mr. Fordham calls a muffler box. The swell pedal, although provided with a device for retaining it, likewise the venetians, in any desired position, in its traverse, can be used just as though no device existed for the purpose aforesaid. Mr. Fordham's invention is well worthy of the attention of all interested in organ effects and on an construction-

Mr. J. Kendrick Pyne, F.C.O., organist at the Manchester Cathedral, lent a large and interesting collection of old manuscript and printed copies of noted music. Mr. Cornish, bookseller, Manchester, also lent a collection of a similar character to the recent Ecclesiastical Art Exhibition, Manchester.

At Chester early on the morning of Oct. 6th the death took place of Mr. Frederick Gunton, who was for over 25 years the organist of Chester Cathedral. Mr. Gunton recently returned from a trip to Switzerland, which was rather too much for his strength. On Friday week he was seized with an attack of paralysis, and succumed shortly afterwards. Mr. Gunton was in his 75th year. He retired in 1873.

It is stated that Messrs. F. and H. Francis, the architects of the Albert Palace, at Battersea, call attention to the fact that all the interior fittings of that structure, including the great organ, are to be sold by auction next week, under distraint for rent, by order of Her Majesty's Office of Works; though this action may be altered by private arrangement.

THE COLLEGE OF ORGANISTS.

Tuesday, October 23: The Library will be open from 7 to 8. The adjourned Annual General Meeting will be held the same evening, at 8. This meeting will be held at the College.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury.

TO OUR READERS:

In consequence of an unfortunate accident which has caused serious delay in the publication of the Paper, we are unable to carry out our intention of presenting our Readers with the Portraits of SIR CHARLES and LADY HALLÉ. We shall, however, be in a position to do so next week, and we will gladly exchange copies of this issue that have been purchased with the expectation of receiving the said Portraits.

EDITOR "MUSICAL WORLD."

Festivals.

BRISTOL MUSICAL FESTIVAL.

The Bristol Musical Festival, a triennial event whose influence is to be felt beyond the immediate centre of activity, commenced on Tuesday last, under meteorological circumstances of unwontedly auspicious kind. Although no new works were included in the programme, a judicious and representative selection had been made, which did justice to all claimants, and proved how catholic were the tastes of those responsible for the arrangements. With Sir Charles Hallé as conductor, and such artists as Mesdames Albani, Anna Williams, Patey, and Belle Cole; Messrs. Lloyd, Banks, Watkin Mills, Montague Worlock, and Santley, to answer for the solo music, fears as to the artistic success of the festival would obviously have been misplaced. That the festival was inaugurated on Tuesday by a performance of the "Elijah" might seem an additional proof, if such were thought necessary, of the permanent place taken in the heart of the British amateur by Mendelssohn's work. But what conclusion is to be drawn from the scanty attendance at that inaugural performance? Is the work in question losing ground in the popular estimation? Or is the Bristol public less interested in musical festivals than of yore? Or is the falling-off in attendance, as compared with previous years, the result of purely local and exceptional causes? It must be hoped that the third reason is the correct one, though to speak definitely would, at such a stage of the proceedings, be premature. Whatever might be the lack of interest exhibited by the public, it is satisfactory to know that it was not shared by any of the performers. It would be useless now, as always, to speak at length of the admirable way in which Madame Albani, Miss Anna Williams, Madame Patey, Mr. Lloyd, and Mr. Santley, interpret the "Elijah" music. It is more to the purpose to recognise the excellence of the chorus, which, although composed of volunteers, is yet remarkable for its perfect discipline. At times a lack of sonority was apparent, but in tone, evenness of balance, and definiteness of attack, it was all that could be desired, and gave evidence of the care bestowed on its training by Mr. Rootham.

The concert of Tuesday evening, although nominally "miscellaneous"—too often a word of horror—contained at least one feature of special interest. This was the performance of a selection from Gluck's "Iphigenie auf Tauris," the first act of which was given with a few cuts only. Whatever be the relative interest of Gluck's masterpiece, when judged by the standard applied to dramatic music in the present generation, it would not be easy to praise the choice of such a work too highly. It may be questioned which is the more important good to be accomplished by a Festival—the production of new works, and the encouragement of contemporary talent, or the revival of such compositions as that of Glück's, which, epoch-marking though they be, have yet been well-nigh forgotten, and for long unheard. It will not, therefore, be supposed that we lose sight of the vast progress and development of art which has taken place since the first performance of "Iphigenie" on May 18, 1779, or that we attempt to measure that work by the standard of such modern giants as this century has produced, when we praise, with emphasis, its production at Bristol. The educational value of such performances is immense. The principal part of the interpretation was sustained by Madame Albani, who gave perfect expression to the graceful phrases of "O toi qui prolongeas mes jours," and, indeed, sang throughout the selection with the utmost refinement. Adequate support was given also by Miss Mary Gane, Mr. Watkin Mills, and Mr. W. Thomas, and the band and chorus did all justice to the dances and choruses.

The remainder of the programme included songs by Madame Belle Cole, who gave, with marked effect, an air from "Figaro," and "O, Fatima," from Weber's "Abu Hassan;" by Mr. Watkin Mills, and Mr. Banks. The orchestral items conprised Beethoven's Overture in C, Schumann's Pianoforte Concerto, played admirably by Sir Charles Hallé, the overture to "Ruy Blas," and Liszt's "Les Préludes."

The morning of Wednesday was occupied in the performance of Cherubini's sixth "Mass in C," and Dr. Mackenzie's "Rose of Sharon." The public apathy, so noticeable on the first, was not less conspicuous on the second day of the Festival. The audience was far from crowded, and those who attended were plainly of opinion that the programme was of excessive length. To couple for one concert two works so important was in the highest degree unwise, for however enthusiastic an audience might be, it is after all only human; and physical weariness is inevitable under such circumstances. Such a course was unfair to Dr. Mackenzie, whose graceful work naturally suffered in consequence.

Of the performance of the Mass it may at once be said that it was in every way admirable; offering indeed, fewer opportunities for dramatic display than at least one other of Cherubini's works in the same kind, there is yet about it a dignity and earnestness which fit it admirably for a festival programme. Mesdames Albani, Belle Cole, Gane and Nelmes, and Messrs. Lloyd, Banks, Santley, and Worlock, did all possible justice to the solos; and, as has been already implied, Sir Charles Hallé had brought his band and chorus to a high degree of excellence.

So much has been written concerning Dr. Mackenzie's work since its production at Norwich in 1884, that it would serve no good purpose to dwell at length upon its merits on the present occasion. Every one knows that there are many passages of exceeding beauty in the work, which are perhaps recognised more clearly for the occasional mediocrity of certain other portions. The work received an altogether adequate interpretation on Wednesday. Madame Albani gave full and just expression to the poetic grace of the music allotted to the Sulamite, singing throughout with a refinement and purity of style that could hardly be equalled. Madame Belle Cole, on whom an unexpectedly heavy share of work has fallen, in consequence of the illness of Madame Trebelli, deserves praise for the courage with which she attacked the contralto music, and the shortness of the time possible for study under such circumstances may well be taken as an apology for the few shortcomings noticeable. Mr. Lloyd sang the tenor music with the utmost passion, and Mr. Santley was not less admirable in the solos allotted to him. The band and chorus, under Sir Charles Hallé's firm and judicious guidance, were excellent.

The evening concert was, perhaps, the most important event of the whole, as its programme included that masterpiece of orchestral colour, Berlioz's "Romeo and Juliet." This work calls for more than passing notice, and, together with the remaining concerts of the week, will be dealt with in our next issue.

NORTH STAFFORDSHIRE MUSICAL FESTIVAL.

The inauguration of a new musical festival must always be a matter of interest to all who care to mark the progress and development of art. All such functions, it may safely be presumed, had a commencement; but in the majority of cases they have existed so long, or are so firmly rooted in the musical order, that we are but dimly conscious that they, too, were once infants, appealing to the tender mercies of the critical nurse. It is accordingly, with some curiosity that we have watched the preparations which have lately gone forward, and have culminated at length in the North Staffordshire Festival, which was held on Thursday of last week in the Victoria Hall at Hanley. The committee, with a wisdom that might profitably be imitated in other quarters, refrained from putting forth an elaborate and wide-embracing scheme. The Festival comprised two performances only, that in the morning being devoted to the performance of the "Elijah," that in the evening to the interpretation of a miscellaneous programme. The vocalists engaged were Madame Valleria, Mrs. Hutchinson, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Henschel. The chorus, which numbered 300 voices, was drawn almost, if not entirely, from local sources, and the band of 60, led by Mr. Carrodus, consisted principally of Birmingham artists. Dr. Swinnerton Heap conducted, and Mr. W. Sherratt presided at the organ.

A great disappointment was experienced at the outset, when it became known that Madame Valleria would be prevented by illness from taking part. It was, however, arranged that Mrs. Hutchinson should take the whole of the soprano music in the "Elijah," and Miss Anna Williams was fortunately able to accept the duty of singing at the evening concert. It is obvious that criticism of the fare presented by the committee would be entirely needless. The British public, whatever may be said of the various objects on which it sets its affections, is usually faithful to them, and there are not at present any signs that the "Elijah" is losing its hold upon the hearts of amateurs.

Nor is it necessary to say much of the performance, as far as the soloists are concerned—Miss Hilda Wilson's and Mr. Lloyd's singing in such numbers as "O rest in the Lord" and "If with all your hearts" is known to everyone; and that Mrs. Hutchinson sang her allotted solos with refinement and taste goes also without saying. Mr. Henschel's singing, however, is always such a triumph of art that a word of especial recognition is not misplaced here. Gifted with a voice not naturally sympathetic, his art is so consummate that a defect which, in a less perfect master, would be plainly unpleasant, becomes in him almost unnoticeable. The pathos with which he gave "It is enough" and the dramatic fire which he infused into the Carmel music, proclaimed him, with added emphasis, a great artist. The chorus was of surprising excellence, and its *timbre*, balance, and attack might put to shame more than one festival choir of far older standing. No allowance "on the score of youth" need be made for it; and the chorus-master, Mr. F. Mountford, may well be proud of the results of his training. Assistance in the concerted numbers was given by Miss Reeve, Miss Oakes, Miss Garner, Mr. Sheldon, Mr. S. Wilcox, and Mr. Cranmer.

The evening programme contained but one novelty—a concert-overture, by Mr. Algernon Ashton, which proved to be a scholarly and thoroughly musicianly piece of work, containing many passages of dignity and beauty, although suggestions of the composer's youth were not wanting. The remainder of the programme was of the usual miscellaneous sort, comprising such well-known items as the "William Tell" overture, the Hungarian March from "Faust," and Liszt's First Hungarian Rhapsody, all of which were interpreted admirably. Miss Anna Williams sang, with her usual earnestness and purity of style, the "Freischutz" air, "Piano, piano," and the solo in the finale of the first act of Mendelssohn's "Loreley," and Mr. Lloyd contributed Gounod's "Lend me your aid," Balfe's "When other lips," and the scena from Dr. Heap's "Maid of Astolat." The chorus turned to excellent advantage the opportunities given by Gade's charming cantata, "Spring's Message," and the "Loreley" music.

Little more need be said to show how propitiously inclined were the powers that attended the birth of the new Festival. When the sound results obtained have been duly considered, it does not seem too much to hope, and indeed, to prophesy, that the North Staffordshire Festival, so happily managed, will in time take a permanent and important place in our national music. If the energy, care, and prudence, which were evidently bestowed on the function of last week be continued, this result will certainly follow. Meanwhile, Dr. Heap and all others concerned, are to be congratulated on the distinct artistic success of the venture.

PROVINCIAL.

GLASGOW, October 16.

Mr. Augustus Harris' Royal Italian Opera Company brought their brief engagement at the Grand to a close on Saturday evening by a performance of Mozart's opera, "Il Flauto Magico." The cast being an exceptionally strong one drew together a crowded house, the largest in fact during their stay. Signor Ravelli as "Tamino" met with a cordial reception, and Signor Foli in the part of "Sarastro" received a double recall for his rendering of "Qui Sdegno," but declined to repeat it. Mdlle. Ella Russell, as "Astrifiammante" obtained a magnificent ovation for her singing of the Aria "Gli angui d'inferno." Mdlle. Macintyre (Pamina) in conjunction with Signor D'Andrade (Papageno) had a hearty encore for the duet "La Dove Prende." At the conclusion of the performance Mr. Harris appeared before the footlights with the principals and the conductor, Signor Arditi, and in response to loud cries of "Speech," in a few words thanked the Glasgow public for their support.

On Saturday afternoon Mr. Harris gave a Grand Operatic Concert in St. Andrew's Hall. The hall was very well filled (considering the counter attraction—the Exhibition). The following artists appeared and each had a cordial reception, viz.: Mdlles. Ella Russell, E. Ponti, Alameda, Madame Rolla, Mdlles. De Vernet, De Vigne, and Macintyre, Signori Runcio, Caprile, De Anna, Abramoff, and Ciampi. The programme included solos from the following operas: "Ernani," "L'Elèsire D'Amore," "I Puritani," "Marta," "La Favorita," "Mignon," etc. Signor Romili presided with much acceptance at the pianoforte.

PAISLEY, October 11.

A few of the artists of Mr. Harris's Royal Italian Opera Company, at present appearing at the Grand, Glasgow, gave a grand concert in the George A, Clark Town Hall, last night, before a very sparse audience, which was nevertheless highly appreciative. Madlle. Macintyre, Scotland's *prima donna*, received an immense ovation for her singing of "Ah! fors è lui," from Traviata," and in response to an encore, "Ye Banks and Braes!" Her other song was "L'altra notte," from "Mephistofele," and as an encore, "Oh! where, tell me where." Madlle. De Vernet met with favour with her soli, "Kathleen Mavourneen," "The Kerry Dance," and "Jack o' Hazeldean." The other artists who took part were Madlles. Pouté Alameda, De Vigne, Signori Caprile, Miranda, Abramoff, and Ciampi. Signor Romili, the accompanist, left nothing to be desired. Messrs. Paterson, Sons & Co. announce for November 29 a grand concert to be given by the Carl Rosa English Opera Company.

BIRMINGHAM, October 16.

"Le siège vient de commencer," and we are fairly hemmed in; not, however, by a cruel enemy, but by an army of bold *impresari*, who begin to shower their musical shells fast and deep right into our midst. Last night the battle raged in earnest, and our chief generals and pioneers, the Messrs. Harrison began the concert war with an excellent Musical Entertainment given at the Town Hall. There was a long list of artists, and a long programme, contained "Items of Interest" and "Items of Mediocrity," Royalty Ballads, snatches of classical trios, violin, violoncello and piano solo, executed by the most renowned artists of the day—in fact, there was *une bonne bouche* for everyone. But there was also a brilliant audience, cold at first, but gradually warming up to their work, until finally nearly every item in the second part of the programme, already too long, was encored. The vocalists and instrumentalists numbered eleven, viz.: Madame Valleria, Mademoiselle Antoinette Trebelli, Mdlle. de Lido, Madame Antoinette Sterling, Mr. Henry Guy, Mr. Barrington Foote, Miss Nettie Carpenter (violin), Miss Geraldine Morgan (violin), Mons. Ernest de Munck (violoncello), Mons. Vladimir de Pachmann (solo pianoforte), Herr Volkmar, (conductor). *Honneur au Dames.* Madame Valleria showed no signs of her recent indisposition, which prevented her from on Thursday last attending the Hanley Festival; on the contrary, she looked more charming than ever, and sang with her accustomed artistic refinement, although the first song "Until the day breaks," met with little response from the crowded hosue. Later on she touched her hearers by a charming rendering of "Kathleen Mavourneen." Mdlle. Trebelli, in her graceful light blue dress, captivated her audience by her appearance no less than by her brilliant rendering of "Bel raggio." Her superb schooling was evident in every phrase. Mdlle. Marie de Lido, who made her first appearance here at the Town Hall, created an excellent impression by her rich and pleasant voice. Madame Antoinette Sterling roused the house to the utmost enthusiasm by her naive and simple declamation of an old Scotch song. Mr. Henry Guy and Mr. Barrington Foote acquitted themselves in a most satisfactory manner. Miss Nettie Carpenter has gained much in power since last we heard her; she played Sarasate's difficult and intricate "Faust" Fantasie, with splendid bowing power and remarkable finish. A charming Mazurka by Zarzychi, which was followed by a Mazur of Wieniawski's as an encore, exhibited all the resources of her fanciful and finished style. Mons. de Munck gave some soli for the Violoncello in a highly artistic manner. Mons. de Pachmann's playing, so beautiful, pure and passionate, is always a treat to any musician; his selection, however, did not altogether suit the audience, and fell flat. He played Raff's beautiful Cavatina, Schumann's Traümes-Wirren, a Chopin Mazurka, and a "Reverie" by his gifted wife. The accompanist, Herr Volkmar, did his work in a musician-like manner. Gounod's "Redemption" will be given by the Festival Choral Society on Thursday next. Sir Arthur Sullivan has promised to come on Friday to deliver his address, as President of the Midland Institute, and he will afterwards attend a reception given by the Mayor (Alderman Pollack), at the Council House, and later on be present at a Smoking Concert, organised by the Clef Club. The Military Band Concerts, by Mr. Gilmer, attract crowded houses. These concerts are worthy of support, and bid fair to become the most popular Saturday night's concerts of the season. Mr. Gilmer's next concert takes place on November 3, when Madame Oscar Pollack will be the lady vocalist, Mr. Fredericks the tenor. A *pas redoublé* by Mr. Oscar Pollock will be played for the first time by Mr. Gilmer's superb Brass Orchestra. Saturday next the Birmingham Choral Society will give Handel's "Saul" with full Band, Organ and Chorus The prices range from 3d. to 6d., and appeal, therefore, to the artisan classes. The Carl Rosa Opera Company will give a week of opera here, commencing on Monday. Halevy's romantic and spectacular Opera "La Juive" will be produced for the first time in Birmingham.

LETTERS UPON THE POETRY AND MUSIC OF THE ITALIAN OPERA."*

LETTER VII. *continued.*

RECITATIVE.

——Fuggi Sebaste, ah dove
Fuggiro da me stesso? ah porto in seno
Il carnefice mio: dovunque vada
Il terror, lo spavento
Seguiran la mia traccia
La colpa mia, mi starà sempre in faccia.

Fly Sebaste—ah whither shall I fly from myself? Alas! I carry in my bosom my executioner; wherever I go horror follows my steps; my guilt must ever stare me in the face.

AIR.

Aspri remorsi atroci
Figli del fallo mio
Perche si tardi, oh Dio!
Mi lacerate il cor.

Cruel heart-rending remorse, offspring of my crime; Why, oh God, so late dost thou tear my bosom?

Perche funeste voci,
Ch'or mi sgridate appresso,
Perche vi ascolto adesso,
Ne v'ascoltar fin or?

Ye fatal voices, which now howl around me, if deaf to you hitherto, why do I listen to you now?

The last division of this class of airs is that which is adapted to the expression of passion, of whatever kind, when become frantic; and is properly termed *aria infuriata.*

RECITATIVE.

- —Non piu, Mandane,
Il mio furor mi avanza,
Non ispirarmi il tuo, fremo abbastanza.

——No more, Mandane, inspire me not with thine, my own fury is sufficient.

AIR.

Men bramosa di stragi funeste,
Va scorrendo l'Armene foreste
Fera tigre che i figli perdè.

With less thirst for blood and slaughter, the fierce tiger, robbed of its young, scours the Armenian forests.

Ardo d'ira, di rabbia deliro
Smanio, fremo, non odo, non miro
Che le furie che porte con me.

My wrath consumes me. I rage, I rage. I hear and see nothing but the furies, which I carry with myself.

Rendimi il figlio mio:
Ah! Mi si spezza il cor;
Non son piu madre, oh Dio;
Non ò piu figlio.

Give me back my son: Oh, my heart bursts; no longer am I a mother; Oh, God, my child is no more.

Fra mille furori
Che calma non anno,
Fra mille timori
Che intorno mi stanno,
Accender mi fento,
Mi sento gelar.

Surrounded by a thousand furies which know no calm, by a thousand terrors which incessantly pursue me; by turns I freeze, I burn.

I hope I have been able, by the foregoing example, to give your Lordship some idea of the nature, extent, and variety of this class of airs, as well as of the reason why so great a variety is comprehended under the same general denomination; a circumstance which, without due attention to its cause, would appear absurd and contradictory. Before I conclude, it is proper to take notice to your Lordship, that the words of an air may be so written, as to afford subject for two, or even three, of the classes hitherto mentioned, not in a mixed manner, but severally, of which my memory furnishes me with the following example:

Pria ch'io rieda al campo,
Pensa ch'io son Romano;
Che d'una spada il lampo,
No, non mi fa terror.

Before I return to the camp, remember I am a Roman; that I rejoice in danger of battle.

Sposa, Signor, che affanno!
Deh tergi i vaghi rai
Che fol nel dirti addio
Vacilla il mio valor.

Spouse,—Sir,—what misery!—for pity's sake dry up these tears; only in bidding thee adieu, my constancy is shaken.

Empio destin tirano
O cento smanie in seno,
O cento furie al cor.

Cruel, barbarous fate; a thousand torments rend my bosom; I have a thousand furies in my heart.

This air, your Lordship sees, is divided into three different parts; the first of which, expressing dignity of sentiment, belongs to the *portamento;* the second, expressing tenderness, to the *cantabile;* and the third, expressing rage, to the last division of the *aria parlante.*

(To be continued.)

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* "By the late Mr. John Brown, painter. Edinburgh, 1789."

Concerts.

CRYSTAL PALACE.

The first Saturday Concert of the approaching season took place on Saturday last, when the programme was as follows:—

Overture, "The Magic Flute,"	*Mozart.*
Symphony: No. 1, in C (op. 21)	*Beethoven.*
Air des Bijoux, "Faust,"	*Gounod.*
Mdlle. ELVIVA GAMBOGI.	
Concerto for Pianoforte and Orchestra (No. 1 in E flat) ...	*Liszt.*
Mr. FRITZ HARTVIGSON.	
Ballad Overture, "The Dowie Dens o' Yarrow,"...	*Hamish McCunn.*
(First time at these concerts.)	
Songs. (a) "The Lotos Flower," ...	*G. J. Bennett.*
Songs. (b) Serenade...	*Schumann.*
Mdlle. ELVIVA GAMBOGI.	
Solo for Pianoforte, "Giga con Variazione."	*Raff.*
Mr. FRITZ HARTVIGSON.	
Rhapsodie, "España,"	*Chabrier*
(First time in England.)	

CONDUCTOR: Mr. AUGUST MANNS.

It will be easily apparent that there was in this scheme a certain amount of chronological consistency which, at least in the case of the first and second items, could not fail to be interesting and instructive. The juxtaposition of two such works as Mozart's Overture and Beethoven's First Symphony served to prove with clearness how gradual, and yet how inevitable, is the growth of art. The lesson needs enforcing, for it is a sure corrective either of ultra-radical or of ultra-conservative notions—each alike the bane of art and artists. The Zauberflote overture is perhaps the work which best enables modern ears to realise with adequate clearness the greatness of Mozart *the musician.* For the depth, the tenderness, the emotional power of Mozart, the man, the poet, we must seek elsewhere; but here we have the most magnificent example he has left of that technical mastery (which is his chief purely *musical* characteristic *quâ* musical) by which he effected a union between apparently opposed and irreconcileable elements, and produced those marvellous combinations of contrapuntal science with lightsome ease and grace which are now identified with his name.

And as Beethoven, in his first symphony, does but give hints of his later style, we are enabled to trace clearly the influence of his great predecessor, as well as the distinctive difference between the two. One might say that in Beethoven's work there is more mystery; in the first movement most particularly there seems to be a continual struggle between the Mozartian *grace*, and the *power* of later days. Of the two novelties presented, Mr. MacCunn's picturesque overture was decidedly the most interesting. It shows even more than his accustomed fertility in orchestral colour combinations. The music is throughout melodious and characteristic, and served to deepen in those acquainted with his previous work the conviction of the young composer's power. It is scarcely too much to call him the English Berlioz, though he has, we believe, more artistic sanity than that great, but often greatly erring, genius. With Mr. MacCunn, effect never degenerates into sensationalism, but is always well kept under artistic control.

The Rhapsodie by Chabrier proved to be a very pretty and, in some passages, striking work, but, on the whole, its qualities are of a somewhat noisy and *ad captandum* kind. It served, however, to provide the orchestra with a further opportunity for the display of that well-nigh perfect finish and intelligence of phrasing which were conspicuous throughout the whole performance

Mr. Fritz Hartvigson gave a magnificent reading of Liszt's concerto, the technical difficulties in which he mastered with consummate ease; but his great talents might have been more worthily employed than was possible in Raff's showy piece, which formed his second contribution. Mdlle. Gambogi was heard to greater advantage in the songs by Schumann and G. J. Bennett than in her first solo. She failed almost entirely to suggest the childish glee with which Marguerite contemplates her jewels, the expression of which has been so happily caught by Gounod Mr. Manns, it is almost superfluous to say, conducted with his usual admirable skill, and the result was a concert which augured well for the artistic excellence of the series.

Mr. Edgar Davies gave a concert at the Holborn Town Hall on the 11th. The handsome room was well filled, and the audience very appreciative. Mr. Davies has a tenor voice of considerable power, and sings carefully and conscientiously. When his style has matured he may be expected to do good service. The other vocalists were Miss Clara Dowle, Miss Florence Kent and Mr. Edmund Roche; Miss Maud Evans contributed pianoforte solos; Mr. Frank Loughlin played with much taste on the organ; Signor Luigi Meo gave several violin pieces with his accustomed success, and two recitations by Mr. Albert Harris lent variety. Encores were numerous.

MR. CORNEY GRAIN'S NEW SKETCH.

"JOHN BULL ABROAD" is the title of the new sketch which Mr. Corney Grain presented to his friends on Monday last. The follies, and the scrapes, the manners and customs of the British tourist are, it must be confessed, fair game for Mr. Grain's satire; and those who know his versatility, his genius for fun, and his keen powers of observation, need not be told that the popular entertainer has succeeded in producing a novelty which, of its kind, is excellent. The woes of travel, which, it is a curious fact, are always ridiculous when they befall an Englishman, are reflected faithfully in the bright little work; and the patter songs, the mock sentimental ballads, the clever imitations of continental sights and sounds, linked together by Mr. Grain's humorous comments and narratives, make up a performance which should not be missed by anyone who appreciates refined fun and clever music.

HAMPSTEAD CONSTITUTIONAL CLUB.

THE season of entertainments in connection with this well-known club, which has Dr. Cooper Rose for President, and Mr. C. Acret for Hon. Sec.; was opened on Wednesday last with a concert, for which a programme of considerable and varied interest had been prepared. Dr. Cooper Rose was Chairman for the evening, and the musical arrangements were under the efficient direction of Mr. James Shaw, who accompanied throughout, and played a clever pianoforte composition of his own. Signor Luigi Méo contributed some excellently-played violin solos, which evoked much enthusiasm, and joined Mr. Shaw and Dr. H. Cooper in tasteful performances of two instrumental trios. Songs were given by, amongst others, Mr. J. D. Fitzgerald, Mr. Henry Arthur, and Mr. F. L. Clayton. The concert, as a whole, was one which in point of artistic value, compared most favourably with many others of the same sort, in which the so-called "humorous" element prevails.

AN EDITOR'S INVESTIGATIONS.

The Bristol Times and Mirror says:—"Our attention having been called to an article, in favour of which much has lately been said by the Press throughout the United Kingdom, we felt that, in the interest of our readers, it was our duty to make enquiries on the subject. We first called on Mr. James Henry Gould, 24, Cumberland Street, Bristol, who stated that he has derived much benefit from using the preparation in question, that he had suffered so severely from rheumatism, that he was compelled to relinquish his work. He consulted a doctor, and took a large quantity of medicine, but all to no purpose. An acquaintance induced him to try St. Jacob's Oil. He used less than half a bottle, and has resumed work again, entirely free from pain, and a well man. A member of the firm of Mardon, Son and Hall, the well-known lithographers and printers of this city, testifies in the warmest manner possible to the surprising benefits he has derived from its use in neuralgia and rheumatism, and says that his family and friends could mention a dozen cases where its value has been proved beyond doubt. Another instance was brought to our notice. Miss Agnes Fuller, of Southfield Villas, Westbury-on-Trym, who, having been a long sufferer, used St. Jacob's Oil and received immediate relief. Other enquiries have brought strong cases of suffering before us where this remedy has been used with like results; so that we give the details as above, feeling that a matter of such importance as the existence of a powerful remedial agent should be known to all. We might further refer to the remarkable case of Henry Ricketts, who resides at Trym Cottages, Westbury. He suffered severely from rheumatism for years, and had to be conveyed to Bath Hospital. His case was so serious that he was discharged in five weeks, worse than when he entered. He was pronounced incurable and taken home, and then persuaded to try St. Jacob's Oil. His pain was so great he could not apply it himself. His wife rubbed the Oil in well, and, difficult as it may be to believe, this single application entirely freed him from all pain, and he is, of course, very thankful for his recovery."

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Organist, Birstall, Leeds.

Cologne, July 16th, 1886.

MY DEAR SIR,—I have much pleasure in informing you that your Pedals have given the fullest satisfaction. I have them combined with my practice piano. Many of my musical friends who have seen them, as well as my organ pupils, are quite delighted with them; and I must acknowledge that I have never met with any Pedals so *noiseless* and *pleasant* to play upon as yours. The Action I consider durable, and of very good workmanship. Every organist who desires to perfect his playing will welcome your invention. I can recommend your goods in every respect.—Yours truly, HERR J. RODENKIRCHEN.

To John Ainsworth, Esq. Organist, The Cathedral, Cologne, Germany.

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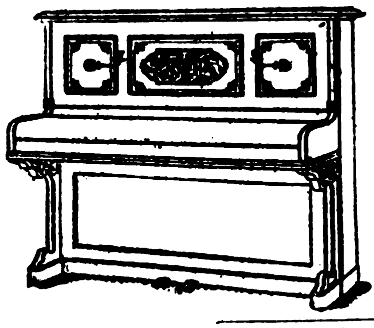

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Special Notices.

CRYSTAL PALACE.—FOURTH CONCERT, Saturday, November 3. Vocalist, Mdme. Alphonsine Douilly. Violin, Miss Marie Douglas. Pianoforte, Mdlle. Janotha. Conductor, Mr. Joseph Manns. The programme will include—Overture, Leonore, No. 2, in C, (Beethoven); Festal Symphony, (H. Gadsby) (first time of performance); Cavatina, Jours de mon Enfance (Hérold); Concerto for Pianoforte and Orchestra (Schumann); Five German Dances for Orchestra of Strings (Schubert) (first time of performance); Solos for Pianoforte (Chopin and Mendelssohn); Gipsy Dances from "Etienne Marcel" (Saint-Säens).—Seats, 6d. to 2s. 6d. Admission to Palace, 2s. 6d. before 5, 1s. after.

MR. WILLIAM NICHOLL'S FIRST CHAMBER CONCERT (Third Season), PRINCES' HALL, Piccadilly, THURSDAY, November 1, at 8.30 p.m. Artists—Miss Louise Phillips, Madame Isabel Fassett, Miss Lucy Riley (violin), first appearance of the Euterpe Quartet. Messrs. W. Nicholl, Arthur Thompson, Arthur Oswald, and B. H. Grove. Conductors, Miss Mary Carmichael and Mr. F. Harold Hankins. Reserved Stalls, 7s. 6d.; stalls, 3s.; balcony, 1s.; at Chappell's, Cramer's, Stanley Lucas's, Pitt and Hatzfeld's, and at the hall.

GRESHAM HALL, Brixton.—Messrs. HANN'S CHAMBER CONCERTS (Third Series), OCT. 31, Nov 21, Dec. 12, 1888. First Concert, Oct. 31, 8 p.m. Programme: Quartet, A minor (Schumann); quartet, Satz (posthumous) (Schubert); trio, D minor (Mendelssohn); pianoforte solos—Andante, Spianato, and Grand Polonnaise (Chopin). Vocalist, Miss Marion McKenzie.

HERR WALDEMAR MEYER will give TWO GRAND CONCERTS at ST. JAMES'S HALL, on THURSDAY EVENING, NOVEMBER 22, and WEDNESDAY EVENING, DECEMBER 12. Full particulars will be duly announced.—W. B. HEALEY, 10A, Warwick Street, Regent Street, W.

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upon to grapple. To create a healthy public opinion, to remind the nation of its errors and to bestir it to a sense of its responsibilities in matters musical and dramatic—these were the aims of both speakers of the gatherings to which we have above adverted, and not alone from the position which the leaders occupy but also from the weight of their utterances, it is to be hoped and expected that the lessons which they inculcated have not fallen on deaf ears.

In the general sense just indicated the two addresses may be said to coincide, but in the methods of enforcing the principle underlying them, they are wholly dissimilar. Mr. Irving, with that exuberant eloquence which is never absent from any of his discourses, sets forth in a manner worthy of his audience and of the occasion, a panegyric of the drama, claiming, that is, to use his own significant words, for "a drama in which the arts of poetry, music, and painting blend," national recognition in the form of municipal or state subsidies. Without expressing any opinion, one way or the other, as to the expediency of such a view, it is worthy of observation how much Mr. Irving has himself accomplished upon the lines above suggested, unaided by a subvention.

Sir Arthur Sullivan, on the other hand, was far less ambitious in his pretensions. He contented himself with urging upon the public the advantages of cultivating their taste by listening to and endeavouring to appreciate music of a high standard. This is all very well as far as it goes. but is this really all that is requisite? Is it not, perhaps, to be regretted that the opportunity was not seized for pointing out the need of at least one permanent orchestra which should be available for concerts all the year round in London, and at each important provincial centre? Might it not also have been advisable to dilate upon the dearth of operatic performances in this country, a circumstance which, when we look to Germany or even to France, reflects discredit upon our boasted musical tendencies. Such preaching might not be very palatable to our national vanity, but if any good is to be effected it is useless to ignore deficiencies which are a standing reproach to a nation whose ambition it is to hold an honoured place in the world of art.

We understand that Dr. Villiers Stanford has just completed the score of a new symphony. The work will, it is said, be performed at a concert in Berlin which will be devoted entirely to Dr. Stanford's compositions.

The Report of the Stewards of the Hereford Festival, which has just been published, shows that the total receipts of the week's concerts amounted to £2,877 3s. and the expenditure to £3,582 15s., leaving a deficiency of £705 12s. The statement of attendances shows that in 1888 the gross attendance was 8592, as against 7248 in 1882, and 9224 in 1885. It cannot but be regarded as unfortunate that an enterprise of this nature which, whatever its shortcomings, was at least attempted in a spirit not less loyal and courageous than in the past, should receive only diminished support and sympathy at the hands of those in whose benefit it and its predecessors were conceived. The shortcomings referred were dealt with fully at the time of performance, nor do we propose to speak of them again. We shall but express the hope that the financial ill-fortune of the Festival of 1888 may in no wise impair the future usefulness of an institution that has fully established its claims to respect and support.

The Vienna "Gesellschaft der Musikfreunde" will give, on November 18, a performance of Handel's oratorio, "Theodora." This work, best known to the general amateur, of course, by the air, "Angels, ever bright and fair," should be interesting to a modern audience, if only for the reason that Handel has combined in it the elements of purely religious and dramatic music—or, to put it more tersely, the Church and the Stage—than in any other of his works.

The substitution of colours for the ordinary symbols of musical notation is by no means a new idea; and a German writer, Ch. A. B. Huth, has recently published yet another proposal, which, with charming *naiveté*, he calls a "Simplified Note System." He would use to express the common triad of C major the primary colours, red, blue, and yellow. By mixing half blue and half yellow he produces green for D; with two-thirds yellow and one-third red he obtains golden orange for F. Into his further calculations it is not necessary to follow the ingenious German. We would only ask what is to be the fate of colour-blind people in the future? They certainly cannot become musicians.

It seems that the flood-tide of musical progress which, optimists would have us believe, is setting in steadily in Europe, has not so much as wetted the steps of two European thrones, those of Italy and Greece. That King Humbert is what our Parisian friends call a "mélophobe" is sad, but not fresh news; but it is still sadder to read the latest story of the King of Greece. In the course of recent wanderings the unmusical monarch found himself in the Théâtre Communal at Bologna, where "Il Matrimonio Segreto" was being played. The King had scarcely seated himself, however, before he began to show signs of disgust and *ennui*, and speedily he arose and went forth, with contempt upon his face. "Call me," he commanded, "before the ballet begins; I will not lose a single bar of that!" We are not disposed to spurn the nobly-born, and we are prepared to believe that as musical a heart may beat in a royal household as in the "royal" hall of another sort; but still it is grievous to think that there are kings amongst us who positively enjoy a ballet. Should not some courtly and accomplished musician, such as one of the noble organ-grinders whose woes we related a short time since, be sent as a missionary to the unmelodious monarchs in question?

Finding that private business in the United States would prevent Madame Nordica from arriving in time to fulfil her engagement at the Liverpool Philharmonic Society, November 6, for the performance of Gluck's "Iphigenia in Tauris," the directors have secured the services of Madame Albani.

A London correspondent of the *Allgemeine Musik Zeitung* writes in the columns of that paper an interesting article concerning the Royal Academy and the Royal College, and, after some highly eulogistic remarks on the work which is being done at the latter institution, comments more generally on the state of English music, to the following effect:—

> "No doubt the English are making enormous exertions in the domain of music, and it is getting day by day more difficult for foreign musicians to get a firm footing in England. Remarkable is the susceptibility of English connoisseurs to the purity and beauty of the *sung* tone (des gesungenen tones), and this may explain the fact that for some years scarcely a single German singer has achieved that complete success here which it has been only too easily possible to achieve in Germany."

That German audiences are strangely tolerant of false intonation will be readily admitted by those English musicians who were present at Bayreuth this year, and found it hard to understand how singers like Reichmann, Wiegand, and Gillmeister, whose intonation was often shockingly false, could have won that success in the Fatherland which justified the direction in choosing them to perform in Wagner's Theatre.

Madame Patti has, it is said, promised to play Juliette to M. Edward de Reszke's Romeo in the forthcoming revival of Gounod's opera at the Grand Opera, Paris. Of course the usual crescendo of excitement has begun.

Miss Adela Duckham, aged 13 years, will be the solo violinist at Mr. Samuel de Sola's Concert at Princes' Hall on November 29.

WAGNER AND THE "NINETEENTH CENTURY."

Sir,—I notice that you have generously opened your columns to correspondence on the subject of that curious compilation, "The Wagner Bubble," published in this month's *Nineteenth Century*. I beg to be allowed to add a few words to the able rebuttal of Messrs. Parker and Dowdeswell. I would prefer, however, that the heading under which you class this letter—should it have the good fortune to be thought worthy of publication—should not be "Is Wagnerism a Failure?" for, apart from the hackneyed form of that phrase, I contend that it is not a question of "Wagnerism"—whatever that may be—but of Wagner. "Wagnerisms" deserve to be failures, as do all mannerisms borrowed from the style of great men. But Mr. Rowbotham deals with a much wider matter than the mere adoption of tricks of fashion set by a leader, though he does incidentally make the startling statement that Wagner has had no "influence on the common practice of the art of music," a statement which is disproved by the growing prevalence of the *leit-motiv* in the musical compositions of the present day, both in operatic and oratorio form. The article in the *Nineteenth Century*, however, goes far beyond this harmless inaccuracy. In fact I am almost tempted to regard it as a ponderous burlesque of the criticism that held good in times when Englishmen had not enjoyed the opportunities now open to them of gaining a personal acquaintance with Wagner's works.

Mr. Rowbotham talks of "ten or fifteen years ago;" his article would have had more chance of credence had it been indited then; for his chronology is singularly inverted. He elects to transpose the order of time, to regard the present from the standpoint of the past, and in the records of the past to find the chronicle of events now current. It is amusing to note the sublime innocence with which he expects that because Mr. Rowbotham states that the music of Wagner is dead and buried, therefore no man shall henceforth trouble his head to enquire whether it had really met with this sad catastrophe. We are treated to such expressions as "at this distance of time," &c., &c., as though indeed we were investigating a curious problem of ancient history; but let me tell Mr. Rowbotham, through you, that the music-drama of Richard Wagner is very much alive, as is evident not only by the brave list of performances instanced by Mr. Dowdeswell, but by the phenomenal success of this year's Bayreuth Festival.

Seventeen performances were given at Bayreuth this year, nine being of "Parsifal," and eight of "Die Meistersinger," and to meet the bare expenses—including between £3,000 and £4,000 capital outlay on electric light, &c.—it was necessary that £17,000 should be brought in by the sale of tickets. Not only was this result attained, but a profit of two or three thousand pounds was realised, and on several occasions the doors were besieged by unsuccessful applicants for seats, Madame Wagner herself having informed me that on August 12 the demand for tickets was five hundred in excess of the seating capacity of the theatre. This does not look like a burst bubble. And let it not be said that these were poor misguided "Germans" who crowded in such unprecedented numbers to Bayreuth; no, sir, twelve hundred tickets (£1 each) were sold in London alone, and many more were bought by English and Americans at Bayreuth itself. I have been at Bayreuth each year that "Parsifal" has been rendered, and I never saw there so large a concourse of my countrymen as this year.

Mr. Parker has noticed the singular unfairness of judging Wagner's poetry by an English translation; was this the only form in which Mr. Rowbotham could gain acquaintance with the poems? If so, he is the loser thereby, for the very form of metre and rhythm adopted by Wagner is that which lends itself the least to transposition to another tongue, each sentence being so short that necessarily small choice of adaptation of word to accent is left to the translator. But even if Mr. Rowbotham could not gain intimacy with the music of Wagner's words, he might at least have searched the plots and incidents of the poems before condemning the poet. Who can deny to Wagner the claim of poet's rank who has seen the delightful picture of mediæval manners portrayed in "Die Meistersinger," the humour of its plot, and the masterly way in which the loveable character of Hans Sachs is drawn; the touching farewell scene between Wotan and Brünnhilde in "Die Walküre;" the tender fidelity of Kurwenal who even with his last breath pleads to his dead master Tristan, "Chide me not, my master, that I too come with thee"; and the magnificently dramatic conflict of emotions pervading the whole second act of "Parsifal?" Such are but a few instances that will at once be recognised by all who have the slightest direct knowledge of Wagner's works; were I to do this matter full justice my letter would swell into the volume of an essay.

Perhaps the most glaring indication of want of comprehension of the subject with which he deals is the passage in which Mr. Rowbotham states, in fancied opposition to Wagner, "that the recitative should be interrupted every now and then by an air is simply saying that musical utterance will travel for a time in tones but little different from those of declamatory speech; but every now and then it reaches a height of emotion, and breaks out naturally into a melodious song—the ecstacy of utterance and the best beauty for man's ear to listen to." Quite so; but what more than this does Wagner ask, and what more than this do his compositions evince? I should have thought that these words of Mr. Rowbotham's, had they not been employed by him for a directly opposite purpose, were the most scathing condemnation of the whole system of ordinary operatic construction, where the voice does not *every now and then* break out *naturally* into a melodious song, but is burdened with song after song strung together by small shreds of lifeless recitative. Once for all, "recitative" is *not* the groundwork, intentional or otherwise, of the Wagner music-drama, but "musical utterance" that travels on the lines of speech and is supported by a wealth of musical utterance in the orchestra that cannot for one moment be compared with the pause and then a chord, pause and two arpeggios of the customary recitative and its accompaniment.

Amongst other charges every musician will take exception to the flimsy assumption that owing to "musical weakness" Wagner chose "the sphere of opera-writing rather than the pure air of the concert-room, where music stands alone on its own merits." Is there any evidence of "musical weakness" exhibited in the grand strains of the "Götterdämmerung" funeral-march, the melodious overture to "Tannhäuser," or that marvel of brilliant counterpoint, the overture to "Die Meistersinger." I adduce these merely as compositions in which the ear has no assistance yielded by the eye, and as even the most devoted *laudator temporis acti* cannot arraign them for lack of melody or rhythm.

But the key note to this whole attack is found in Mr. Rowbotham's words: "Had his genius been that of a true artist, he would still have continued until he had subdued the wilfulness of his thoughts and taught them to travel in that groove which the cultivated world of the time had agreed to admire as the true one." A more complete misconception of the mission of the "true artist" could not be conceived. The picture of the man of genius striving with his "wilfulness of thought"—his inspiration—and fastening it down to the Procrustean bed of the "cultivated world" were ludicrous were it not so pitiable. On whom is the "true artist" to wait until he is shown the groove in which the "cultivated world of the time" will graciously permit him to slide? And of what "time"? If the world is to have "culture" varying with the "time," who is to indoctrinate it with that culture? I had humbly thought till now that it was from men of genius that the world was to receive its enlightenment; but no, the men of culture are apparently to meet in solemn conclave and fix the canons of art from time to time, and until their fiat has gone forth let no presumptuous artist mould his thoughts anew. What should we say if this dictum were applied to science as well as to art, and we were told that Newton, Dalton and Darwin should have taught their wilful thoughts to travel in the groove which the scientific groundlings had run smooth for them?

No, sir, this most recent of attacks upon Richard Wagner has overreached itself, and even those who know as yet but little of the Master's works are not in danger of being misled by such an array of groundless charges miscalled argument.

I am, Sir,
Your obedient Servant,
Oct. 22, 1888. WM. ASHTON ELLIS.

PROFESSOR SIR GEORGE ALEXANDER MACFARREN.

HIS LIFE AND WORK.

A PAPER READ BEFORE THE COLLEGE OF ORGANISTS BY HENRY C. BANISTER.

(*Continued from page* 815).

Now, it will not be expected that, on this occasion I should enter in any fulness, or in any controversial way, upon so vexed and much-discussed a question as this greatly abused, and, at one time wholly discredited theory. It has received much severe handling; but has, notwithstanding, seemed to possess such vitality as to survive, even as though it were the fittest, the polemical canonade to which it has been subjected, and is, at this moment, widely, though by no means universally, accepted as a theory, both for the explanation of the phenomena of, and the educational and practical guide to actual musical structure and composition. And it must be borne in mind that whether the theory be accepted or not, the combinations and progressions which, for want of a better word, I have termed *phenomena*, in the works of the great masters, which the theory professes to explain and justify, exist; and that, moreover, in, as it would seem, too great a number to be dismissed as exceptions to rules, or vagaries of particular composers. So that it is not a question as to what is allowable in music; but of how that which is unquestioningly accepted is to be most logically accounted for, and, in addition, how it is to be expressed, for with reference to this latter point, it is well known that the theory affects notation very considerably. Unquestionably, as a result of the wide disemination, and authoritative inculcation of this theory by a musician of such distinction as Professor Macfarren, many progressions and combinations which were formerly considered doubtful and exceptional, and were therefore timidly used, have become, I had almost said, common-places of musical-writing; and though some of these may be regarded or felt to be somewhat harsh, the majority are unhesitatingly used and listened to. The Macfarren discipleship, of more than one generation, has become so numerous, that no retreat or retrogression in this matter seems now possible, if even it were desirable. The influence of the theory has stamped certain characteristics upon the music of those who accept it to so large an extent, that it seems vain to deny that it has enlarged the range of the acknowledged, the allowed, and given rise to phases of thought in music, and musical idioms, which, at all events were unfamiliar, previously, I have heard certain applications of the theory sneered at by its being said that certain themes had been *Macfarrenised*. I have even heard it hinted that some of the originality claimed for Macfarren's own compositions has really sprung from a vigorous, unstinted application, and an abundant infusion, of his theoretical methods. With regard to the various petty sneers and critisms which we have heard concerning him, we may do well to remember the saying of an acute writer: "A great man will always pay deference to a greater; a little man will not, because little men are ambitious, and the weaker they are the more obstinate and crooked."* But in considering and estimating the work he has wrought as a theorist, let all acknowledgement be made if he has, in connection with theory, drawn attention to certain idioms, or whatever they may be termed, which may have the effect of extending the range of harmonic usage, whatever the theory; if he has, for instance, emphasised the consistency with good effect of the resolution of either dominant, supertonic, or tonic discords to either of one another's roots; and of the upward progression of chromatic discords, in addition to the downward progression prescribed of old. All this must be placed to his credit, and no tribute to his work would be complete without this recognition.

Leaving theory, however, and coming to rules, a very different matter, let it be remembered that rules given to students are educational and disciplinary provisions; and, moreover, that rules are—theory apart—expressions of the individual opinion and feelings of the law-giver, as to what is, firstly, good as music, or, secondly, desirable for students. Macfarren's rules are indeed numerous and stringent, and although the exceptions may ease the difficulties of the worker, they do greatly add to the burden upon his memory. Some of his terminology may with all respect be challenged, and also some of his objections to conventional terminology. I could give examples of both these assertions, but must forbear, lest a tribute to the memory of a man of such remarkable power should diverge into technical argument. I have never found myself differing from him in judgement without sincerely questioning the validity of my own; and I have never, I think, spent even a short time with him in conversation without having a spirit of enquiry aroused within me, and rarely without gaining some actual knowledge, or being quickened into some fresh insight into the mysteries of our beautiful art, and its theories.

I think I must forbear further enlargement on this important topic, lest I should weary you, interesting as as the discussion may be. I must also waive, with regret, any remarks upon his book on Counterpoint, which has been attacked on different grounds from his other books.

Dr. Alfred Day greatly desired to expatiate upon and unfold his theory of harmony to Mendelssohn, litile doubting, perhaps, that it would commend itself to the great man, who was mathematical as well as imaginative. For this purpose, he induced Macfarren to arrange an evening's meeting and conversation on the subject. He reckoned, however, not indeed "without his host," but without his hosts' visitor. Dr. Day had proceeded in his exposition only a few minutes when Mendelssohn's countenance exhibited signs suggestive, as Macfarren told me, of a recent dose of nauseous medicine; and, to prevent unpleasant consequences, the host was compelled to interpose, and cut the disquisition short, prematurely and premptorily. As Macfarren said to me, Mendelssohn was such an apponent of all theorising. In one of his letters he says, "Why do people talk so much about music instead of writing good music?" And Macfarren said that he could well believe the story of Mendelssohn which he had not heard till I told him, that when asked the root of the first chord in the Wedding-March, his answer was, "I don't know, and don't care." Even as his friend Sterndale Bennett, when asked to account for a certain progression, said, "I can't account account for it; let us have a cigar."

I need hardly say that no such expressions ever fell from the lips of Macfarren. "Don't know the root of that chord! Don't care! Can't account for it! Ah! then do not go up to Macfarren to be examined!"

When Macfarren's "Rudiments" had appeared, the late Dr. Gauntlett met him in a music warehouse, and, going up to him, said—"Ah! Macfarren, I have read your book; but I don't agree with you, at all." "Then you are like Christmas pudding," was the rejoinder of the supposed hard pedant and polemic. And, although his convictions on theoretical matters were deeply rooted, he did not treat with contempt the honest opinions of others. Although I have heard him speak of the binding of one book on Harmony as the best part of it; on the other, I have heard him, in a public utterance, say "Musicians whom I respect differ from me about this point of a super-tonic root." It was shallowness, evasiveness, slip-shod expediency, which he despised in any dealing with so sincere an expression of truth as beautiful music.

And while, on account of this, he could be so decided in his utterances that I have heard an eminent musician say: "Macfarren is so violent," yet how simple, gentle, forbearing he was, often remaining silent when he dissented. And while he has been thought so radical, as indeed he was theoretically, his views having reference so much to the roots of chords, yet so reverentially did he cling to those structural methods whose enduringness has evidenced their soundness and solidity that he came to be thought narrow by certain modern musicians, or as he expressed it to me: "I know that they think me a rabid old Tory." And in private life, most loveable, highly estimating domestic affections, which I could illustrate by instances of, however, too personal a nature for such an occasion as this.

And how generously he liked to praise other musicians! During the last railway-journey that I took in his company, from Cambridge to London, he was talking about various musical matters and men; and, speaking of a series of papers on orchestral instruments and their use, by your esteemed secretary, Mr. Turpin,* he said that they seemed to him about the best of the kind ever written. And, in his Musical History, he is careful and just, after treating of the organ, to add the foot-note. "These facts are drawn from the excellent writings of Dr. E. J. Hopkins, to which the reader is referred for details."

For himself, he only valued the distinction of being esteemed by his professional brethren: that he did greatly value. He implored them, as marking their friendship, not to address him by his titular distinction, upon which I hope it is not unloyal to say, he set about as much value as upon his doctor's robes, which, he said, made him look like "first cousin to the knave of hearts." When I dedicated to him my *Fantasia* in F minor, he not only wrote of the work in terms which I must not repeat, but specially thanked me for styling him my *Friend.*

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* Landor.

* Since published separately by Weekes & Co.

Of his ceaseless, untiring activity, one final, affecting instance must be given. On Sunday, October 30, he had a fall which shook him very much. On Monday morning, however, he dictated three letters, one of them very complicated. In an hour and a half he passed away, in harness to the end. At the last Academy dinner, in response to the toast of his health, he assured us that the truest mark of friendship would be to give him plain intimation when his health was so failing as to unfit him for the efficient discharge of his duties. Who would have had the courage or the heart? We have been spared that pain.

And now, who shall succeed him? I do not mean in any honoured position, such as the Presidency of this college, or of other societies; you and they will have to ask and answer that question. I do not mean in the Professorship in the University of Cambridge or in the Principalship of the Royal Academy of Music—I mean who is to succeed him as the all-round, universally reverenced Nestor and head of our profession, whose attainments and honesty, and knowledge and judgment, and high-mindedness shall win such perfect and deferential recognition from all ranks and parties. We have all been proud of him, we are proud of our countrymen, and we feel proud of a profession which has been ennobled by having enrolled among its numbers, one who has laboured, harder than any of us, perhaps, with such dignified persistence, and such indomitable energy, for our persistent dignity, in suchwise as may well stimulate our energies to a correspondingly indomitable vigour. His example remains to us. We may not emulate, with any hope of attainment. his almost Machiavellian memory, his—I had almost said Crichton-like culture; but we may all emulate—and this is the lesson which his example furnishes to students—his single-minded directness of aim, his perseverence, his unflagging industry; and that, moreover, with the certain assurance that honest work, thoughtful work, with no scamping, and none of what he called "dissolute" evasion of difficulties, but resolute encounter, must have its reward: must issue in a natural result of such working causes. I heard him say, once: "Trouble is not a word in my vocabulary." Of course toil, work, labour, fatigue: all these he knew, and you must know if you are to win any prize. But not *trouble*, as something to be shirked, or minimised. And while I repeat the question which I cannot answer, who is to succeed him, as the all-round musician? all here, especially the younger generation, may say, each one—*I will.* I may not ever succeed him, in that fashion; but, coming after him, I will succeed like him, in his fashion, by a stainless course of devotedness to the highest in art, never swerving from the path of unsullied purity of motive, aim, and endeavour.

PROVINCIAL.

Bishop's Stortford.

A highly successful Evening Concert was given in the Great Hall, on Tuesday, Oct. 16, the vocalists being Madame Clara West, Miss Lottie West, Mr. Joseph Heald, and Mr. James Bayne, solo violinist, Miss Kate Chaplin, solo clarionet, Mr. H. Philpot, accompanist, Mr. Philip Sharpe. A large audience testified their approval of the programme, which was carried out by these artists in a way quite worthy of their reputations.

Manchester, October 23.

On Thursday last at the Gentlemen's Concert Hall, Mr. Max Meyer gave a chamber concert which though hardly in any part of it remarkable, was of considerable and sustained interest. Mr. Mayer is an esteemed pianoforte teacher here, and the artists who assisted him are well known to Manchester concert-goers. Of his playing we may say that it is impossible not to admire its extreme conscientiousness, and he often shows a grasp of the composer's meaning which we have failed to mark in more pretentious performances. But unfortunately he has so small a hand that he is compelled to adopt a special manipulation for certain passages; and it is to this physical effect that we attribute his excessive use of the forearm, which too often results in the production of an unpleasantly harsh and unsympathetic tone. The instrumental portions of the programme consisted of Brahms' Sonata in E minor for pianoforte and violoncello, op. 38, a fine work, though with a tendency to diffuseness and involvement in the first movement, Beethoven's G major Sonata for pianoforte and violin, op 96, and a very brilliant Trio in F major by Saint-Saëns. The violoncello part in these was taken by Mr. Carl Fuchs, an artist whom we have praised more than once in these columns. On the present occasion there was a roughness about his tone which we have not noticed before. and which we hope is only temporary. Mr. Bauerkeller, the violinist of the evening, played with delightful smoothness and purity, and the Beethoven Sonata was one of the most enjoyable events of the programme. Some interesting vocal selections were given by Mr. Spengel, who, perhaps achieved his greatest successes in "Werner's Lied," a capital song by Mr. Max Mayer, and M. V. White's "Chantez, Chantez, jeune inspirée." Mr. Mayer's second concert takes place in January.

Birmingham, October 22.

Sir Arthur Sullivan's visit to Birmingham, an event which has been looked upon with keen interest not only by the musical portion of our large community, but by all classes of men devoted to the welfare, progress, and education of this great town, has restored that *entente cordiale*, the existence of which, at the time of the festival was so seriously threatened. After his masterly address, Sir Arthur attended a reception at the Council House, given by the Mayor to the Institute of Chartered Accountants, and later on was present at a Smoking Concert, organised in his honour by the Clef Club, of which he is president. An excellent programme rendered in a musicianly and artistic style by leading local musicians had been arranged by the Clef Club Committee, the principal performers being Dr. Winn, Mr. F. Ward, Messrs. Priestley, Mr. Peacock, a young local baritone, who possesses a fine rich voice of rare *timbre*, Mr. Crosbee, Mr. Brewerton, and Mr. Langston.

The Festival Choral Society's performance of the "Redemption," on Thursday last at the Town Hall, was well attended, and augurs well for the remainder of the series. The choruses were uniformly good, their intonation and ensemble perfect, and the orchestra, under Mr. Stockley's careful direction, never played better. They had the advantage of excellent leaders in Messrs. F. Ward and Abbott and Mr. Ould as principal violoncellist. The soli were taken by Madame Dotti, Miss Morley, Mr. Henry Piercy, Mr. Brereton and Mr. Robert Grice, most valuable and artistic help being given by Mr. C. W. Perkins on the organ. Madame Dotti was suffering from a bad cold, and had, in fact, just risen from a sick bed, but in order not to disappoint the Committee she appeared. The performance as a whole reflected much credit on all concerned. A capital little chamber concert was given at the Council House on Friday during the Mayor's reception. Two artists new to Birmingham made their appearance, Miss Lena Law (contralto), and Mr. Harold Lavery (baritone). Miss Law possesses a fine rich contralto, her phrasing is perfect, her enunciation distinct. She created a most favourable impression, and was well received. Mr. Lavery's voice has a considerable range, is powerful and pleasing. He sang with much dramatic fervour "Molloy's Lighthouse Keeper." The instrumentalists were Dr. Winn (piano), Mr. F. Ward (violin), Mr. A. G. Priestly (violoncello), who afterwards took part in the Clef Club Concert. Carl Rosa's opera company appear this evening for the first time this season. Their week's repertoire will include "Robert la Diable," "La Juive," "Mignon," "Carmen," "Le nozze di Figaro," and "The Bohemian Girl." Mr. Barton McGuckin, and Miss Julia Gaylord are again cast for principal parts. They have not been heard in opera in Birmingham for a considerable time.

Glasgow, October 23.

A large and fashionable audience attended the Queen's Rooms on Thursday evening, October 18, to witness the debut of Miss Pauline Hofmann, a young pianist, and native of this city. Miss Hofmann played with intense feeling and gave every satisfaction. to those present. Her programme included: Weber's Concerto in C, first movement, Brahms's Capriccio in F minor; Beethoven's Sonata in C, op. 53, and Liszt's (a) Soirées de Vienne in A, and (b) Etude, Walderauschen. At the end of the Etude a magnificent laurel wreath was presented to the debutante, and Mr. Seligmann, in a few words, explained that the fellow students of Miss Hofmann, at Berlin, being unable to be present, had sent the wreath as a token of the regard and esteem in which they held her.

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THE MUSICAL ART IN CHURCH.

In one of a series of articles on this subject, in an American paper, Mr. F. Norman Adams observes:—For this very pertinent reason should the hymn or chorale be studiously attended to by musicians, for through these simple channels for good the masses can be influenced in a very important manner, and much harm has been done by neglect in the execution and treatment of the hymn. Its metrical structure melodically should be easily grasped by the ear, without in any way being commonplace or possessing sentiment foreign to the Sacred Service in which it is employed, and this should be in every way supported by plain and dignified harmony, with modulations appealing to all, as most natural for if other means than these be employed, the object of the hymn will be defeated to a considerable degree by those who have to make an effort, even to participate in this portion of Congregational Worship. The speed should be sufficient to ever keep alive the interest of all concerned, and should be maintained firmly by the musician in charge, as nothing is so contrary to the spirit of Praise as a *tempo* which signifies to all intents and purposes, apathy, whereas the greatest willingness and feeling should exist in offering praise; it cannot be extreme in any case, but there should always be a definite *tempo* adhered to expedient to circumstances, and on no account should this be altered after the hymn has once been commenced, except where the text absolutely demands it, as there is an exception to every rule. The instrumental tone in accompanying should always be ample in every way, and not *too subordinate* to the *vocal*, as is generally the case in the Church's Music, and elsewhere; many will thus be encouraged to participate in the singing, for this is a special trait in the character of all good accompaniments to vocal music, and which is especially aidful and also needful in large bodies of singers, professional or otherwise. Many have a wrong opinion upon this matter, demanding prominence to the vocal to the almost utter exclusion of the instrumental which can exhibit, intensify, and beautify the spirit of that which the singer produces. All these very important matters should be *continually* observed and borne in mind by the trained or skilled singers in the Congregation or Choir, as each individually brings about that which is desired for Congregational Singing, the amount of success depending upon the observance individually and collectively of the requirements of it.

The hymn should also be harmonised only by trained singers, and the melody strictly confined to all others, indeed, even by trained vocalists; unisonal singing should be complied with as a necessary adjunct to encourage Congregational participation in the melody of all hymns, and it would be of great benefit to congregations in this respect, if from time to time notice was given to sing the melody only, and to discourage the instruction of any other style amongst a congregation which *musically* must be so very diverse in attainments, to bring about any definite result, by singing any other part in the construction of the hymn than the melody, as much of the good intention of large bodies of men and women singing together is hindered by those whose imaginary fitness causes them to introduce a part other than that which accords with unisonal singing, defeating not only the grandeur of a large volume of tone coming from men and women at the distance of an octave in pitch, but making it unbearable for any one in close proximity who has had a training in these matters, and who, at least, has a sense of hearing musically to discern immediately the abortive attempts made in this direction, whereas, by all participating in the melody, and that only, those with musical fitness and attainments would, and could, considerably help out others in this respect, indeed, for successful Congregational singing, facts like these require only practically dealing with to estimate them at their proper value in a very short time. Unisonal singing is especially congregational, and all other parts foreign to the melody should be discouraged amongst large bodies of men and women, when united for singing hymns, etc., in church worship.

ANOTHER OLD WRITER ON CHURCH MUSIC.

Having quoted one old writer at length, it will not be out of place to give the words of another classic writer of the past, Bishop Atterbury—a zealous, restless spirit, but a thoughtful and observant man withal. Dr. Francis Atterbury (1662-1731) thus writes on the "Usefulness of Church Music":—

> The use of vocal and instrumental harmony in divine worship I shall recommend and justify from this consideration: that they do, when wisely employed and managed, contribute extremely to awaken the attention of all serious and sincere Christians; and their usefulness to this end will appear on a double account, as they remove the ordinary hindrances of devotion, and as they supply us further with special helps and advantages towards quickening and improving it.
>
> By the melodious harmony of the Church the ordinary hindrances to devotion are removed, particularly these three: that engagement of thought, which we often bring with us into the Church from what we last converse with; those accidental distractions that may happen to us during the course of divine service: and that weariness and flatness of mind, which some weak tempers may labour under, by reason even of the length of it.
>
> When we come into the sanctuary immediately from any worldly affair—as our very condition of life does, alas, force many of us to do—we come usually with divided and alienated minds. The business, the pleasure, or the amusement we left, sticks fast to us, and perhaps engrosses that heart for a time, which should then be taken up altogether in spiritual addresses. But as soon as the sound of the sacred hymns strikes us, all that busy swarm of thoughts presently disperses; by a grateful violence we are forced into the duty that is going forward, and, as indevout and backward as we were before, find ourselves on the sudden seized with a sacred warmth, ready to cry out with holy David, "My heart is fixed; O God, my heart is fixed. I will sing and give praise." Our misapplication of mind at such times is often so great, and we are so deeply immersed in it, that there needs some very strong and powerful charm to rouse us from it; and perhaps nothing is of greater force to this purpose than the solemn and awakening airs of Church music.
>
> For the same reason, those accidental distractions that may happen to us are also best cured by it. The strongest minds, and best practised in holy duties, may sometimes be surprised into a forgetfulness of what they are about by some violent outward impressions; and every slight occasion will serve to call off the thoughts of no less willing though much weaker worshippers. Those that come to see, and to be seen here, will often gain their point; and will draw and detain for a while the eyes of the curious and the unwary. A passage in the sacred story read, and expression used in the common forms of devotion, shall raise a foreign reflection, perhaps in musing and speculative minds, and lead them on from thought to thought, and point to point, until they are bewildered in their own immaginations. These, and a hundred other avocations, will rise and prevail; but when the instrument of praise begins to sound, our scattered thoughts presently take the alarm, return to their post and to their duty, preparing and arming themselves against their spiritual assailants.
>
> Lastly, even the length of the service becomes a hindrance sometimes to the devotion which it was meant to feed and raise; for, alas! we quickly tire in the performance of holy duties; and as eager and unwearied as we are in attending upon secular business and trifling concerns, yet in divine offices, I fear, the expostulation of our Saviour is applicable to most of us, "What! can ye not watch with me one hour?" This infirmity is relieved, this hindrance prevented or removed by the sweet harmony which accompanies several parts of the service, and returning upon us at fit intervals, keeps our attention up to the duties when we begin to flag, and makes us insensible of the length of it. Happily, therefore, and wisely it is so ordered, that the morning devotions of the church, which are much the longest,

should share also a greater proportion of the harmony which is useful to enliven them.

But its use stops not here, at a bare removal of the ordinary impediments to devotion; it supplies us also with special helps and advantages towards furthering and improving it. For it adds dignity and solemnity to public worship; it sweetly influences and raises our passions whilst we assist at it, and makes us do our duty with the greatest pleasure and cheerfulness; all of which is a very proper and powerful means towards creating in us that holy attention and erection of mind, the most reasonable part of this our reasonable service. Such is our nature, that even the best things, and most worthy of our esteem, do not always employ and detain our thoughts in proportion to their real value, unless they be set off and greatened by some outward circumstances, which are fitted to raise admiration and surprise in the breasts of those who hear or behold them. And this good effect is wrought in us by the power of sacred music. To it, we, in good measure, owe the dignity and solemnity of our public worship; which else, I fear, in its natural simplicity and plainness would not so strongly strike, or so deeply affect the minds, as it ought to do, of the sluggish and inattentive, that is, of the far greatest part of mankind. But when voice and instruments are skilfully adapted to it, it appears to us in a majestic air and shape, and gives us very awful and reverent impressions, which while they are upon us, it is impossible for us not to be fixed and composed to the utmost. We are then in the same state of mind that the devout patriarch was when he awoke from his holy dream, and ready with him to say to ourselves, "Surely the Lord is in this place! This is none other but the house of God, and this is the gate of heaven."

Further, the availableness of harmony to promote a pious disposition of mind will appear from the great influence it naturally has on the passions, which, when well directed, are the wings and sails of the mind, that speed its passage to perfection, and are of particular and remarkable use in the offices of devotion; for devotion consists of an ascent of the mind towards God, attended with holy breathings of soul, and a divine exercise of all the passions and powers of the mind. The passions, the melody of sounds serves only to guide and elevate towards their proper object; these it first calls forth and encourages, and then gradually raises and inflames. This it does for all of them as the matter of the hymns sung gives an occasion for the employment of them; but the power of it is chiefly seen in advancing that most heavenly passion of love, which reigns always in pious breasts, and is the surest and most inseparable mark of their devotion; which recommends what we do in virtue of it to God, and makes it relishing to ourselves; and without which all our spiritual offerings, our prayers, and our praises, are both insipid and unacceptable.

At this our religion begins and at this it ends; it is the sweetest companion and improvement of it here upon earth, and the very earnest and foretaste of heaven; of the pleasures of which nothing further is revealed to us, than that they consist in the practice of holy music and holy love; the joint enjoyment of which, we are told, is to be the happy lot of all pious souls to endless ages. Now, it naturally follows from hence, which was the last advantage from which I proposed to recommend church music, that it makes our duty a pleasure, and enables us, by that means, to perform it with the utmost vigour and cheerfulness. It is certain, that the more pleasing an action is to us, the more keenly and eagerly are we used to employ ourselves in it; the less liable are we, while it is going forward, to tire and droop and be dispirited. So that whatever contributes to make our devotion taking, within such a degree as not at the same time to dissipate and distract it, does, for that very reason, contribute to our attention and holy warmth of mind in performing it. What we take delight in we no longer look upon as a task, but return to always with desire, dwell upon with satisfaction, and quit with uneasiness. And this it was which made holy David express himself in so pathetical a manner concerning the service of the sanctuary: "As the hart panteth after the water-brooks, so panteth my soul after Thee, O God."

"When, oh when, shall I come to appear before the presence of God?" The ancients do sometimes use the metaphor of an army when they are speaking of the joint devotions put up to God in the assembly of his saints. They say we there meet together in troops to do violence to heaven; we incompass, we besiege the throne of God, and bring such a united force as is not to be withstood. And I suppose we may as innocently carry on the metaphor as they have begun it, and say, that church music, when decently ordered, may have as great uses in this army of supplicants, as the sound of the trumpet has among a host of the mighty men. It equally rouses the courage, equally gives life and vigour and resolution, and unanimity, to these holy assailants."

These words it will be conceded are still worthy of thoughtful perusal.

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* Included in the Choir swell-box

SWELL ORGAN (Four-inch pressure).—Double Dulciana (lowest 8 pipes stopped), Bourdon (treble and bass, split knob), Open Diapason, Viola Diapason, Spitz Flœte, Salicional, Æoline, Flute Harmonique, Clarabella, Stopped Diapason, Octave, Salicet, Hohl Flœte, Flauto Dolce, Flageolet, Contra Fagotto, Cornopean, Oboe, Vox Humana, Clarion (61 pipes each); Vox Celestis (49 pipes); Cornet 4 and 5 ranks (281 pipes); Acuta 3 ranks (183 pipes).

CHOIR ORGAN (Three and one half-inch pressure and enclosed in a separate swell-box).—Double Melodia (lowest 10 pipes stopped), Open Diapason, Geigen Principal, Dulciana, Flauto Traverso, Lieblich Gedeckt, Quintadena, Octave, Fugara, Flute d'Amour, Nazard, Piccolo, Euphone, Tromba, Clarinet (61 pipes each); Dolce Cornet 5 ranks (305 pipes); Carillons (from tenor F up, 44 steel bars).

SOLO OGRAN (Eight-inch pressure and enclossd in a separate swell-box).—Stentorphone, Violoncello, Concert Flute, Viola, Flute Octaviante. Hohl Pfeife, Piccolo Harmonique, Tuba Major, Bass Horn (basset clarinet), Tuba Mirabilis, Orchestral Oboe, Orchestral Clarinet, Cor Anglais, Tuba Clarion (61 pipes each); Cathedral Chimes (25 Bell Tubes).

ECHO ORGAN (Three-inch pressure. Situated at a distance, enclosed in a separate swell-box and played from Solo keyboard).—Quintatœn, Keraulophone, Dolcissimo, Unda Maris, Fern Flœte, Dulcet, Flauto Traverso, Horn, Oboe, Vox Humana (61 pipes each); Armonia Ætheria 4 ranks (244 pipes).

STAGE ORGAN (Three and one-half-inch pressure. Located on stage, to accompany chorus, and played from Solo keyboard).—Open Diapason, Doppel Flœte, Octave, Trumpet (61 pipes each).

PEDAL ORGAN (Five and three and one-half-inch pressures).—Double Open Diapason, Bourdon, First Open Diapason (wood), Second Open Diapason (zinc, fifteen inches diameter), Dulciana, Violone, Stopped Diapason, Quint, Octave, Violoncello, Flute, Octave Quint. Super Octave, Contra Bombard, Trombone, Serpent (free reed), Contra Bassoon, (30 pipes each); Mixture 3 ranks (90 pipes).

COUPLERS.—Swell to Great, Choir to Great, Solo to Great, Swell to Choir, Swell Octaves on itself, Solo Octaves on itself, Solo to Pedal, Swell to Pedal, Great to Pedal, Choir to Pedal.

MECHANICAL ACCESSORIES.—Swell Tremulant, Choir Tremulant, Solo Tremulant, Echo Tremulant, Echo Organ Ventil, Stage Organ Ventil, Combination Release, Crescendo and Diminuendo Indicator. High Pressure Wind Indicator, Medium Pressure Wind Indicator, Low Pressure Wind Indicator, Belt Shifters, Engineer's Signal.

ROOSEVELT PATENT AUTOMATIC ADJUSTABLE COMBINATION ACTION.—Seven Pistons over Great Keys affecting Great and Pedal Stops, Eight Pistons over Swell Keys affecting Swell and Pedal Stops, Five Pistons over Choir Keys affecting Choir and Pedal Stops, Five Pistons over Solo Keys affecting Solo and Pedal Stops, Five Pedals affecting Pedal Stops and Pedal Couplers.

PEDAL MOVEMENTS.—Full Organ Pedal (to draw all speaking stops without throwing out the knobs), Pedal Ventil to silence any adjustable selection of Pedal Stops without throwing in the knobs), Solo "Off" Echo "On" on Ventil, Solo to Great Reversible Coupler, Swell Octaves Reversible Coupler, Solo Octaves Reversible Coupler, Solo to Pedal Reversible Coupler, Great to Pedal Reversible Coupler, Balanced Swell Pedal, Balanced Great and Choir Pedal, Balanced Solo and Echo Pedal, To close all boxes, To open all boxes, Crescendo Pedal and Diminuendo Pedal (affecting the entire instrument).

Roosevelt Patent Electric Action used.

SUMMARY.—Great Organ: 20 stops, 1,611 pipes.—Swell: 23 stops, 1,733 pipes.—Choir (Carillons): 17 stops, 1,210 pipes.—Solo (Chimes): 15 stops, 854 pipes.—Echo: 11 stops, 842 pipes.—Stage: 4 stops, 244 pipes.—Pedal: 19 stops, 630 pipes.—Couplers: 10 stops.—Mechanical Accessories: 13 stops.—Adjustable Combination Pistons: 25 stops.—Pedal Movements: 20 stops.—Total: 177 stops, 7,124 pipes, 69 Bells.

The stops of the different departments are symmetrically grouped, beginning always with those of the lowest pitch, and arranged in such a manner that the reeds all come nearest the keys, thereby being most accessible to the player. The couplers and mechanical accessories are all placed over the fourth manual, and arranged with equal care in their order. The pedal movements are located in accordance with the same system, and the combination pistons are situated over instead of under the manual they are intended to affect, a plan which will doubtless meet the approbation of every organist.

The seven different departments of the organ, namely: Great, Swell, Choir, Solo, Pedal, Echo, and Stage organs, are all controlled from the keyboards in the orchestra by means of the Roosevelt Patent Electric Action. The keybox, which is a marvel of compactness, will extend downward to the basement floor beneath, and in this extension the great labyrinth of Combination Action and Electric Contacts will be contained. Every particle of this action, however, is easily accessible from the four sides of the column, and notwithstanding the magnitude of the organ and its wealth of mechanical resources, yet the system of construction is a paragon of simplicity and perfection.

ANCIENT ORGANS.

By J. F. ROWBOTHAM.

(Continued from page 166.)

"Next as to the number of pipes which these ancient organs contained, and the number of keys on the beyboard. The accounts of the Latin and Greek writers, from which we have gathered much of the above narrative, though sufficiently full and satisfactory on the other points that we have discussed, are provokingly reticent on this final question which enables us to complete our conception of the ancient organ. Optatian, a court poet of the time, wrote a poem on the organ to please the then Emperor of Constantinople, who was a great lover of the instrument. Without saying a word in his poem beyond the merest platitudes about harmony, heavenly symphony, and so on, Optation has yet contrived, by an absurd conceit, to furnish more valuable information in a short compass than all the theorists and musical writers of his day convey. He has so arranged his verse that it shall represent the actual appearance of an organ itself. His poem bears an analogy to those bright masterpieces of wit, better known to last century than to this, which arranged drinking-songs in the form of wine-glasses, and love sonnets with the type so disposed as to imitate a heart, and so on. The first verse is of many letters, the second of one letter more than the first, the third of one letter more than the second, and so on, increasing by one letter each verse, so that the appearance of the lines exactly imitates the gradual rise of the front pipes of an organ, pipe after pipe. And to these he has appended shorter verses, all of the same length, which stand for keys; and one is at the bottom of each pipe. Now there are twenty-six verses in all, and twenty-six keys to match. In this way we know infallibly the compass of the ordinary organs at Constantinople in the time of Optatian.

"Taking a step from Constantinople to the court of Charlemagne at Aix-la Chapelle, we can easily and reasonably assert that this organ, built after the model of the ambassadors, had twenty-six keys, perhaps more, but certainly not less. As to the number of its pipes—since it could "roar as loud as thunder, and yet be reduced to the softness of a lyre or tinkling bell"—if we only credit it with one stop to perform the change from loud to soft, there must have been twice twenty-six, fifty-two pipes in the organ; if with two stops, thrice twenty-six, seventy-eight; and so on.

"Built, then, in this form, and after the pattern of the famous instrument at Aix-la-Chapelle, organs began to be multiplied throughout France, and from thence through Europe at large. In the shape we have described them they were a compromise between the water-organ and the wind-organ; and the latter seemed now to have effected a permanent lodgment in organ-building, and to have begun the career of triumph over the rival form, which it was eventually to oust from any partnership in the instrument at all. Yet, so conservative are men, and particularly organ-builders—if we may judge from the present instance—that the water-organ, pure and simple, was again and again returned to in the future, as if the utility of bellows was entirely out of the question. In the reign of Louis the Pious—Charlemagne's successor—we hear that the combind wind and water-organ had quite dropped out of fashion again, and nothing but water-organs were being built all over the and. The leading organ-builder of the time was named George the Venetian, and of all the numerous organs which he supplied to the churches and chapels of France, by the command of the King, not one was there which was not a water-organ of the most approved and indisputable type. This epoch was plainly one of retrogression for the art of organ-building, and similar epochs of retrogression followed at intervals afterwards. Little by little the water-organ dropped completely out of use. The compromise between the wind and the water-organ of Charlemagne's day supplanted it everywhere, and finally this form began to give way before the genuine wind-organ, as we understand it to-day.

It was towards the commencement of the tenth century that bellows began to appear universally as the feeder of the organ, instead of the hydraulic mechanism which had held its own so long. The unsteadiness and weakness of the bellows—the main objection in time past, and a drawback even in the present case when the bellows were still the same simple household bellows which are employed to light fires to day—this unsteadiness and weakness, then, of the blowing was counteracted by using a multitude of bellows at the same time to feed the organ, so that while one was filling another could be exhausting, and thus a constant current of air could be kept up. Or rather there were two ways to counteract the deficiencies of bellows:—The first was to use many bellows, as we have said, the second was to make the organ so small that one pair of bellows was sufficient to feed it. And both these plans were adopted. And the first tended to produce enormous organs, far larger than any water-organ ever constructed; while the second produced organs diminutive. For in the first case it is plain that since the supply of wind was unlimited, now that the idea had occurred of multiplying bellows indefinitely, there was no limit also to the size of the organ. And a remarkable spirit that was passing over the architecture of this period was loudly calling large organs into requisition. For at the early part of the tenth century, the time we write of, the great Romanesque churches were beginning to cover France, England, Germany, and indeed the whole of Europe. And what could a puny organ do in the illimitable vaults of their roofs or the deserts of their aisles!

(To be continued.)

RECITAL NEWS.

CHURCH OF ST. ANDREW UNDERSHAFT, E.C.—A crowded congregation attended at the Harvest Festival Service on October 17th. A surpliced choir of seventy-five voices, consisting of St. Andrew Undershaft and Spitalfields Church choirs, and choir-boys of St. John, at Hackney Grammar School, accompanied by the Church Orchestral Society of twenty-one players and organ (organist, Mr. F. J. Yeatman, of Spitalfields Church), rendered the music in an excellent manner under the conductorship of Mr. W. M. Wait (organist and choirmaster of St. Andrew Undershaft).

THE NEW PUBLIC HALLS, ALBERT PLACE, STIRLING.—Dr. C. E. Allum, organist of the Halls, gave the first recitaf of this season on the grand organ on 19th October. Programme: Overture to "The Occasional Oratorio," Handel; Communion in F, Grison; Grand Fugue in D major, Guilmant; Die Heinzelmannchen, Eilenberg; Capriccio in B flat, Filippo Capocci; Concert March in D major, Dr. Chipp; Organ Concerto in G minor, Handel; Larghetto from the Grand Symphony in D major, Beethoven; Turkish March from "The Ruins of Athens," Beethoven; Selections from "The Bohemian Girl," Balfe; Overture to "Le Domino Noir," Auber.

THE ABBEY CHURCH, SHERBORNE.—An organ recital was given by Mr. G. E. Lyle, organist of the Abbey, on Thursday, October 18. Programme: Offertory for the Feast of Pentecost, Ch. Collin; La Serenata, Braga; Overture to the "Occasional Oratorio," Handel; Reverie, Arthur Page; Offertory on a well-known Christmas Hymn Tune, G. E. Lyle; Fantasia Pastorale, Lefébure Wely; Military March, Beethoven: Slumber Song, L. Lacombe; Adagio from Symphony No. 4, Mozart; Concerto in G., Handel; Duo Poetique, J. Romano; March from "Athalie," Mendelssohn.

ST. BARNABAS, KENTISH TOWN.—On Saturday, Oct. 6, the weekly recital was given by Mr. H. A. Wheeldon, F.C.O., organist of Christ Church, Hendon. Programme: Allegto (from a Sonata), Mailly; Canzonetta, Nicodé; Introduction, Air and Varieties Guilmant; Two movements, Massenet; Introduction and Fugue in C minor, Merkel; Musette, Turpin; Andante and March, Klein.

ST. MICHAEL AND ALL ANGELS, FOLKESTONE.—Organ recital given by Mr. J. H. Holloway, on October 18. Programme: Occasional Overture, Handel; Fiancee Pensive, Field; Tocata, Fugue snd Fantasia, Bach; Adeste Fideles (Introduction, Air, Variations, Finale), A. Oake; Andantino in A flat, Schubert; Offertoire in G, Wély; Harmonious Blacksmith, Handel; Overture in E minor, Morandi.

LIVERPOOL.—Mr. W. T. Best gave a Recital at St. George's Hall, on the 11th and 13th inst. The programme included, Bourree, "Pastor Fido," Handel; Allegro (F minor), and Andantimo (A flat major, Op. 94), Schubert; Capriccio (Organ Pieces, Book 6), Capocci; Theme with Variations (D flat major), Noble; Arietta and Fuga Graziosa (G major), Wesley; Overture, founded on the Austrian Hymn, Haslinger; Allegro Moderato (Organ Pieces, No. 4, A major), Smart; Airs, "Dove Sei?" (Rosalinda) and "Reportai gloriosa palma" (Atalanta), Handel; Organ Sonata (No. 1, E. Minor, Mendelssohn; Spanish Sarabande (A minor), Auber; Overture, "Gemma di Vergi," Donizetti.

NOTES.

Speaking of a recently-departed musician, a contemporary says:—"The late Mr. Frederick Gunton was laid to rest at Upton, near Birkenhead. He was born at Norwich in the year 1813, and received his early musical education from Mr. Pettit, who was himself a pupil of the well-known Beckwith. At the age of twenty-one he was appointed organist of Southwell Minster, where the late Dean Anson was a prebendary, and, on his appointment to the Chester Deanery, he offered Mr. Gunton the post of organist, which he held for thirty-six years. He raised the tone and style of the cathedral services at once, and he was unsurpassed as an executant, while the exquisite expression and finish of his playing was the admiration of the musicians gathered at the first re-opening of the Cathedral. When the nave services were instituted, Mr. Gunton lent for some time his own private organ, and did all in his power to promote the efficiency of the choir. It was to him that the appointments of Mr. Irons (the gifted nephew of Sir George Elvey) and of Dr. Joseph Bridge were due, both having been his assistants."

Mr. C. L. Williams, the organist of Gloucester Cathedral, is writing a church cantata, entitled "The Last Night at Bethany," for the Three Choir festival of next year.

Messrs. Cornish & Co., Washington, New Jersey, U.S.A., make a remarkable offer. They are ready to send for fourteen guineas an American organ with five octaves, fourteen stops, sub-bass, two octave couplers, and two knee-swells, in a black walnut case, carved and gilt. Ten days' trial is allowed, and if the instrument suits the purchaser is to send price and freight; if it does not suit Messrs. Cornish will pay freight charges both ways!

A Church paper observes:—"To judge from the absence of all Church music from the Art Exhibition, and of all references to music from the Congress itself, one would suppose that it is a matter of no moment. Yet one can hardly suppose that we are prepared either to abolish music from our services, or cease to take an interest in it. And nowhere in the world is Church music in such a pitiful condition as at Manchester.

"However, on the Saturday morning the eleven o'clock service at Manchester Cathedral was attended by a considerable number of the members of the Congress, and the service was rendered in the fullest choral sense, the anthem being, 'How goodly are Thy tents,' sung to Sir Frederick Ouseley's music. Musically, it was as worthy of the occasion as it was unlike Manchester."

In the course of a capital address on "Music of the Victorian Age," recently delivered by the Rev. Dr. Hunt, at Trinity College, London, on October 9, the subject of Church music was not overlooked.

COLLEGE OF ORGANISTS CALENDAR.

On Tuesday next the Library will be open from 7 to 9.

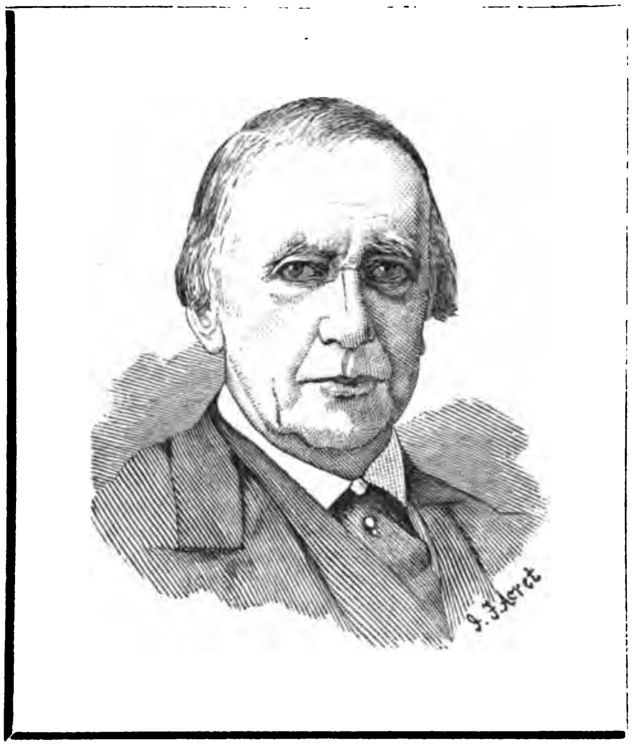
The dates given of following arrangements must be regarded as preliminary and may be subject to slight alterations:

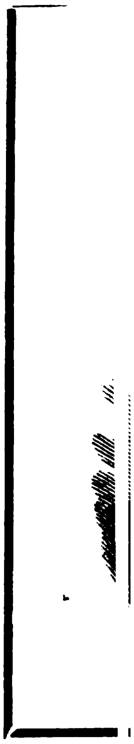
November 6. Lecture at 8. December 4. Lecture at 8. January 8. F.C.O. Examination (Paper work). January 9. F.C.O. Examination (Organ Playing). January 10. F.C.O. Examination (Organ Playing). January 11. Diploma Distribution. January 15. A.C.O. Examination (Paper work). January 16. A.C.O. Examination (Organ Playing) January 17. A.C.O. Examination (Organ Playing). January 18. Diploma Distribution. February 5. Lecture. March 5. Lecture. April 2. Lecture. April 29. Annual College Dinner. May 7. Lecture. June 4. Lecture. July 16. F.C.O. Examination (Paper work). July 17, 18. F.C.O. Examination (Organ Playing). July 19. Diploma Distribution. July 23. A.C.O. Examination (Paper work). July 24, 25. A.C.O. Examination (Organ Playing). July 26. Diploma Distribution. July 30. Annual General Meeting.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury.





(*From Photographs by Messrs. Elliott & Fry, Bake*

SIR CHARLES HALLÉ.

SIR CHARLES HALLÉ was born on April 14, 1819, at Hagen, near Elberfeldt, in which place his father was Kapellmeister. In 1835 he proceeded to Darmstadt, where he studied under Rink, and in the following year settled at Paris, remaining there for twelve years, one of the brilliant circle of artists who at that time held such a conspicuous position, amongst them being Cherubini, Liszt, and Chopin. After the revolution of 1848, Mr. Hallé left Paris for England, where he has since resided. His first public appearance was at the Covent Garden Orchestral Concerts, on May 12, 1848, when he played Beethoven's E flat Concerto. As the founder, in 1857, of the Manchester Orchestral Concerts, and on account of his connection with the Monday and Saturday Popular Concerts at St. James' Hall, Mr. Hallé has established himself as one of the most prominent conductors and pianists of our time. As a fitting recognition of his services to art, Mr. Hallé has received the honour of knighthood; and more recently has married Madame Norman-Neruda, with whom he had for many years been associated as an artist.

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Festivals.

BRISTOL MUSICAL FESTIVAL.

As we briefly implied in our last report, the chief musical interest of the Festival centred round the performance, on the evening of Wednesday week, of Berlioz's dramatic symphony, "Romeo and Juliet." It is hardly necessary to recount here in detail the romantic circumstances under which this marvellous work was begun; how

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invention Berlioz has treated his noble theme, need not here be set down. Few would venture to question the wisdom of the design by which the lovers are represented only by instrumental music, and are not introduced as vocal personages in the ordinary operatic way. The work, save, perhaps, in the last numbers, abounds with examples of supreme beauty and orchestral power; the exquisite *larghetto* of the scene which is headed by the words, "Romeo alone; sadness, distant noise of the dance and the music," the succeeding *allegro*, and the marvellous skill with which the two themes are subsequently united; afford sufficient indication of the might of Berlioz's genius. Of the performance of the work it is possible on the whole to speak with satisfaction. The difficulties of the score are felt by soloists, chorus, and band alike; and it is in the highest degree to Sir Charles Hallé's credit that so excellent a rendering was possible. Of the soloists, Madame Belle Cole deserves the chief honours; her interpretation of the beautiful contralto "Strophes," "Premiers transports," was highly sympathetic. Mr. Watkin Mills and Mr. Banks, on the other hand, were somewhat dull in their respective parts, shewing but little appreciation of the meaning of their music.

The morning of Thursday was devoted to the production of Sir Arthur Sullivan's "Golden Legend." The Bristol public came together with an altogether unwonted enthusiasm to do honour to the graceful and popular work, and the performance was in every way worthy of their appreciation. Madame Albani, Mr. Lloyd, and Mr. Santley were as admirable as usual in the parts with which they are so closely identified, and Madame Belle Cole's fine voice was heard to excellent advantage in the contralto numbers. Especially tasteful and sympathetic was her rendering of the air, "Slowly, slowly, up the wall."

The evening concert was again of a miscellaneous nature, and calls only for passing comment. Its chief feature of interest was the performance by Madame Albani of the closing scene from "Tristan und Isolde," which the famous *prima donna* sang with magnificent passion and dramatic power. The performance of the "Messiah" on Friday morning brought the Festival to a close. It may not be out of place to express the regret that internal dissensions should have combined with public apathy in preventing the Festival from being a complete success. It appears that a strong feeling exists in Bristol that the local orchestra, conducted by Mr. Riseley, should be utilised, instead of being excluded by Sir Charles Hallé and his band. It would be absurd for outsiders to offer a positive opinion on the merits of the case. If Mr. Riseley be as good a conductor as he is an organist, he certainly ought to be competent for the post, as far as the duties of the actual conducting are concerned; but we do not pretend to know if he possesses the wide experience and special tact required for carrying through an important festival scheme. But all who recognise the importance to musical education of such functions, must join in hoping that before the next festival a *modus vivendi* may be found which shall unite all the opposing elements, and restore that perfect harmony and unanimity of aim which, in matters of this kind, is absolutely essential to success.

SIR ARTHUR SULLIVAN ON MUSIC IN ENGLAND.

Sir Arthur Sullivan delivered his address as President of the Birmingham and Midland Institute on Friday night. Sir Arthur, who was very warmly welcomed, confessed that it was with very considerable diffidence that he spoke on the subject of music, because during his whole life his business had been to make music, not talk about it. It was so easy, in an address on music, either to sink into dull platitudes or to indulge in wearisome and, to many in a general audience, incomprehensible technicalities. Among the many advances in our country in the last half century surely none had been greater than that of music. Publications and performances were now so extraordinarily multiplied that the masterpieces—not only of the old composers but of the most modern writers—were brought within the means of everyone, more so, probably than in any other country; and England had thus, so far, the chance of again assuming the position that she held many hundred years ago—of being at the head of all Europe as a musical country. She was once (as he believed the most Teutonic of German historians now allowed) a long way in advance of other nations; yet, how little was this known or acknowledged by ourselves! So far back as the year 1230 a piece of music composed by a monk of Reading (John of Fornsete was his honoured name, and the MS. of his work was now at the British Museum) was far, far in advance, both in tunefulness and expression, of anything else produced at that time. He alluded to the celebrated glee, in six vocal parts, "Sumer is a cumin in." And they should observe that the pre-eminence implied many years (he might say centuries) of previous study and progress on the part of our countrymen. But they need not trust to implication only; records existed to prove how diligently and enthusiastically music was pursued in England from the reign of King Alfred to the time of the Reformation. In 550 A.D. there was a great gathering and competition of harpists at Conway—an early Eisteddfod. In 866 King Alfred instituted a professorship of music at Oxford, and there must have been concerted music in those Anglo-Saxon times, for in the British Museum an old picture might be seen of a concert consisting of a six-string harp, a four-string fiddle, a trumpet, and a crooked horn. Curiously enough, with the exception of the horn, this was exactly the same combination of instruments to be seen nearly every Saturday night playing outside a London public-house. Even then music had begun to exercise an influence on trade; the metal industry and joinery must have already benefited by it, for in the 10th century the monk Wulston gives a long description of a grand organ in Winchester Cathedral, and St. Dunstan, famous for his skill in metal work, at the same date fabricated an organ in Malmesbury Abbey, the pipes of which were of brass. Long before the Conquest three-part harmony was practised. Thomas à Becket, on his visit to France to negotiate the marriage of Henry II., took with him 250 boys, who sang in harmony of three parts, and this was expressly recorded to have been "in the English manner." In those days musicians were well paid, for at the wedding of Edward I.'s daughter they received 40s., equal to £20 of present money.

Joan of Arc and her tragical end seemed a long, long way back in history, and yet only thirty years after her death the first musical degree was conferred at Cambridge, and even now in all Europe none but English Universities conferred musical degrees. In the fourteenth and fifteenth centuries the English school progressed. Edwards, Redford, Shepperd, Tye, White, Johnson, and Marbecke were much in advance of any of the predecessors of Palestrina on the Continent—their equals in science, their superior in tunefulness and the common sense of "sweet reasonableness" of their music. Morley, Weekes, Wilbye, Ford, Dowland, and Orlando Gibbons, maintained the supremacy in the latter half of the sixteenth century, and for nearly 200 years England had to depend on illustrious foreigners—Handel, Haydn, Spohr, Mendelssohn, and of the Italian Opera, which exclusively occupied the attention of the fashionable classes, and, like a great car of Juggernaut, overrode and crushed all efforts made on behalf of native music. This decadence was largely due to the enthusiasm with which commerce was pursued, and to the extraordinary way in which religious and political struggles, and later still practical science, absorbed English energies. We were content to *buy* music, and *make* churches, steam engines, railways, cotton mills, constitutions, anti-Corn Law Leagues, and caucuses. Now, however, the condition of things is changing—it *has* changed. And yet we are only at the entry of the Promised Land. Habits of mind and modes of action are still to be found which show that we have much to do before we become the musical people that we were in the remoter ages of our history. We do, indeed, love music, but it is with an inferior affection to that which we lavish on other objects of life. We have not yet ceased to talk whilst music is being performed; we still come in late to a concert, and whilst some noble and pathetic work is enchaining the attention of everyone we too often insist upon disturbing twenty or thirty people and destroying their enjoyment because we have bought seats Nos. 23, 24, and 25, and mean to have our money's worth. And if we come late, depend upon it we always go out before the concert is finished to show how thoroughly independent we are. We have a lesson to learn from both Germans and Frenchmen in this respect. Even yet, in the mind of a true Briton, business, society, politics, and sport all come before art. Art is very well. We have no objection to pay for it, and to pay well; but we can only enjoy it if it interferes with none of these pet pleasures, and in consequence it has often to suffer. Having alluded to the influence of such songs as "Auld Lang Syne," and the ballads of Dibdin, Sir Arthur continued:—Well, this was all sentiment, many might be disposed to say. Yes, but he who refused to accept the force of sentiment on human nature was a blind fool. Many a statesman had found, and would still find, this to his cost That the force of sentiment had been recognised they knew from the fact that certain music had been prohibited by reason of its influence. In Poland no man, woman, nor child was allowed by the Russians to sing any of their own national songs. They raised feelings dangerous to the conquerors.

He had himself witnessed the extraordinary effect of their rhythmical music on the Arabs in Egypt, more especially at the great ceremony of the departure of the Sacred Carpet for Mecca. Now, if this influence was so great, ought it not to be recognised and controlled by proper education—education, not for performance but for appreciation and understanding? After referring to the work of the Royal College of Music and the Royal Academy of Music, Sir Arthur observed that musical education played a prominent part at the Midland Institute. He read on the list of teachers names of men well known to him—their names were a guarantee that the instruction was sound. But there was one particular branch for which no professor was appointed, and with good reason, for every teacher on the staff included it in its instruction—namely, the art of listening. We wanted good listeners, rather than indifferent performers, and with that little moral axiom and warm thanks for the compliment they had paid him in being such attentive listeners he would conclude (loud applause).

Concerts.

CRYSTAL PALACE.

There was a little surprise in store for visitors to the Crystal Palace Concert on Saturday last, to wit, the following interesting notice prefixed to the programme:—

"THE THIRTY-THIRD ANNIVERSARY
OF THE FIRST CRYSTAL PALACE SATURDAY CONCERT, OCTOBER 20, 1888.

It was on *Saturday, October 20, 1855*, that the Crystal Palace Saturday Concerts were started with the following programme:—

Part I. (String Band in the Music Court.)

Festival Overture ... ... *Leutner.*
Fantasia Brillant for Violin, on Airs from "Der Freischütz" ... *Moeser.*
Violin, MR. MANNS.
Solo for Pianoforte, "The Chimes of England"... ... ... *Holmes.*
Pianoforte, Mr. DARLINTON.
Romance for Violin, Opus 50, in F ... ... *Beethoven.*
Violin, Mr. MANNS.
Overture, "Oberon" ... ... *Weber.*

Part II. (Wind Band in the Central Transept.)

Overture, "Ruy Blas" ... ... *Straus.*
Charivari ... ... *Zulehner.*
Marian Redowa ... ... *Manns.*
Overture, "Le Roi d'Yvetot" ... ... *Adam.*
Musical Director ... ... AUGUST MANNS.

Similar arrangements were—according to the little Book of Programmes from which the above has been copied—continued until Saturday, December 1, when the performance took place in the North Transept, and the programme consisted of the following selection of pieces:—

Overture, "A Midsummer Night's Dream ... ... *Mendelssohn.*
Solo for Flute on Airs from "The Huguenots" ... ... *Briccialdi.*
Flute, Mr. HARTMANN.
Two Movements from the Seventh Symphony ... ... *Beethoven.*
Overture, "William Tell" ... ... *Rossini.*
Solo Violin, "Farewell to Switzerland" ... ... *Manns.*
Mr. MANNS.
Waltz, "Guirland" ... ... *Strauss.*
A Musical Picture "Night and Morning" ... ... *Strauss.*
Muiscal Director ... ... AUGUST MANNS.

This programme indicates that the performance of the Wind Band had been discontinued on Saturdays, and that a *trial of Symphonies* was, for the first time, ventured upon. How, from that day, the Saturday Concert scheme grew, and gradually developed into a musical institution of high importance, is now so generally known that it requires no further elucidation; but I cannot resist the temptation of pointing out the difference in the musical taste of thirty-three years ago compared with that of to-day. At that distant period the musical provision for the visitors to the Crystal Palace consisted almost entirely of such selections as are contained in the second part of the above programme of October 20, 1855. Within the last ten days, however, I have played *by special request*, Symphonies by Haydn, Mozart, Schubert, and Schumann, and I have also received a request for *all the Symphonies by Beethoven in chronological order.* This latter request has, up to date, been only so far complied with that the first five have been performed since last Saturday, but Nos. 6, 7, and 8, and the Orchestral Movements of No. 9, will be included in the programmes of next week. The fact that this marvellous change in the musical requirements of the residents round the Crystal Palace has, to some extent at least, grown out of that little seed which was sown in the musical ground of the Palace thirty-three years ago to-day and that we can now point with pride to the possession of an Orchestra which is able to do full justice to the demand for refined performances of high class musical compositions, will, I feel sure, be sufficient excuse for my having, in the pride of my heart, referred in these lines to the *Thirty-third Anniversary of the Crystal Palace Saturday Concerts.*

AUGUST MANNS."

In the face of such facts as these it would surely be no more than an obviously legitimate application of the golden rule *Palmam qui meruit ferat* were the "powers that be" to enable Mr. Manns to quote Longfellow, in the following slightly amended form:—

"Something attempted, something done
Has earned a knight's repose."

A knight's nightly repose, *bièn entendu*, for of course no one wants Mr. Manns to repose during the day, for a very, very long time to come.

It seemed a pity that a programme more typical of the good work done during so many years, had not been chosen. It was, however, interesting enough, as its subjoined scheme will show:—

Overture ... ... "Preciosa" ... ... *Weber*
Symphony ... ... No. 2 in E flat (op. 35) .. ... *Goldmark*
First time in England.
Air ... ... "Oh, night, gentle night" (Eve) ... *Massenet*
Madame VALLERIA.
Song ... ... "I'll sing thee songs of Araby" ... ... *F. Clay*
Mr. Braxton Smith.
(His first appearance at these concerts.)
"Concerto Romantique" for Violin and Orchestra ... ... *B. Godard*
First time at these concert.
Violinist—Mr. Johannes Wolff.
(His first appearance at these concerts.)
"Orchestral Introduction to 3rd act of Tannhauser" ... ... *Wagner*
Canzone ... "Mia Piccirella" (Salvator Rosa) ... *Gomez*
Madame VALLFRIA.
Violin Solos ... ... (a) "Reverie" .. ... *Vieuxtemps*
(b) "Polonaise" ... *Weiniawski*
Mr. J. WOLFF.
Incidental music to "Merchant of Venice" with Italian
Serenata for Tenor ... ... *Sullivan*
Mr. BRAXTON SMITH.

Goldmark's first symphony, "A Country Wedding," is so genuine, pleasing, and deservedly popular that when, not long ago, the composer donned Wagnerian armour, and discarded his natural style for a bad imitation of the Bayreuth master's manner, judicious listeners shook their heads and—it was not important enough to grieve about—smiled. In his new symphony, heard at Dresden for the first time in public less than a year ago, not a trace of Wagner is to be found. A change of front apparently so sudden and complete would excite surprise if experience had not taught us that the opus number of a work is no safe guide to a composer's progress. We may indeed believe that Goldmark, seeing his error, has thrown Wagner overboard, but it is also not impossible that, to put it in Irish fashion, his second symphony was composed before his first. Leaving, however, such problems to the historian, let us consider the work on its own merits.

The first movement, though unfortunately too suggestive of Beethoven and Schubert (especially of the "Eroica," and "B minor" of those masters) is by far the best of the four as regards cohesion, craftsmanship and melodious charm. These qualities and its lucidity and conciseness are certain to secure for it admirers, among those whom professional duties have not rendered too exacting. The rest of the work, as far as one hearing justifies opinion, seemed lacking in unity of purpose. Thus the slow movement (in A flat minor) might very well be an elegy, a supposition favoured by the dramatic and grief-laden episode for strings which follows the plaintive principal theme. The Scherzo, *(allegro quasi presto*, six-eight time, violins *con sordini)* might be a dance of sprites and elves, but that a Trio written in the style of the old English air throws one off the scent. As to the last movement its character is happily indicated by the programme analysts who dubs it a "clog dance." An attempt made to encore the scherzo may be attributed to the fact that the "old English" trio was confided to a cornet. What modern audience could resist a cornet—the instrument par excellence of an advertising age! Goldmark's "second" symphony will be heard again, for in spite of many faults it is never dull. It belongs, however, to a class of works, symphonic in form, but not in idea, and the number of which, being on the increase, suggests that perhaps the symphony, like the "Caucasian," is "played out."

Mr. Johannes Wolff played so well that one regretted his choice of M. Godard's Concerto. It is "Romantique" in name only. In substance it is tedious, uninteresting and flimsy. Madame Valleria's contributions were warmly appreciated, and Mr. Braxton Smith made a distinctly favourable impression. His voice, though at present of high baritone rather than of tenor quality, is rich and resonant and he phrases with taste. A word must be said for the perfect playing of the orchestra in the Tannhauser piece, but it was at its best all through the concert, and what that means no reader of the *Musical World* needs telling.

ROYAL COLLEGE OF MUSIC.

At the concert given at the Royal College on Thursday of last week, an excellent programme was most admirably performed. Its most important number, the Brahms's second sextet in G minor, was played in a manner with which little fault could be found. The repertory of modern chamber music includes no work more difficult of adequate interpretation than this, and the students are to be cordially congratulated on a rendering most creditable whether regard as an example of style or of technique. The idyllic charm of the opening movement, the graceful *scherzo allegretto* with its bustling trio, the lovely *adagio*, and the romantically beautiful finale were played with an intelligence which spoke volumes for the careful artistic training of the performers. Mr. Chapman gave Beethoven's sonata "Les Adieux' with a fair measure of success, but we do him no injustice in saying that only ripened powers can cope with this most exacting work.

Mention should also be made of Mr. Hobday's performance of an Elegié, for viola, by Viextemps, in which he displayed a good tone, accurate intonation, and correct phrasing. Miss Hoskins, who possesses a soprano voice of excellent quality and sympathetic *timbre*, sang with great charm.

GRESHAM HALL, BRIXTON.

Miss Alice Patten held her second annual concert on Monday evening at the Gresham Hall, Brixton, when the only drawback to the success of the evening was the fact that the fair *benificiaire* was suffering from a severe cold, and could not sing the pieces allotted to her. Amongst those who appeared, favourable mention must be made of Madame Florence Winn, who sang a new song by Roeckel, entitled "Who was It" with much archness Miss Maud Cameron, Mr. Robert Hilton and Mr. Charles Chilley; whilst a clarinet solo by Mr. G. A. Clinton was extremely well rendered. The hall was crowded.

"JUDAS MACCABEUS" AT HOVINGHAM.

The Hovingham Musical Festival, on 16th and 17th inst., which was a great success, concluded with the "Judas Maccabeus." The principals engaged were Misses Eleanor Rees, contralto, Agnes Wilson, and Gertrude Aylward, sopranos, Messrs. Frangeon Davies, baritone, and Braxton Smith, tenor; Messrs. Sutton and Eckener, violin, Emil Kreuz, viola, W. T. Barker, harp, Vivian and Chapman, flute; conductor, Rev. Canon Hudson.

RUSSIAN OPERA

The long-deferred performance of Rubinstein's "Demon" took place at the Jodrell (late Novelty) Theatre on Monday. A willing, if not always discreet, orchestra had been engaged; the chorus was competent, and the conductor, Signor Truffi, brought energy and an evident familiariarity with his task to bear on its fulfilment. With regard to the principal artists, whilst it would obviously be unreasonable to look for stars of the first magnitude in performances given at theatre prices, the standard is so far above mediocrity, that leniency is hardly needed, and, in the case of Mr. Winowgradow, the representative of the title *rôle*, would be impertinent. There should be a golden future in store for this young artist, if success be governed by the fitness of things.

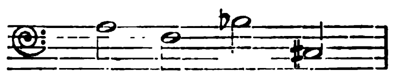
With regard to the work itself, our readers need scarcely be reminded that its performance at Covent Garden in 1881 was a mere *succes d'estime*, due, more than anything, to the personal popularity of its composer, who conducted. We cannot say that a second hearing, after seven year's interval, gives us cause for complaint against those responsible for the shelving. "The Demon" is too sombre and earnest to appeal successfully to the frivolous portion of our public; while those prepared for the reception of serious works are far too critical and exacting to be satisfied with it, whether regarded from a musical or from a dramatic point of view. It is singular that Rubinstein, in whose chamber-music beautiful and ear-haunting themes are so plentiful, should have written an opera distinguished, musically, by paucity of ideas—ideas, that is, which, having a recognisable individuality, may be called themes, and the development of which constitutes, of course, a great part of the musical interest, whether regarded as music *per se*, or as helping to elucidate and unify the emotional progress of the drama. Music, no doubt, is an emotional language, but a continuous flow of emotional utterance, however powerful and truthful, is not *art* until it has found its expression by moulding for itself a musical form, possessing either characteristic or plastic beauty. Whether such forms be afterwards used for the elaboration of a continuous musical web, as with Wagner, or for the construction of arias, cavatinas, &c., matters nothing—the initial requirement for work which is to be musically interesting is a theme or themes, heard either in the orchestra or on the stage. It goes without saying that there are a few passages which the ear may retain, even in "The Demon"; but these, for the most part, belong to airs and choruses in which a *coleur locale* is sought. The pretty ballet music was unfortunately omitted on Monday, and the deficiency we have pointed out was thus more glaring.

Dramatically "The Demon" is most irritating. It suggests so much, that one fancies none but a bungler could have missed the production of a masterpiece of power and significance. The devil, sick of evil-doing, yearns for a woman's love. Think of the possibilities latent in this magnificent conception, and then compare with them the puerile, dull and mechanical libretto of Rubinstein's "Demon!" Turn we from the disappointing work to its interpretation. We have already spoken of the baritone, Mr. Winowgradow, to whom, as the Demon, the honours of the evening fell. His voice, a powerful but mellow baritone of extensive range, was used with great tact, since the fire and intensity displayed were always and obviously well under control, thus suggesting a measure of strength admirably in keeping with the character. Mdlle. Wieber, as the persecuted heroine, was sympathetic and sang with considerable charm. The small part of the Prince—a mere puppet—was agreeably sung by Mr. Jumaschew, and Mdlle. Ivanowa, Mdlle. Gordiewa, Mr. Weisshoff, and Mr. Liarow, in smaller parts, gave satisfaction. It is to be regretted that our visitors did not commence their campaign with an opera altogether new to Londoners. They have several such in their *repertoire*, and yet they threaten "Traviata" and "Rigoletto!" *Que diable vont-ils faire dans cette galère?*

Correspondence.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—Can any of your readers inform me through the medium of your paper why the following passage should have been used by Bach, Handel, and Mozart:—

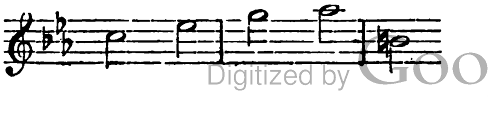


Bach uses it as the subject of his fugue in A minor (No. 20 of the second book of the "48"); Handel as the theme of the chorus "And with his stripes," in the "Messiah;" and Mozart as the subject of the Kyrie in his Requiem.

I should like to know also whether there are instances of the use of this subject by composers of earlier or of later date than the above named.—Yours obediently,

Esher, Surrey. J. E. ADKINS.

[The above subject has much in common with that given to Bach by Frederick the Great as a test of his improvising power—



afterwards used by the master in his "Musical Sacrifice." This and many other striking and easily recognisable groups of notes appear to have been regarded by composers as common property. Numerous instances of the practice are given in Mr. Rockstro's admirable article "Subject," in Sir George Grove's Dictionary of Music. The interest, in fugues, being due less to the subject itself than to the counterpoints extracted from and added to it, composers would naturally take pride in occasionally treating a theme which had already done duty, either in mere unconscious emulation, or by way of enabling comparisons to be made, or because perceiving in such themes possibilities as yet unrevealed.

The practice is, however, by no means confined to the subjects of fugues. How far it is admissible in freer forms without justifying a charge of plagiarism is a very delicate question upon which much might be said, and upon which we shall be glad to receive letters from those who have made a study of that much neglected science, Musical Ethics. ED. M. W.]

STUDENTS AS TEACHERS.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—I will endeavour to reply to "L's" letter this time so clearly that not even *he* will be in danger of misunderstanding my meaning.

Now, music is not a mere *trade*, with its "Trades Union" protections and such like, therefore a pupil of any of the principal colleges, whether a paying-student or a scholar, has as much right to teach as "L" and his friends. If he, the paying-student or scholar, be competent, he will be successful; if not (and in this case he will be disobeying the rules of the College) he will certainly not be successful.

On the other hand, if "L," and others who entertain his ideas, are thorough musicians, in the literal sense of the word, they themselves will be successful, and of course need not fear competition from any incompetent persons. But if they are only "musicians" or "professionals" in the lower meaning of these words (here I hope "L" can understand me) and try to make believe that they are competent teachers, they will necessarily be ousted by those who *are* able to teach, whether *present* or past, *paying*-students or scholars of the principal academies.

By-the-bye, many of the paying-students as well as scholars of the R.C.M. hold the diplomas of F.C.O. and A.C.O. What has "L" to say to this? He will surely not raise his voice against that great and grand institution—the College of Organists—for granting diplomas to students when "merely pupils and not scholars" (using "L's" words), of the Royal College, or other colleges?—I remain, yours faithfully,

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To John Ainsworth, Esq. Organist, The Cathedral, Cologne, Germany.

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The Musical World.
LONDON, SATURDAY, NOVEMBER 3, 1888.

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Facts and Comments.

A curious story comes from America concerning Madame Patti's success in San Francisco. Soon after the diva had returned from that place to New York, she received a small packet, in which was found a silver dollar, accompanied by the following terse but suggestive note:—

"DEAR MADAME,—The accompanying coin was found in the street just after your departure. As nobody here was left with a dollar, I am certain the money must be yours, and therefore forward it."

Madame Patti, without doubt, regards the incident as one highly complimentary to the power with which she fills houses and empties purses. For our own part, we see in it a forcibly satirical commentary on the rapacity of prima donnas.

As stated in another column, Dr. A. C. Mackenzie was presented at Bristol with an address, signed by 100 members of the South Midland Section of the National Society of Professional Musicians. In addition to the well-deserved compliment, however, Dr. Mackenzie has received a similar address from the members of the Central Committee of the same Society.

At a time when a proposal has been coolly made to boycott German musicians in England, it may not be amiss to call attention to the fact that Dr. Mackenzie's "Twelfth Night" Overture has just been performed at Vienna, and Mr. Cowen's Fifth Symphony is about to be played at Dresden.

The sixtieth anniversary of Madame Schumann's first appearance as an artist was celebrated at the Hoch'sche Conservatorium at Frankfort on October 21. Speeches were made in her honour, and addresses of congratulation presented by Senator von Mumm on behalf of the present teachers, by Herr Bern-Scholz on behalf of the directors of the Leipzig Gewandhaus, where Madame Schumann made her first appearance, as a girl of nine, sixty years ago, by Miss Fanny Davies on behalf of the English pupils, and by Fräulein Leuthäuser for the present pupils of the school. It would be superfluous to describe with what enthusiasm the illustrious artist and beloved teacher was greeted.

We referred a short time since to the illness of Herr Joachim, for which the great violinist had been undergoing the "massage" cure, under the care of a celebrated Amsterdam doctor. A private letter recently received from Herr Joachim conveys the welcome news that he is now completely cured of the attack of gout. The physician in question will receive the gratitude of all music-lovers for having restored to them their King Joseph I.

The tenacity with which certain benighted individuals cling to their beliefs in the worth of Wagner's music is really extraordinary, and the saddest feature in this persistent madness is that many of the unfortunate victims are of otherwise eminent rank. The Emperor of Germany, for instance, shares in the absurd belief that what has been termed with scintillant originality, the "Wagner Bubble," is not burst; and he has expressed a wish that a special commemorative performance of the "Meistersinger" should be given on January 27, the anniversary of His Majesty's birth. Moreover, it appears that there is still in Berlin a body which, in defiance of Mr. J. S. Rowbotham's inexorable logic, still dares to exist, and calls itself the "Wagner Society." This Society will give a concert of Wagner's music, on November 5, the programme of which will include the Venusberg music written for the production of "Tannhäuser" at Paris in 1861. Logic is truly in evil case when such things as these can be

The next Centenary will be that of the Royal Academy of Stockholm, which will shortly celebrate the hundredth year of its useful existence. The chief feature of the celebration will be a conference, over which King Oscar will preside, upon various important questions connected with Swedish musical art.

According to the latest reports from America, Mrs. Alice Shaw, the lady who, as "La Belle Siffleuse," was so popular a figure in London society last season, is having a very successful tour in the United States. Certainly it cannot be claimed that whistling is the most dignified and important form of art; but it must be admitted that Mrs. Shaw's performances were of a very clever kind. The skill and brilliancy with which she executed difficult *fioriture* passages, her purity of tone, and the general accuracy of intonation, were quite sufficient to account for the fair whistler's popularity. There is but one Mrs. Shaw; we shall not be charged with discourtesy when we hope that for her sake, and our own, there may not be another. A generation of whistlers is an appalling thing to imagine, and yet it seems not wholly impossible, if the following advertisement, which recently appeared in a contemporary, met with any adequate response:—

> WHISTLERS WANTED.—A well-known professor of singing trains ladies and gentlemen in artistic whistling, now so fashionable at concerts and West End At Homes. All having talents can be introduced, and paid engagements as above. Terms moderate.—Professor, care of, &c.

The farmer's boy, in the poem, whistled as he went for want of thought, an excuse which at least appears to have satisfied the poet. Could the amateur whistlers better that excuse?

Chinese opera is, to musical students, a thing of the greatest interest; but to the unregenerate amateur it is a thing diabolical, not to be borne. An instance of this has recently reached us from Chicago, in which enterprising city there lived a Chinese musician who rejoiced in the apparently inappropriate name of Song-Sing, and who earned his daily bread by the Homeric occupation of washing. It is scarcely necessary to say that he washed clothes—other people's! This musical washerman had gathered round him other Chinese musicians, worse than himself, if history sayeth true, with the assistance of whom he produced a horrible and heart-rending opera, called "The Chalk Circle. The *dramatis personæ* were three in number: first was the Widow Ma, played by one Tom-Ki-Kong; the heroine's name was Hattang, played by Bo-Ke-Wah; and then there was an Animal, a frightful animal, possibly of the Catawampuss or Slithy Tove genus. The orchestra consisted of violins, cymbals, tom-toms, and "Flums," the latter instruments being wooden drums. The story would appear to be the old one of the Judgment of Solomon; for there are two mothers, each of whom claims proprietary rights in a child. The true mother is quickly discovered, and the other woman is led away to the wings, where she is torn by the Animal into precisely 135 pieces! The noise of the performance was of a character so excruciating to the ears of a certain German baker who lived near the theatre, that during one of the rehearsals he rushed into the theatre and threw himself madly upon the band. What damage he inflicted is not quite obvious; but, at any rate, he was condemned to a fine of fifteen dollars. No doubt a Chinese opera is a vexatious thing to those who are unable to perceive the historical interest of the performance, but amateur criticism of this sort is extremely undesirable.

A series of Promenade Concerts will probably be given at "Olympia" during the approaching winter. The recent withdrawal of the licence applies, it appears, to the grounds only, and not to the building itself.

ROWBOTHAM *v.* WAGNER.

The current number h e *Nineteenth Century* contains a forcible reply by Dr. C. Villiers Stanford to Mr. Rowbotham's recent article on "The Wagner Bubble," from which we extract the most salient passages:—

"Mr. Rowbotham's article in the October number of this review would seem at first sight to have its best answer in the title which he has prefixed to it. To find its parallel in critical blindness one is forced back to the articles on Beethoven which appeared half a century ago in the *Musical Quarterly Review*.

* * * * *

To me it is at once a difficult and distasteful task to discuss Wagner, because, at this date when controversy is still warm, it is hard to defend Wagner without being written down as a Wagnerian by his

There is no obligation to accept Wagner's librettos as fine literature for enjoyment in the quiet of the study: it is enough that they are a sufficiently poetised material containing the right quality and quantity of ideas for serving along with music as a vehicle of emotion. But with what can Mr. Rowbotham compare them? With the jingles set to airs for brigands, roystering soldiers, and the other picturesque riffraff of Italian opera? One, indeed, is constantly at a loss to know where Mr. Rowbotham finds his standards. He speaks of the 'little' opera of 'Lohengrin.' Where is the larger overshadowing work outside this charlatan of a composer? Music, he tells us, has gone one way, Wagner another; and the musical enthusiast anxiously searches among the giants of to-day to find the man of might who has outstripped Wagner, or has even escaped his influence. Wagner, we are assured, had not the genius to work within the lines that satisfied his predecessors, and we are driven to ask where, in respect of mere musical accomplishment, there is evidence of a greater abundance of ideas and of richer fertility in their management."

THE C MINOR SYMPHONY.

Notwithstanding all that has been written upon it, the history of Beethoven's fifth Symphony is not yet complete. We know that it was to have followed the "Eroica," No. 3, and that Beethoven laid it aside for a time and interpolated the present No. 4, in B flat. A letter and receipt have recently been printed* which are said to show that the C minor was written for Count Oppersdorf, who now stands as the dedicatee of that in B flat. The reference in the letter to the three Trombones and Piccolo is conclusive, as neither the one nor the other figure in the finale to No. 4. Unfortunately, however, the letter has no date. The receipt though valuable—like every scrap from Beethoven's pen—is dated, but it is not so conclusive as it might be, because it does not indicate which Symphony is referred to. It may just as well be the 4th as the 5th, for the 4th was then ready, and indeed was performed in the following month, and moreover, it became Oppersdort possession. But the letter has a strong claim to notice as giving Beethoven's own account of the finale of the C minor. We therefore venture to translate both documents (the italics are in the original).

THE LETTER.

That you, my *beloved*, have run off without letting me know anything of your departure, has really disturbed me. Something in me has perhaps vexed you—certainly with no intention of *mine*. To-day I have too little time to be able to write to you. I will, therefore, only mention that your Symphony has been ready for a long time, and that I send it you by the next post.

You can keep† back 50 florins, since the copying which I had done for you comes at least to 50 florins. In case, however, you don't wish to have the Symphony, let me know about it before next post-day. In case you take it then do me the kindness to send me the 500 florins that are coming to me as soon as possible.

The *last movement* of the Symphony has 3 Trombones and Piccolo. Not 3 Drums, though it will make more noise and better noise than 6 drums. I am still curing my *poor innocent finger*, and for the last 14 days have been kept from going out by it. Good bye. Dear Count, let me hear something about you soon. I am not well. In haste your devoted Beethoven.

To GRAF OPPERSDORF,
roppau, in Silesia"

The Count evidently sent the money, for the next document is a

"RECEIPT FOR 500 FLORINS,

which I have received from Count Oppersdorf for a Symphony which I have written for him.—With my own handwriting,

1807, February 3. LUDWIG VAN BEETHOVEN."

This receipt, the writer of the article in which it and the letter are printed seems to refer to the C minor Symphony. But how, after the payment of 500 florins, the Symphony appeared with a dedication to Lobkowitz and Rasumofsky is at present impossible to say. It may be repeated that the B flat Symphony, which is dedicated to Count Oppersdorf, was first performed in March, 1807, a month after the date of the receipt. Perhaps the change of dedication took place after the Count had heard No. 4, for that work was not published till March, 1809.

The subject is curious and deserves closer investigation, which we hope it will receive from Mr. Thayer, Mr. Max Friedländer, or some other of the German biographers. G.

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* In the *Allgemeine* Musik-Zeitung of Oct. 5, 1888.

† *Abziehen*; but the meaning is not clear. It should rather be the other way.

Concerts.

CRYSTAL PALACE.

The rare and welcome sight of a full room on Saturday last gave food for reflection. This was the scheme:—

Concert Overture, "In Autumn" ... ... *Grieg.*
(First time at these concerts.)
Scena, for two solo voices, female chorus, and orchestra, "At the Convent Gate" (Op. 20) ... ... *Grieg.*
(First time at these concerts.)
Miss ANNA WILLIAMS and Miss MARIE CURRAN.
Benedictus for Orchestra... ... ... *A. C. Mackenzie.*
(First time of Performance.)
Walther's Prize Song (*Meistersinger*) ... ... *Wagner.*
Mr. EDWARD LLOYD.
Offertoire for Organ ... ... *J. F. Barnett.*
(First time of Performance.)
Played by the COMPOSER.
The Hymn of Praise ... ... *Mendelssohn.*
Miss ANNA WILLIAMS, Miss M. CURRAN,
Mr. EDWARD LLOYD, and the CRYSTAL PALACE CHOIR.
Organ, Mr. A. J. EYRE.
Conductor ... ... Mr. AUGUST MANNS

To which of these items the large attendance was due can scarcely be doubtful. The popularity of Mendelssohn is not so much on the wane as those who bewail the spread of modern tendencies would have us believe. Thoughtful musicians indeed, discovering that "Mendelssohn worship" savoured of blasphemy towards the epoch-makers of our art, have long ago agreed to a large deduction from the exaggerated estimate once in vogue; but the amateur cares little for such distinctions. Mendelssohn will hold his own until sublimity and depth are more in demand than charm and comprehensibility; strength and significance more valued than grace and finished workmanship. That it will be long before such an attitude can be spoken of as general, need give no cause, even to advanced thinkers, for chagrin. It were well if nothing less worthy than the pure and refined strains of Mendelssohn occupied the attention of the British music-consumer. Students heard the "Lobgesang" on this occasion with interest freshened by a recent series of articles in the *Musical Times*, and by a discovery, announced in the programme, by Sir George Grove, that "the *Allegro* of the first of the orchestral movements is founded on the Symphony in B flat, frequently mentioned in Mendelssohn's letters of 1838-39 as in progress." On this point however, the indefatigable analyst promises further information before long. Meanwhile it is noteworthy that Schumann, in his report of the first performance of the work in 1840, says: "If we conjecture aright, the symphony movements were originally independent of the Hymn. These movements—the first, and especially the *Allegretto*—contain extraordinary beauties; but for the festivity and pomp of the "Lobgesang" they seem to me to be worked too delicately." The interpretation on Saturday was on the whole a fine one, the orchestra in the Allegretto especially, being at its best, and the choir showing in many respects a marked improvement Miss Anna Williams was, unfortunately, in bad form, her intonation being often faulty; but Mr. Lloyd gave customary satisfaction, and Miss Curran, whose name was new to most of the audience, made an excellent "first impression." Grieg's melodious, and, if somewhat patchy, yet picturesque and brightly scored overture, so recently admired at Birmingham, gave much pleasure. So did the expressive beauties of his Scena, though in dramatic power these were hardly on a level with the poem whose spirit they were meant to embody. An excellent reception was accorded to Dr. Mackenzie's beautiful "Benedictus," an arrangement for orchestra of the third of his six pieces for violin and piano, so warmly praised in the *Musical World* for August 4. The composer was present and bowed his thanks from the gallery. Mr. Barnett's Offertoire is well written and effective, but its subjects are not very original or interesting.

TOWN HALL, STREATHAM.

A pianoforte recital was given in the Town Hall, Streatham, on October 25, by Mr. C. S. Macpherson. The programme, which included such familiar items as Beethoven's C sharp minor Sonata, Schumann's "Novelette" in E, and Weber's "Rondo Brillante" in E flat, was well carried out. Mr. Macpherson also introduced a graceful suite of valses from his own pen. Miss Kate Norman was the vocalist.

ATHENÆUM, CAMDEN ROAD.

A series of excellent Friday evening concerts is now in progress at the Athenæum, Camden Road, the proceeds of which are devoted to various deserving charities. On Friday evening last Miss Juliet Gascoyne, Mr. G. Secretan, and Mr. G. Clues were the vocalists, and sang in a manner that proved highly acceptable to the audience. Mr. Joseph Hoffman gave some clever humourous sketches, and Miss Freda Marsden, a very young violinist, performed several solos. Her technique is surprisingly good, and the performance was altogether one of considerable promise.

ROYAL ALBERT HALL.

The annual Scotch Festival was held at the Albert Hall on Wednesday last, under the direction of Mr. William Carter. The programme which consisted of items so familiar that little criticism need be offered, included some of the most beautiful and pathetic of Scottish ballads. Madame Belle Cole gave an exquisitely sympathetic rendering of "We'd better bide a wee," and Mr. Sims Reeves recalled the triumphs of former days by the pathos which he infused into "The Land o' the Leal." Signor Foli was tumultuously encored for his vigorous interpretation of "Wi a hundred pipers an' a'." A new aspirant for English favour appeared in the person of Miss Josephine Simon, a soprano who comes, we understand, from San Francisco. It is no light ordeal to make a first appearance in such a place as the Albert Hall; and it would be unfair to pronounce finally on Miss Simon's claims at present. It is sufficient to say that she possesses a voice of good quality and compass; but she may be counselled to seek some better method of expressing intense emotion than the gasping phrases and doubtful intonation which disfigured her performances on Wednesday. Mr. Valentine Smith's naturally fine voice suffered on account of the needlessly severe strain which he put upon it; the Albert Hall is a large place, but it is not Trafalgar Square. Mr. Carter's choir sang "The march of the Cameron men," "The Rowan Tree," and other characteristic pieces, with due expression, and gave proof of the care and skill which have been expended on their training.

DRILL HALL, BROMLEY.

A highly successful concert was given by Messrs. F. Lewis Thomas and William C. Hann, on Tuesday last, in the Drill Hall, Bromley. The vocalists were Miss Fanny Joyce, Miss Eleanor Rees, Mr. Edward Lloyd, Mr. Bertram Latter, and Mr. Maybrick. Miss Joyce sang in a way which deepened the impression made on the minds of those who had heard her at Covent Carden, that a distinguished career is before her. Her voice is of excellent quality and good range, and she sings with a spontaneity and *verve* remarkable in one so young. Careful training and conscientious study are necessary, however, before Miss Joyce can take the position for which her natural gifts fit her. Miss Eleanor Rees sang with her wonted grace and charm Hope Temple's "In sweet September," and Horn's "I've been roaming." Mr. Lloyd, who was in magnificent voice, sang as superbly as ever Gounod's "Lend me your aid," Balfe's "Good night, beloved," and Stephen Adam's melodious new song, "Mona." Mr. Bertram Latter possesses a baritone voice of unusually good quality and sympathetic *timbre*, which he uses in a thoroughly artistic fashion. It is safe to predict for him also a successful future. Mr. Maybrick gave a very spirited rendering of Mendelssohn's "I'm a roamer." Mr. Thomas introduced two pianoforte compositions from his own pen, a graceful "Berceuse" and an extremely clever "Gavotte" to which, it need not be said, he did perfect justice, and Mr. Hann played with admirable expression on the violoncello a "Romance" by Hofman, and a "Spanish Dance" by Popper.

GRESHAM HALL, BRIXTON.

That talented musical family, the Messrs. Hann, held the first of their third series of chamber concerts at the above hall on Wednesday evening, when an appreciative audience gave unstinted applause to the choice programme provided for them. Schumann's quartet in A minor was exquisitely rendered, and the solo pianoforte, "Andante spianato" and "Grand Polonaise," by Chopin, played grandly by Mr. Sidney H. Hann, fairly brought down the house, an encore being unanimously demanded. Mention must also be made of Mendelssohn's Trio in D minor, which was capitally given; whilst the vocal portion of the programme was in the efficient hands of Miss Marion McKenzie. The second and third concerts will take place respectively on November 21 and December 12.

Reviews.

MUSIC.

The London Musical Publishing Company may be congratulated on the production, in two books, of Twelve Sketches on the pianoforte called "The Months," by Erskine Allon. These dainty and charming little pieces, each of which illustrates a verse from the poets, will repay careful study and can scarcely fail to develope the player's taste. A vein of true poetical perception runs through them, and they are singularly free from the commonplaces of melody and harmony so much affected by pianoforte composers. Six songs by the same composer, words by Caroline Radford, though not so fascinating as the above, are well worthy the attention of singers who seek something better than the ordinary drawing-room song. The accompaniments are interesting and would by no means suit an indifferent player. The same publishers send a vigorously written "March of the Volunteers," by Edward W. Lear.

Messrs. Paterson & Sons forward three numbers of "The Strathearn Collection of Part-songs," "A Sailor's Song," by Otto Schweizer; "How calm, how beautiful," by T. Richardson, and "Gondellied," by Alfred Gallrein. These are so far above average merit that their popularity may be safely predicted. "To Julia Weeping," "I'll tend thy Bower," "The Ash Tree," "At the mid hour of Night," and "I will think of Thee, my Love," are five of six songs by Hamish Mac Cunn. The melody of these is of an unhackneyed type, and the accompaniments and modulations are delicate and effective. Expressive singers would do well to take note of these songs. "The Chevalier's Lament." Words by Burns, Music by A. C. Mackenzie, is a fine baritone song, full of simple, northern dignity and pathos. "My dearie," and "Maiden Fair," composed by Alfred Stella, and "My Spinning Wheel," a melody (by Mrs. D. V. Thomas) arranged by the same writer are pleasing and unpretentious songs of only moderate difficulty. A Serenade' "Awake the Starry Midnight," by Francis Gibson, has a flowing melody and a richly harmonised accompaniment.

"Cinderella" is a capital set of valses by Pierre Perrot; and a titleless mazurka in A minor by J. McLachlan Key is an excellent specimen of this characteristic dance. "Bluette d'Esprit," by Louis H. Mayer, and "On Gossamer Wing," by E. L. Hime, are graceful trifles.

We have also received three songs by George E. Barwell (Goddard & Co.), "Love, my Mary, dwells with thee," "The soldier's adieu," and "The land of light." The first of these is a pleasing setting of Moore's well-known words, with a gently flowing and expressive melody. "The soldier's adieu" is an unpretentious ballad for baritone, embodying successfully the pathos of the words, and distinguished by an entire absence of vulgar "effects." "The land of light" is redeemed from the commonplace character of the class to which it belongs by the grace and tenderness of the melody. A good instance of Mr. Barwell's sympathetic method is the sudden modulation on p. 4 into C, to illustrate the phrase "She said, The land of light."

A serenade with Italian and English words and mandoline or violin obbligato, by Giovanni Ajello (published by the composer), commends itself by tuneful grace and rhythmic piquancy. These qualities will easily account for its popularity at the Italian Exhibition.

Messrs. Ascherberg & Co. send "Trois Morceau de Salon"—No. 1, "Dolce far niente" Episode; No. 2, "Sérénade Italienne;" No. 3, "Lily of the Valley," Mouvement de Valse, pour violon avec piano, from the facile pen of Signor Guido Papini. The titles of these graceful and melodious trifles are fairly descriptive of their character. By far the most original is the "Sérénade Italienne;" the other two are cast in a somewhat conventional mould. That they are admirably written for the instrument, and grateful to the performer, those familiar with Signor Papini's work need scarcely be told.

A Suite in D major for violin and piano, by G. Saint-George (Charles Woolhouse), will be welcomed by amateurs of limited executive powers. The composer has been very happy in treating the old-world-dance rhythms with freedom and originality—a refreshing change from the dreary sameness of our annual crop of countless bourrées, gavottes, &c. The best number of the suite is perhaps the "Aria"—its mingled grace and dignity are altogether charming; but the other movements, consisting of a Preludio, Allemanda, Bourrée Passepied and Giga, offer plenty of attraction.

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A PAPER READ BEFORE THE MEMBERS OF THE COLLEGE OF ORGANISTS, BY T. L. SOUTHGATE.

Mr. Chairman, Ladies and Gentleman,—I stand before you this afternoon mainly as the representative of someone else, rather than the author and demonstrator of a theory of my own connected with pianoforte playing. Mr. Macdonald Smith, whose investigations and views on the subject I shall endeavour to lay before you, resides at Oporto. He came to England a few months ago, furnished with a letter of introduction to me, and requested that I would examine his theory. Briefly, this deals with the classification and working of the particular muscles we make use of in playing the pianoforte; and further, in the production of certain apparatuses by which these muscles can be prepared for their special work, and this with a considerable saving of time compared to that usually consumed in this operation. By my advice he brought his scheme to the notice of some of our well-known London pianists. These gentlemen appear to think favourably of his theory, and it is considered to be of sufficient importance to justify its presentation for your consideration. I asked Mr. Smith to write down his remarks on the whole subject; these have been put into the customary form of your papers. I am also supplied with a set of the instruments he has invented for carrying out the design advocated—a novelty of these is that they give an audible signal when the precise work required to be done has been accomplished. I shall therefore have the honour of explaining and showing to you the action of these mechanical aids for developing and strengthening the muscles of the hand, and giving the fingers the necessary rapidity.

In bringing before the members of the College of Organists some considerations on the physiology of pianoforte playing, it may be stated that the object is first to direct attention to the special muscular movements which are required for that purpose, and secondly to submit for your examination and criticism some mechanical arrangements for speedily educating the hand, and rendering it fit for the work it has to perform on the popular instrument of our time. I have no intention of entering into a lengthy examination of the manifold details of all that is included under the general term "expression," but purpose to dwell principally upon the mechanical necessities of the pianist, and then to offer a few suggestions upon the way the best tonal effects are produced, and the feasibility of the subtle gradations of "touch" being acquired by those not naturally gifted with them. Nature has not intended us to be pianoforte players and nothing else, therefore the hands and fingers with which we are endowed require a long and intelligent training in order to permit them to perform music written for the pianoforte in a perfect way. Time is of vital importance in this matter. I need not stay to point out to you the vast amount of time that is necessarily consumed in the long process of rendering the fingers supple and strong. The cleverest and most eager pupil, under the most experienced masters, must of necessity devote many, many hours of precious time to this task. And even when proficiency is attained, considerable daily practice is required to maintain the high standard of execution that modern pianoforte music demands from the performer.

Permit me to remark that this is pre-eminently a labour-saving age. Time becomes more precious daily. The thousands and thousands of various machines that we possess amply prove how gladly we avail ourselves of time and labour-saving appliances. I venture to think that if by mechanical helps the labour of the pianoforte student can be spared, he not only economises his physical strength, but will be enabled to save valuable time that can with signal advantage be devoted to the completer development of the intellectual side of pianoforte playing.

I shall preface the theory I have to submit to you with a few remarks upon the hand.

This organ, important though it is, is not naturally suited for playing the piano. The thumb is short; with its lateral movement it is certainly very convenient for playing "scales," indeed, it is difficult to imagine how we could play them without employing it. The other fingers are all of different lengths and of varying strengths; owing to our constant use for every day purposes of the first two, the third and fourth are extremely weak. And the fact that the thumb is *never* used for an "up and down" movement, except in piano playing, and it will be perceived that we have an irregular combination of fingers which require a vast amount of training before they can be made equal in strength, and able to play a scale evenly.

Remarkable litheness of hand and finger from constant exercise is well exemplified in the case of Indian artisans. Sir Monier Williams, in his work on "Religious Thought and Life in India," says: "Perhaps the great secret of the beauty of Indian art lies in the suppleness and flexibility of Indian fingers, and the consequent delicacy of Indian manipulation." Of course the constant use of the hands and fingers in dexterous work for generations has had its effect in rendering them so flexible. Sir Monier goes on to say: "The hand of the commonest menial servant in an Indian household is often as delicately formed as that of the most refined aristocratic beauty at a European court. . . We must go to India for the best illustration of the truth that the human hand is the most wonderful of all machines. In Europe manufacture is no longer, as it ought to be, according to its Etymology, handwork. But in India the hand is still the chief implement employed, and a fervent hope may be expressed that no European machinery may soon take its place." . . . "In the manufacture of Decca muslin," he says, "the Hindu artisan is absolutely unrivalled. With a loom of the simplest construction, formed of a few rough sticks and reeds, he produces something which no European machinery can equal, for the mysteries of his craft" (and, we might add, the inherited suppleness of finger and perfect development of hand) "have been transmitted from father to son for thousands of years."

With ourselves, after a few dozen generations of people who do all their manufacturing by machinery, whose women no longer use their fingers for sewing, but knit and sew with machines, it is quite possible that our hands will lose their deftness, and degenerate into awkward appendages hardly capable of independant movement from the arm. Even now it may be noticed that few persons possess independent control over the muscles of the arm, and feel a difficulty in straightening it firmly without stiffening the wrist and fingers.

To come to the anatomical side of pianoforte playing, it should be noted that *the movements of the fingers, hands, and arms are effected by the sudden and regulated contraction of certain muscles.* These, in order to produce the rapid movements required, must be used frequently and rapidly, or they will become sluggish in obeying the will-power which causes them to act. Suppose we take a short rapid succession of notes forming what is called a scale. A good player can put his fingers down at the rate of sixteen successive and clear notes in each second. A less proficient one can accomplish perhaps twelve. But the latter can, *in his mind*, play twenty notes a second, only it is of no good his *willing* to do this, for the muscles of his fingers *will not obey at that rate.* It is true that if he practises any difficult passage slowly for a number of times he is soon able to play it at a much greater rate. This law is, however, subject to what might be termed *an inherent capacity for repetition.* In the case of the muscles being wanted to execute a certain succession of movements which they have frequently done before, it is certain that these will be automatically performed with much greater rapidity than can a *new* succession of muscle movements. For this mechanical and monotonous system of learning it is certainly desirable to substitute a more rational one, and thus give the performer only a small fraction of the labour required for acquiring execution by rote.

It must be remembered that, quick as is *thought*, it does not act upon the muscles instantaneously. The acts of volition are first given from the brain to an automatic system of nerve centres, these transmit the stimulus to the extensor and flexor muscles of the fingers, causing them to contract, but the process takes a preceptible time.

Each person has a certain well-defined "rate of finger movement." This may be easily expressed by the number of clear notes he can play in one second, so long as such notes do not belong to a sequence which he has learned to play by rote. A simple experiment seems to prove that the fingers cannot be made to strike, either separately or together, faster than at the rate of a certain number of notes per second. This number varies with the individual, and may be increased by exercise, but for a good pianist ought not to be less than sixteen.

Experiments show that the shortest time in which one can play a group of chords as crotchets is also the shortest time in which can be played the group of triplet quavers containing the same notes in arpeggio fashion. The ligaments and joints of the hand must be loose and all the fingers reasonably strong and equal in order to try this experiment satisfactorily. If a metronome is used to increase gradually the tempo of playing this passage, it will be found that the clearness of the crotchets will become "blurred" at the same time as that of the quavers. The crotchets must not be played from the wrist, but with the fingers lifted well up—and the experiment will not answer for those who have practised much *technique* in thirds. The rate of finger movement can only be increased by taking each muscle separately and obliging it to contract in a very short space of time. As an authority on *technique* has said:—"The object of the gymnastics should be the production of the greatest possible muscular contraction (or extension) in the shortest possible space of time."

Only under the supervision of a careful and intelligent teacher can a pupil acquire the indispensable habit of lifting and depressing the fingers *very* rapidly. Most pupils are taught to practice slowly at first, and many never attain the execution of rapid passages except "by rote." It is difficult to obtain independent command over each and every muscle. As it is a physiological rule that the function of an organ increases with its use, it follows that by exercising to its utmost degree the rapidity of nerve transmission and muscular contraction, this rapidity will soon be materially increased and the muscle developed. Incidentally it may be remarked that although the muscles of women are weaker, their finer nervous system gives them more rapid control over them than takes place amongst the sterner sex.

There is no occasion to trouble you with long names and descriptions of the muscles and bones of the hand. But it is necessary to learn to appreciate certain essential facts. If you look at this anatomical drawing it will be perceived that each finger, including the thumb, has a muscle to raise it and another to depress it. If contracted both at the same time, the joint action of the two muscles, pulling the tendons along the sides of the joints, keeps the finger stiff. When both are released the fingers are in a state of balance, perfectly loose—provided the cartilages are supple. The muscles which effect this are attached to the bones of the forearm; it is the tendons only from them that pass through the wrist, and are inserted in the joints of the fingers. There are other muscles arising from the elbow which are inserted in the hand at the wrist and which raise the hand from the wrist-joint. A corresponding set of muscles on the lower side depress the hand. The thumb has special muscles to give it the power of "opposing" the fingers; in pianoforte playing these muscles are wanted for the "turning under." The arm is furnished with many muscles which permits of its placing the hand in any required position at the keyboard.

Very important for playing are the muscles of the hand, by contracting which the fingers are moved *laterally.* These are situated between the fingers, near the base, and are usually very weak, unless specially developed. Practically they give the fingers the power of moving to the right notes. I have given this slight description of the muscle in order to point out some difficulty in playing. In the first place, a student finds it almost impossible to contract the muscle of his arm without at the same time stiffening his wrist and fingers; this is owing to the use he makes of these muscles in ordinary avocations. Another difficulty is this: when the hand is raised from the wrist, both the "wrist-muscle" and all the finger muscles are employed to effect it. The wrist-muscle should be independently at the command of the performer, and in this operation the fingers ought to be perfectly free. Few attain a good wrist action; they do not go to work the right way to strengthen and obtain independent command over it, and end by playing with stiff fingers, and often a stiff wrist. It is very necessary to overcome the natural stiffness of the wrist. Some of the *ligaments* of the hand are important in pianoforte playing. Those at the base of the fingers, which prevent the latter from opening widely, are a hindrance to rapid playing, and required to be stretched. There is great inequality in the development of the muscle of various fingers; so it is necessary that the weak muscles should be exercised gymnastically, in order to bring them equal to the other stronger ones.

(*To be continued.*)

ORGAN PLAYING FIFTY YEARS AGO.

In his admirable lecture on Music of the Victorian Era, the Rev. H. G. Bonavia Hunt, Mus. Doc., observes:

"I will ask you to go with me one Tuesday morning to Christ's Church, Newgate Street. As we approach we hear the strains of the organ, but it is only a private performance; and on going to the organ loft we see two eminent men, one an elderly man, the other quite young; he is under thirty. The younger man is playing the organ. He is evidently extemporising, and his companion is listening with very great interest. It is very strange at that date to hear a foreigner playing the organ in such a good, solid English style, and this seems to strike those who are listening This young man also plays the G minor Fugue (Bach), and he turns round and asks to be supplied with a new subject. The elder musician writes one on the spot and gives it to him. The player begins, and having introduced it in the various parts, employs all the devices of a fugue, until he brings in the stretto and winds up, you may be sure, with an effective coda. The elder man, although he was led to expect a great deal from the younger genius, is evidently greatly impressed. I dare say you have divined that the young man at the organ is Felix Mendelssohn: the older man at his side, the one who gave him the subject to extemporise upon, is Samuel Wesley. Wesley has now seen the last of Mendelssohn, and almost the last of this world, because, before 1837 is out, he will have been gathered to his fathers. He, however, has left England a great legacy. At this very time, his son, Sebastian, is organist at Exeter Cathedral, and has already begun to compose some wonderful anthems which will make him famous. Speaking of Mendelssohn leads me to refer to this visit of his as being productive, in him, of very great artistic results. Yes, it was a great experience for him, I suppose no other foreign composer was ever welcomed with such intense enthusiasm, never had so spontaneous a reception, as young Mendelssohn. He and Sterndale Bennett from this time forth were fast friends, to the great profit of both. We afterwards hear of Bennett being at Leipzig, and we know that Mendelssohn was there, and we hear of Mendelssohn being worshipped so much by the young ladies that, when he had to conduct at a festival, he was led by a troop of these engaging damsels to the conductor's throne, and, having been gently and gracefully placed upon his seat, he was crowned, all the young ladies standing in admiring attitudes around him. To proceed. What was the state of church music at that time? I am afraid that it was very much behind other departments of the musical art, if the records of the times are to be trusted. We have a paper like the 'Athenæum' loudly lamenting the decline of organ playing. They suppose that there is only one man who is master of his instrument, and that is Samuel Wesley, who so soon after died. He, about that time, had written an organ fugue which, it was supposed, very few organists could play, and that was the occasion for the remark of the 'Athenæum:' that organ playing had very much gone down. As regards psalmody, we know what the condition of that was fifty years ago. If you look at the psalm tunes, you will see that they abound with little grace notes, which, at the present day, would be considered very ludicrous. Cheetham's psalmody and Rippon's hymns were very favourite sources of sacred melody.

Some interesting events took place about this time. In 1838 there is a new organist at St. Paul's Cathedral: his name is Goss. He is a very modest man, and has not done much, but it is charitably hoped he may prove a suitable occupant of that distinguised post. Then, again, something is done in the way of encouragement of composition. About the time the occupant of the Gresham chair, Professor Taylor and Mr. R. J. S. Stevens, well known in connection with glee writing, had conceived the idea of encouraging sacred composition, and they did what was done by other organisations of to-day—offered a prize for the best anthem from year to year; and in 1838 we find mention of a new prize anthem called 'Out of the Deep,' and the winner of the prize was almost a boy. He held the organistship at that time of St. Peter's, Islington. His name was Edward John Hopkins."

THE MONSTER ORGAN FOR CHICAGO.

The following additional particulars will doubtless be read with interest:—

The Roosevelt Patent Adjustable Combination Action, has been called "the event of the age in organ building." Any combination of manual and pedal stops, together with their corresponding couplers, may be set at any moment by drawing the desired combination and then pulling outward (about a quarter of an inch) the piston upon which it is desired to have the combination set. Whenever this piston is pushed in it will always draw the exact combination selected when the piston was pulled out. In this way as many combinations for each manual and the pedal with their couplers may be set as there are pistons. In case a change in any combination may be desired, it is only necessary to draw the desired combination at any time, and lock it with one of the pistons. Since this mechanism moves the knobs themselves and releases itself at the close of the action, the knobs can be operated by hand in conjunction with the combination action, which is not the case with that form which fails to move the knobs. The five adjustable Combination Pedals act on the pedal stops and pedal couplers in a similar manner to the mechanism of the pistons.

A most valuable and ingenious contrivance is the Full Organ Pedal, which bring on instantly every speaking stop of the entire organ by simply locking the pedal down. The registers are not disturbed in the least, therefore when the pedal is unhooked the condition of the organ remains precisely as it was before using the pedal, unlesss the combinations have meanwhile been altered. A startling *sforzando* is thus obtained with the least possible effort, and no derangement of the stops is ocassioned. An organist thoroughly skilled in handling this instrument will frequently have occasion to to use the Pedal Ventil, which silences any adjustable selection of pedal stops, without, however, throwing in the knobs. By this clever device he need never be caught with a loud pedal organ on when he needs instantly a soft stop, and in many other ways this pedal will be found exceedingly useful.

The Crescendo and Decrescendo Pedals are of a novel character, and furnish complete control over the entire instrument. By a single stroke on the former pedal a gradual crescendo or increase of tone, from the softest stop to the full organ, including all couplers, is obtained, the rapidity of the crescendo being regulated by the degree of speed used in pressing down the pedal. A decrescendo or reverse effect, is accomplished by using the other pedal. Pneumatic power is the medium through which this mechanism is effected, and this also moves the stop-knobs, without however locking them or preventing their simultaneous operation by hand. Directly above the uppermost manual will be placed a dial to indicate the exact amount of organ being used. The pedal ventil: Solo off and Echo on, is another clever contrivance by means of which the fourth manual acts in the double capacity of a keyboard for the Solo and Echo organs. By locking this pedal down the electric current is cut off from the Solo organ, and in like manner the order is reversed by releasing the pedal. The duality of this keyboard obviates the necessity of having a fifth manual. Practically the present system is far more convenient for the player. Particular attention is called to the unusual number of swell-boxes. Every stop in the entire instrument, excepting the pedal organ and seven foundation stops of 16, 8 and 4 feet pitch, is inclosed. Separate swell-boxes are used for the Swell, Solo and Echo organs, while the entire choir organ is also enclosed in a box together with all the great organ, excepting the above-mentioned stops. The boxes are controlled by three balanced pedals centrally located back of the pedal keys in such a manner that they can be operated with either foot, or simultaneously with both feet. At the right of these balanced pedals will be found an ordinary pedal to close all the boxes, and another to open them altogether. It can readily be seen that the most perfect, and at the same time the most tremendous crescendo and diminuendo are hereby possible to an extent never before equalled, while the peculiar and novel effect of closing one box gradually while opening another will be extraordinary. Such an effect to the ear has been likened to the impression produced upon the eye by dissolving views. The Roosevelt's Patent Windchests, which will be exclusively used in the Auditorium organ, are conceded by experts to be the most perfect of the kind yet constructed. These windchests may be briefly described as *tubular-pneumatic* in principle and action, affording a separate pallet for each and every pipe. The advantages of this system are many; it renders the action light, sensitive and agreeable, the partial drawing of a stop is impossible, it is simple and durable in construction, but of paramount importance is the remarkable "repetition" which it guarantees.

One long side of the basement under the auditorium floor is to be devoted to the bellows, which will be driven by electric motors. These bellows, of which there will be two or three large ones for the manual and pedal wind, and a somewhat smaller one for the high pressure Solo organ and pneumatic work, will all be operated by belts from one main line shaft, which shaft will be driven by a large electric motor. An arrangement called the automatic belt-shifter will be used, which connects each bellows to the main shaft by means of a tight and loose pulley and shifting belt, the shifting of which will be controlled by the rise and fall of the bellows, so that, though the shaft maintains a uniform speed, the feeders will operate only as demanded by the actual consumption of wind. In the room with the main electric motor, which drives the bellows shaft, will be another electric motor to propel the specially wound dynamos which are to generate the currents used in operating the organ. All the air from the main bellows will pass through regulators, of which their will be one for each manual department in the organ, and two for the pedals. These regulators, together with a free use of concussion bellows, will afford perfectly steady wind under all cirmumstances.

The pitch of the instrument is to be what is known as the French Normal Diapason, which is the standard of all the leading orchestras of Europe and America and which has long been adopted by Mr. Roosevelt.

The contract provides that every department of the organ shall be played from the keyboards in the orchestra. A suggestion had been made, however, that the stage organ be also provided with its own independent keyboard, and that the Cathedral Chimes be controlled from this keyboard on the stage as well as from the main one in the orchestra.

The cost of the auditorium organ will not be far from £9,000, and its completion is stipulated for the 1st of December, 1889.

The Harvest Festival Service at St. Andrew Undershaft, Leadenhall Street, E.C., were held on Wednesday evening, Oct. 17, and Sunday Oct. 21. On the Wednesday the choir of St. Andrew Uudershaft was augmented by the Choir of Spitalfields Church and Choir-boys of St. John-at-Hackney Grammar School, and friends, numbering together 75 voices. The accompaniments were played by the "Church Orchestral Society," of 21 players and organ—organist, Mr. J. F. Yeatman (organist of Spitalfields Church)—conductor, Mr. W. M. Wait (organist of St. Andrew Undershaft)—Sermon by the Rector, the Lord Bishop of Bedford, and in aid of the East London Church Fund. There was a crowded congregation.

SPECIFICATIONS.

Hammersmith.—Description of organ erected in St. John's Church, by Messrs. Bevington and Sons, Soho, London.

Great Organ.—Open Diapason, Gamba, Stopped Diapason, Claribel, Principal, Twelfth, Fifteenth, Sesquialtera various, Trumpet.

Swell Organ.—Double Diapason, Stopped Diapason, Principle, Wald Flöte, Full Mixture various, Oboe, Cornopean.

Choir Organ.—Dulciana, Lieblich Gedact, Spitz Flöte, Cremona, Tremulant.

Pedal Organ.—Bourdon, Open Diapason.

Couplers.—Swell to Great, Swell to Pedal, Great to Pedal.

Three Composition Pedals to Great, Two Composition Pedals to Swell Organ. Tubular Pneumatic Action to Pedal Organ, and Part of Great.

Summary.

Great Organ: 9 stops.—Swell: 8 stops.—Choir: 4 stops.—Pedal: 2 stops.—Couplers: 3 stops—Total: 26 stops.

RECITAL NEWS.

Glasgow.—Organ recitals have been given at the International Exhibition during the week ending Oct. 27th, by Mr. T. E. Senior, F.C.O., L.R.A.M.

The following is Saturday's programme: 1. Larghetto (from Quartet in B flat.) Mozart; 2. Andante Rustico (Fantasia.) Dussek; 3. Prelude and Fugue, D minor, E. M. Lott; 4. Impromptu, E major, W. S. Bennett; 5. Polacca in A, H. von Bülow; 6. Song, "Rose softly blooming," Spohr; 7. Fuga, A minor (from 2nd Sonata) Capocci; 8. Selection from "Il Trovatore," Verdi; 9. Easter March, G. Merkel.

St. Saviour's, Denmark Hill.—The harvest festival took place on the 4th and 7th inst. The following services and anthems were rendered by the choir, who sang as a well-trained choir should sing: Service in D, Garret; Tours Anthem in F, Communion Service, Stainer; O taste and see, Goss; "Intriote," Stainer; Awake the harp, Haydn. Organ recitals were given by the organist, Mr. J. Kipps, A.C.O., who played in his usual skilful maneer. From his selection we note the following: Offertoire in D, Batiste; Andante, Wely; selection from the "Stabat Mater," Rossini; Elevation, Guilmant; selection from "Redemption," Gounod; fugue on the name of Bach, Schumann. The church was tastefully decorated and the congregations were large on each occasion.

Bristol Cathedral.—The annual festivals of the parish choirs associated with the Church Choral Union took place on the 11th inst. The number of voices taking part in the choir was 400.

Darlington.—The Harvest Festival services was held in St, John's Church, on October 18 and 21, when Mr. C. Stephenson, A.C.O., played the following pieces:—Andante, Wely; Jubilant March, Frost; Communion, Clark; Andante, Dubois; Andantino, Thomas; Andante, Benoist; Pastorale, Mullineux; Fugue in B minor, Töpfer: Andante, Lachner; Harvest Thanksgiving March, Calkin.

Derby.—Mr. S. Round, F.C.O. gave a recital at St. Luke's Church on Thursday, Oct. 18, to a large congregation, when the following formed the programme:—March Pontificale and Fuge in D major, Lemmens; Andante in D major, Archer; Toccato in A flat major, Hesse; Offertoire in G major, Wely.

CORRESPONDENCE.

EXAMINATIONS IN LITERARY WORK.

(*To the Editor of the Organ World.*)

Sir,—Some weeks ago one of your correspondents writing on the subject of Organists and the Clergy, pointed out that the good work done by the College of Organists would have the tendency to increase clergymen's respect for organists. I am quite sure of this; but I have often thought that the College, besides holding examinations in music, might, with excellent results, have examinations in literary work. The effect of holding such examinations would be to raise the College still higher in the public (and clerical) estimation, as well as to improve the *status* of organists themselves. Do not let me be misunderstood to propose that the examinations in literary work should be compulsory; I should not for an instant think of suggesting *that*. But I think it should be *at the option of candidates* for diplomas whether they will sit for the examination or not. Insisting that candidates for a musical degree shall previously pass a stiff examination in literary work—though it is the plan of the universities—is about as unreasonable as it would be to expect candidates for the B. A. degree to pass a stiff examination in music. If a candidate for a College of Organists' diploma passed the examination, it might be inserted on his *testamur* and appear in due course in the printed lists of Fellows and Associates. So that while the examination would be entirely optional and would not in the slightest degree affect the value of the diplomas, from the musician's point of view, the importance of a general education would (very properly) be recognised by the College. I may add that reading for the examination would not be unprofitable work for men who might contemplate some day trying for their Mus. Bac. A cathedral organist once remarked to me that clergymen were getting to be fond of having B. A.'s for their organists. And certainly these gentlemen are appointed to good positions. The universities—though indeed they carry the idea to an unreasonable length—require that candidates for musical degrees shall pass an examination in literary work. And one cannot help feeling, and respectfully suggesting, that the Gollege of Organists should do something to promote the general education of church musicians. This the College might do, without in any way altering their present arangements, by introducing the system of optional examinations in literary work.—Yours, &c.,

Orpheus.

It is an open secret, that some leading men of the College of Organists have long held opinions similar to those admirably expressed by "Orpheus." The remarkable growth of the College examinations and the high estimation in which they are held, may in course of time lead to further developments. All the same the college council will assurredly take no step not justified by the sound judgment and long-tried experience, which tne public well know characterise their proceedings with regard to the work of the institution they are called upon to govern.

NOTES.

A contemporary in a series of articles on the Novello Family, and speaking of the life and labours of the founder of that distinguished family, observes:—Distinguished literary, as well as musical society was to be met in the Novello drawing room at 240, Oxford Street, Charles and Mary Lamb, Shelley, Keats, Leigh, Hunt, Hazlit, and Coulson being frequent guests. Charles Lamb alludes as follows to the evenings spent by him with his musical friends in his charming Elia essay, *Chapter on Ears:* "Something like this *scene-turning* I have experienced at the evening parties at the home of my good Catholic friend, *Nov*——, who, by the aid of a capital organ, himself the most finished of players, converts his drawing room into a chapel, his weekdays into Sundays, and these latter into minor heavens."

COLLEGE OF ORGANISTS CALENDAR.

On Tuesday next the Library will be open from 7 to 9.

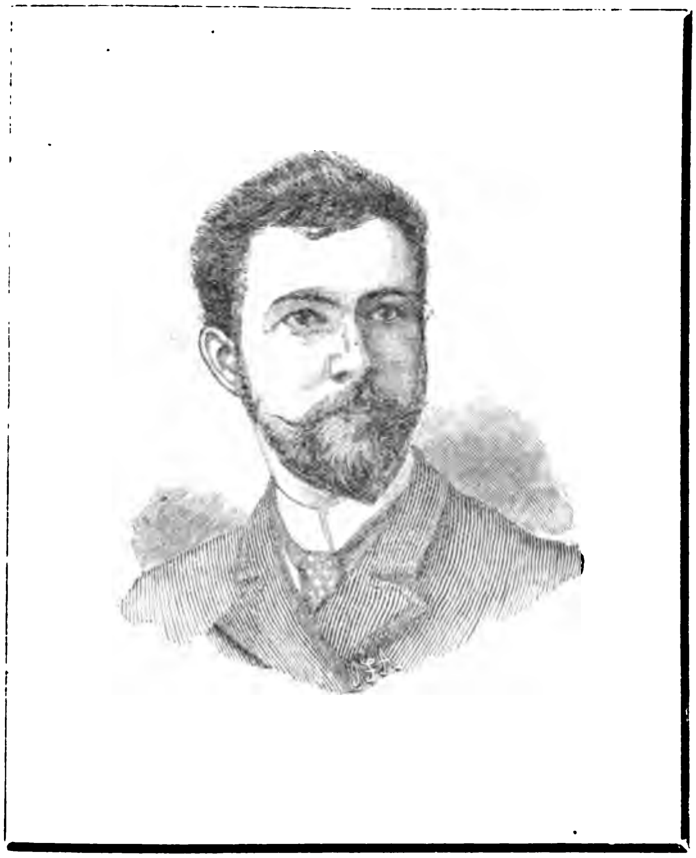
The dates given of following arrangements must be regarded as preliminary and may be subject to slight alterations:

December 4. Lecture at 8. January 8. F.C.O. Examination (Paper work). January 9. F.C.O. Examination (Organ Playing). January 10. F.C.O. Examination (Organ Playing. January 11. Diploma Distribution. January 15. A.C.O. Examination (Paper work). January 16. A.C.O. Examination (Organ Playing). January 17. A.C.O. Examination (Organ Playing). January 18. Diploma Distribution. February 5. Lecture. March 5. Lecture. April 2. Lecture. April 29. Annual College Dinner. May 7. Lecture. June 4. Lecture. July 16. F.C.O. Examination (Paper work). July 17, 18. F.C.O. Examination (Organ Playing). July 19 Diploma Distribution. July 23. A.C.O. Examination (Paper work). July 24, 25. A.C.O. Examination (Organ Playing). July 26. Diploma Distribution. July 30. Annual General Meeting.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury.



(*From a Photograph by Walery, London, W.*)

HERR WALDEMAR MEYER.

HERR WALDEMAR MEYER was born in Berlin, in which city his father resided, an excellent, but by no means wealthy, musician. At the age of 11 he played the second violin in the orchestra of a Berlin opera-house, to help in the support of the family, 15 in number. When Waldemar was 13 years old, he heard Joachim, for the first time, and could not rest until he was permitted to play to the great violinist, who was so struck with the boy's talent that he accepted him as a pupil without receiving any fee. From this point Herr Meyer's life became one of almost incredible activity, for he not only studied with Joachim for the violin, but also with Professor Dorn for the Piano, and with Professor Friedrich Kiel for Counterpoint, besides being engaged at the theatre. After a short time, the late Emperor William, moved thereto by Herr Joachim's eulogies of his pupil, granted Herr Meyer an annual pension to enable him to prosecute his studies more easily. Herr Meyer was, with Wilhelmj, one of the first to rally round Wagner, in 1874, for the initial performance, at Bayreuth, of the Nibelungen Tetralogy, and was also the first German artist who appeared in Paris after the Revolution. Herr Meyer first played in London in the winter of 1887.

SIR GEORGE GROVE'S ANALYSES OF BEETHOVEN.

It is not surprising to find, though the fact has only recently come to our ken, that Sir George Grove's admirable analyses of Beethoven's nine Symphonies—which have long been familiar, not only to the frequenters of the Crystal Palace and Richter Concerts, but also to those of nearly every town in England where a Beethoven Symphony has been brought to a hearing—have found their way across the Atlantic. At the instigation of Mr. Georg Henschel they were published in book-form at Boston in 1884, primarily for the use of the audiences attending the Symphony Concerts of that city, conducted at that date by Mr. Henschel; and secondly for the instruction of the great book-buying public of America. That no undue advantage was taken of the absence of international copyright for their publication in this form, and that Sir George's sanction was duly obtained, appears from the fact that he himself has contributed a short introduction—in the form of a letter addressed to Mr. Henschel—explanatory of their genesis.

"My analyses," says Sir George, "were written expressly for the Saturday Concerts. When these concerts were first started, the only attempt at such explanatory remarks were those in the books of Mr. Ella's Musical Union, and the New Philharmonic Concerts of Dr. Wylde. I wrote as much for my own information as for that of my readers. I had been well grounded in vocal music, particularly in Handel and the old Italian and old English schools; but modern orchestral music was a new world to me, and one that puzzled at the same time that it delighted me. I felt impelled to put down the discoveries which I made in those unknown regions as I made them."

With a modesty, quite uncalled for, as it appears to us, Sir George adds: "I am not a musician: in many senses, I cannot claim to be even an amateur; and in that fact, if I may say so, lies what is perhaps one advantage of these papers. They are not written for musicians, or for those who are familiar with the structure of orchestral pieces. They are written by an ignoramus for those of his own stamp; and they attempt to put his readers into possession of the facts about the music as they have been gradually revealed to him. Their aim is to enable my readers to appreciate what I have learnt more quickly than I was able to learn it, because I had no guide, but was forced to find it out for myself. Some people can listen to music and drink in the sound and surrender themselves to the impression it creates, and care for no more. Others are not content with that. Half their pleasure is derived from the facts connected with the origin of a piece, from its structure or treatment, its resemblance or contrast to other pieces, and so on. They love to hear how often a movement has been sketched or a subject rewritten, and to trace the slow progress by which the great composers, masters of that fine tact and unwearied patience which are among the surest evidences of genius, have, out of commonplace beginnings, evoked their imperishable works. I am one of these. And, as many may be like me in this respect, it is to them especially that I address myself in these papers, and not to musicians, who knew it all, and much more, long ago."

The most interesting part of Mr. Henschel's preface deals with the vexed "question" of the metronome. In preparing this new and first complete edition of Sir George Grove's essays, he was at first strongly tempted to omit the metronome marks, embodied in his essay on the Ninth Symphony, as being of no practical utility to the general public, but in this he was overruled by Sir George. Mr. Henschel writes: "These marks had been sent by Beethoven—eight days before his death—to the Philharmonic Society of London, in his great anxiety to lessen the difficulties of studying and performing his gigantic work. Interesting therefore as they may be to the biographer, the historian, the student—to the public, I thought, it could be nothing but distracting to state that the *Adagio*, for instance, of the Ninth Symphony is supposed to be played at sixty beats, while the *Andante* alternating with it should be played at sixty-three beats in the minute. Who could, I reasoned, even supposing he had, by the help of the metronome, begun the *Adagio* at exactly sixty beats—who could warrant that in the *Andante* he would not beat more or less than exactly three beats per minute more? Surely not Beethoven himself; for, godlike as are the revelations of his soul, it was human blood that ran through the veins of his body."

In substantiation of this opinion, Mr. Henschel refers to the *dicta* of several eminent men, which are all worth reproducing.

"The metronome," says Nottebohm, "has nothing to do with feeling. The conception of the spirit of a tone-piece, the *nuances* in its motion, deviations from the absolute and normal measure founded upon the rhythmical structure of the piece, cannot be made dependent on a soulless clockwork, still less can they be determined by such. The metronome is nothing but a help toward securing a time which the composer had in mind"—a very weak one (Mr. Henschel adds) for those who cannot approximately find it through the character of the themes of a musical work, the interpretation of which can as little be measured by the degrees of a metronome as can the delivery by a reader or an actor of a poem, a monologue in rhythmical verse.

In the works of Sebastian Bach we very rarely come across a denotation even of the *character* of a movement. Bach lets his themes and passages speak for themselves. And, surely, they speak more eloquently, more convincingly, than the words *Adagio* or *Allegro*—words just as extensible in their meaning as their translations "slow" or "quick."

Richard Wagner confesses that his best guidance in regard to the *tempo* as well as to the performance of Beethoven's Symphonies he had found in the singing of the great Schroeder-Devrient, and that the only right grasping of the "melos" gives the right time.

Mr. Henschel clinches these arguments with an extract from a letter from Johannes Brahms, to whom, at the request of a well-known London conductor, he had written to ask if the metronome marks before the different movements of his German Requiem should be strictly kept.

"Your question," Brahms answered, "strikes me as rather indefinite,—whether the metronome marks before the different movements of my Requiem should be strictly adhered to? Why, just as well as those to be found before other music. I am of the opinion that metronome marks go for nothing. As far as I know, all composers have as yet retracted their metronome marks in later years. Those figures which can be found before some of my compositions—good friends have talked them into me; for I myself have never believed that my blood and a mechanical instrument go very well together."

We fully agree with Mr. Henschel in the opinion he expresses, by way of summary, that "in the moment by any invention, say a little noiseless metronome, the interpreters of musical works of any kind should be enabled and willing to control their emotions at any time, to refer at any time to that little clockwork, and set their 'deviated' feelings according to its beats—in that very moment musicians would do better to go and hang up their harps and weep over the grave of their beloved art." [C. A. B.]

DR. MACKENZIE AT BRISTOL.

On Wednesday of last week the annual meeting of the South Midland Section of the National Society of Professional Musicians took place at Bristol, when Dr. Mackenzie, the Principal of the Royal Academy of Music, distributed the certificates awarded in the recent examinations, and subsequently delivered an address.

Dr. Mackenzie, having paid a high tribute to the usefulness of the Society, said that he had joined it holding a broad view that any combination which was instrumental in drawing more closely together the men and women who spent their lives in teaching music—who, in fact, lived for, in, and by that art—must eventually become a great power for good (applause). Certainly of late years their profession had risen to a much higher rank among its sisters, and claimed now that equality which, for a number of years was, if not absolutely denied to it, at least somewhat grudgingly accorded to it. If, as some asserted, they had themselves to blame to a very considerable extent, at least they were now striving to improve the shortcomings with which they had been rightly or wrongly credited, by increased interest and more earnestness in their work, and by exhibiting, above all, the existence of an *esprit de corps* which was formerly honoured in the breach more than the observance. It would be affectation to deny that the Society of Professional Musicians had been a very useful and powerful lever, if not one of the chief motive powers, in bringing this about (applause). He personally had ample reason to speak feelingly of the good spirit which undoubtedly dwelt among musicians. By the particular circumstances in which he was at that moment placed he was reminded that the certificates which were now in their hands were not the only ones which were competed for over the land. He believed that the Royal Academy of Music also distributed some such awards, and had also a system of local examinations, which was occupying its attention very seriously at this very time. He was told, however, that that institute was so peculiarly constituted that it was not at all desirous of being at the head and front of examinations, that it could feel quite as happy in the success of the same kind of work done by others as in its own; and that it actually considered it to be its duty as a national institution to assist musical culture and education under all properly-constituted and creditably-organised circumstances in the Empire from whose Government it received some pecuniary assistance for so doing (cheers). Of course he was not the person to state that fact officially, but from information he had received he found that the statement was a tolerably accurate one (applause). He told the members of the society who had invited him there that day that he was himself deeply interested in the question of local examination, and he regretted to say that his only motive for coming down there that day was to carry out a deliberately-conceived and villainous plan—that of watching and taking notes of any hint or improvement in their carefully-matured scheme which might prove useful in assisting his own deeply-laid schemes and ends (laughter). Seriously, rare Ben Jonson had left them a sentence which was uppermost in his mind—"No man is so foolish but he may give another good counsel, and no man so wise but may easily err if he will take no other's counsel but his own. But very few men are wise by their own counsel or learned by their own teaching, for he that was only taught by himself had a fool for master" (laughter).

Having referred to the value of examinations, Dr. Mackenzie said that he could not help thinking that soon it would be necessary to insist on a knowledge of harmony up to a certain given point before they could grant certificates to any candidates at all (applause). Particularly did he object to the nursing, the "coddling" of so-called systems. In this country—he could not help saying it—was wasted a great deal of precious time and energy upon mere pedantry (hear, hear). Had musical composition ever been benefited by all this in England? He thought not. Let them have fewer systems and a little more music, if they pleased (cheers). Those who were constantly snuffing and grubbing at the foot of a tree for so-called roots were very apt to forget all about the existence of its beautiful branches, the leaves, and even the illimitable blue sky beyond (applause). It was generally admitted that, for instance, the study of counterpoint had been hampered by a good many rules, which had now absolutely no application at all in the extended domain of modern music. That and the study of harmony might be made, he was sure, more easy, might be simplified by an intelligent teacher. Let them try to make these subjects interesting, and they would soon cease to be looked upon as bogeys, *bêtes noirs* by the young. Addressing the students, Dr. Mackenzie said the certificates were meant to be acknowledgments of so much satisfactory work done in the past, also as incentives to good work to be accomplished in the near future. He would urge them to remember that they were only landmarks, mere milestones on the road of progress, and that they by no means had arrived at the end of their journey yet. The present was their grand chance, their true season for acquiring knowledge. Do not let it pass unused. He would, for their benefit, quote the words of a, to be sure, not very reputable character, and repeat the words of old Eccles, though in a different spirit, "Work is good for the young" (laughter and applause), and he was particularly happy when he congratulated that society upon the result of its work in connection with these examinations. The field of work was large enough to admit of—nay, even to demand—the exertions of many. It was by concerted action and mutual goodwill only that they might hope to increase the quantity and improve the quality of the "blades of grass" in the field of music in Great Britain (loud applause).

At a banquet given on the evening of the same day by the Mayor, Dr. Mackenzie, who was the principal guest, was presented with an illuminated address. The presentation was made by Mr. George Riseley.

Correspondence.

STUDENTS AS PERFORMERS.

To the Editor of the "Musical World."

Sir,—Obliged though I am by "Scholar's" reply to my letter on this subject, I must confess to a feeling of disappointment. I did hope your correspondent would have been able to say that, at the Royal College at any rate, something more than an attitude of complacent helplessness was held towards past students who may deliberately mislead the public in the manner I have specified. Moreover, if the authorities are content to allow this serious matter to remain in the region of "vexed questions," it is clear that all the blame for these malpractices must not be thrown on the actual offenders.

If the letters R.C.M., etc., are at present "no authentic title," would not something be gained by at once converting them into such? If this were done, it would be, I apprehend, within the power of the governing bodies of the various musical schools to prevent their unauthorised use. Exception could not be taken, perhaps, to a mere statement on a programme that a performer was "from the Royal

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produced was Halévy's "La Juive," heard for the first time in Birmingham. Although so well known on the continent, where it has held its own for the last half a century, it is new to our inhabitants. The cast could not have been better. Miss Fanny Moody, who has so much endeared herself to Birmingham audiences, was cast for the unhappy Rachel, a part well suited to her. Her sympathetic voice and perfect vocalisation simply charmed the crowded house, and the reception accorded to her was enthusiastic and genuine. Not only as a singer, but also as an actress, Miss Moody showed signs of wonderful natural gifts. Her every movement, her facial expression, were studies in themselves. A new *débutante*, Miss Anna Fabr's (an American lady) made a charming and picturesque Princess Eudocia. She may be likened to one of those wonderful female portraits by Palma Vecchio, so well known by their roseate tint and fairylike *chevelure*. Graceful in all her movements, possessing a pleasing and sympathetic voice, she also has had the advantage of excellent schooling and sings with remarkable ease and wonderful brilliancy. Mr. Barton McGuckin in the part of "Eleazar" displayed unusual fire and emotional power, and sang the difficult music with entrancing effect. The "Cardinal" was in the able hands of Mr. Charles Manners. His sonorous voice, fine presence, and perfect enunciation gave all due effect to the part. Mr. Manners also assumed the part of Bertram in "Robert le Diable," with an equally gratifying effect. The other characters were most ably sustained. Miss Julia Gaylord appeared as Mignon, a part quite her own. Her powerful portrayal of the unhappy heroine deeply touched old and young. Mr Celli's "Laertes" was one of the finest ever seen. Those excellent artists, Madame Georgina Burns and Mr. Leslie Crotty appeared respectively in "Robert," "Carmen," and "Le Nozze di Figaro." In these columns we have so often commented upon the excellent results constantly attained by this gifted pair, that we hardly need repeat our former opinions. The orchestra, under M. Goossens' admirable direction, was the best ever brought to us.

An excellent chamber concert was given by Madame Agnes Miller and the well-known Shinner Ladies' String Quartet. The programme, devoted to strictly classical music, was rendered in such a manner as to satisfy the most hypercritical. Most admirably played was the Schumann Pianoforte and String Quartet in E flat Op. 47. Madame Miller, a pianist of considerable ability, played Beethoven's Sonata, Op. 78, with great character and faultless technique. Miss Shinner, the gifted violinist, played most exquisitely during the evening.

MANCHESTER, October 29.

The last Thursday in October is always a day to be looked forward to in Manchester, for it is upon this date that Sir Charles Hallé has now for many years commenced his winter season. Considering the honours that have fallen to him during his summer recess, it was quite safe to predict that the enthusiasm which always marks his first appearance would receive a more emphatic expression than usual. So, indeed, it proved. The enormous audience which assembled at his first concert on October 25 rose unanimously as Sir Charles came on to the platform; and by the vociferous cheers with which they greeted him, they left him in no possible doubt as to the sincerity of their congratulations. When the great enthusiasm had subsided somewhat Mr. Bartley, the librarian of the orchestra, stepped forward, and in a suitable address expressed what was probably in the minds of most of those present; he concluded by wishing him, in the name of all the members of the orchestra, a long life wherein to enjoy the happiness that had come to him. Sir Charles, replying briefly, alluded with manifest emotion to the perfectly good understanding that had always existed between himself and his orchestra, and thanked these gentlemen and all his well-wishers in the warmest terms. Yet another sensation was produced later on, when Lady Hallé (Madame Neruda), as the solo violinist of the evening, made her first appearance; here Mr. Bartley's services were again in request and he presented her with a magnificent bouquet, which was gracefully acknowledged. Lady Hallé was evidently resolved that the emotions aroused by the occasion should have no unnerving effect on her playing. It is only rarely that one hears so fine a rendering of Mendelssohn's Concerto as was then given; its technical difficulties were completely mastered and the artistic interpretation of it was almost perfect. Only once do we remember her to have surpassed her performance on this occasion, and then Joachim was present. In the second part of the concert she was hardly less successful in two well-known pieces of Wieniawski, and in Schubert's excellent if somewhat too prolonged Rondo Brillante (B minor). The orchestral selections, though containing no novelty, were delightful; they included the overture to "Der Freischutz," Beethoven's C minor Symphony, and Liszt's fourth "Rhapsodie Hongroise." Sir Charles Hallé has devoted such unwearying attention to the training of his orchestra that we expect the highest things from it; and certainly we never heard Beethoven's Symphony so finely given as it was on Thursday last. We may here mention that the leadership of the first violins, which Herr Straus was unfortunately compelled to resign owing to ill-health, has been assumed by Mr. Willy Hess, who comes, we believe, from Aix-la-Chapelle. The vocalist should have been Miss Macintyre, but this lady being unable to appear Miss Alice Whitacre sang in her place. Her voice, which is of sufficient volume and has been carefully trained, is at the same time somewhat deficient in refinement. Mozart's "Mia Speranza adorata" was carefully given and fully merited the applause which it received; but the Polonaise from "Mignon," though commendable enough, sounded too much like an exercise.

GLASGOW, October 30.

After an absence of two years, Mr. Frederic Lamond has returned to this, his native city, and gave, last Thursday, a Pianoforte Recital in St. Andrews Hall's. The audience was not so large as was anticipated, but what was lacking in number was made up in enthusiasm. The programme included Beethoven's Sonata in E flat major, op. 31, No. 3; Schubert's Fantasie (Wanderer), op. 15; two compositions of his own (*a*) capriccio (*b*) Etude (Quasi presto), the last being rapturously encored; and Rubinstein's Valse and Galop from "Le Bal." At the conclusion of the last mentioned, the young virtuoso was recalled three times, and in response to an irresistible demand for an encore played Rubinstein's "Staccato Etude."

THE TALK OF THE CITY.

(From *The Birmingham Saturday Night.*)

The sudden restoration to health of Mr Thomas Edwards, of Birmingham, who has been an invalid for many years, is now quite the talk of the city. It seems that for a number of years he has been a great sufferer from rheumatic gout, sometimes being bedridden for six months at a time. He has tried various doctors, and used many so-called rheumatic remedies, in his effort to obtain relief, without avail. Finally Mr. George Bellhouse, Chief of the Birmingham Fire Brigade, gave him a bottle of St. Jacob's Oil, and from the very first application he experienced great relief from pain. Mr. Edwards is sixty-two years of age, and says that never during his life has he found anything to equal the Oil for removing pain.

Dr. R. Butler, Master of Arts, Cambridge University, was a great sufferer from rheumatism. He used St. Jacob's Oil He says the effect was simply marvellous. Mr. Wm. Howes, civil engineer, 68, Red Lion Street, Holborn, London, suffered over twenty years with rheumatism. Nothing relieved him. Then he tried St. Jacob's Oil. It acted like magic It cured him.

Rev. Edward Singleton, M.A., 30, Bournevue Road, Streatham, says: "St. Jacob's Oil removed all pain directly."

Thomas Collins, 41, Thomaston-street, Kirkdale, Liverpool, Inspector of the Lancashire and Yorkshire Railway, after using two bottles of St. Jacob's Oil was completely cured of six months' suffering from severe rheumatism in the ancles.

James Mackenzie, corporal, Royal Engineers, stationed at Chatham, was nearly crazy with neuralgia in his face and head, when a bottle of St. Jacob's Oil was procured, and applied to the afflicted parts. The pain ceased at once as if by magic.

Mr. J. Wilkinson, 88, Bentham-road, South Hackney, London, suffered from rheumatism in his feet and legs for twenty years. One bottle of St. Jacob's Oil drove away all pain and brought about an effectual cure.

The above statements are certainly entitled to the most serious consideration of every thinking man and woman. The names given are those of living witnesses. The statements are facts. They can be easily verified. Let the public make the investigation. Everyone will find, not only that these testimonials are genuine, but that St. Jacob's Oil cures rheumatism, just as surely as the sun shines in the heavens. It acts like magic. It is simple. It is safe. It is sure. After the most thorough practical tests, it received six Gold Medals at recent International Expositions for its marvellous power to conquer pain. It cures when everything else has failed. It has cured people who have been lame and crippled with pain for over twenty years. It is an external remedy. It goes right to the spot.

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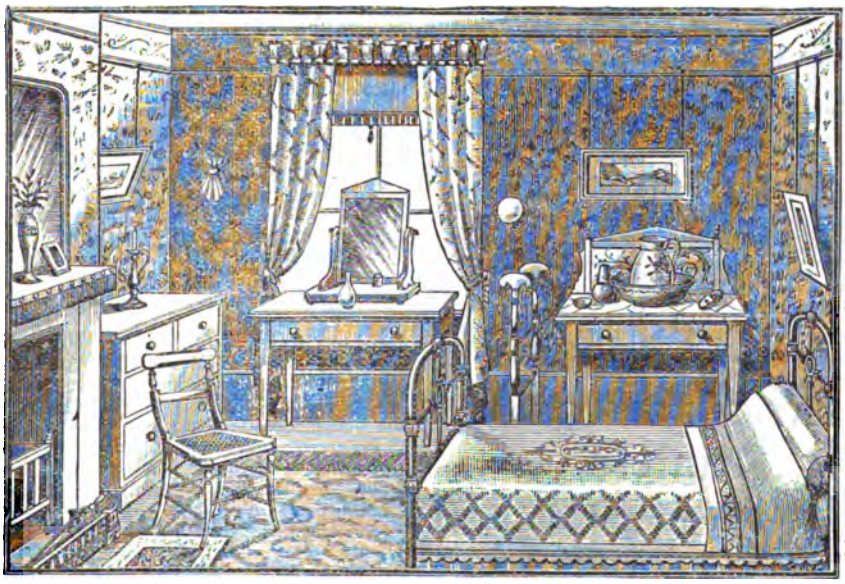

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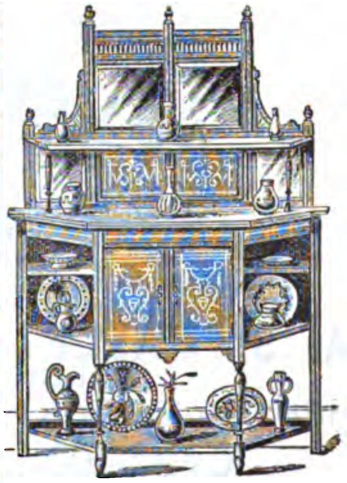

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Organist, Birstall, Leeds.

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To John Ainsworth, Esq. Organist, The Cathedral, Cologne, Germany.

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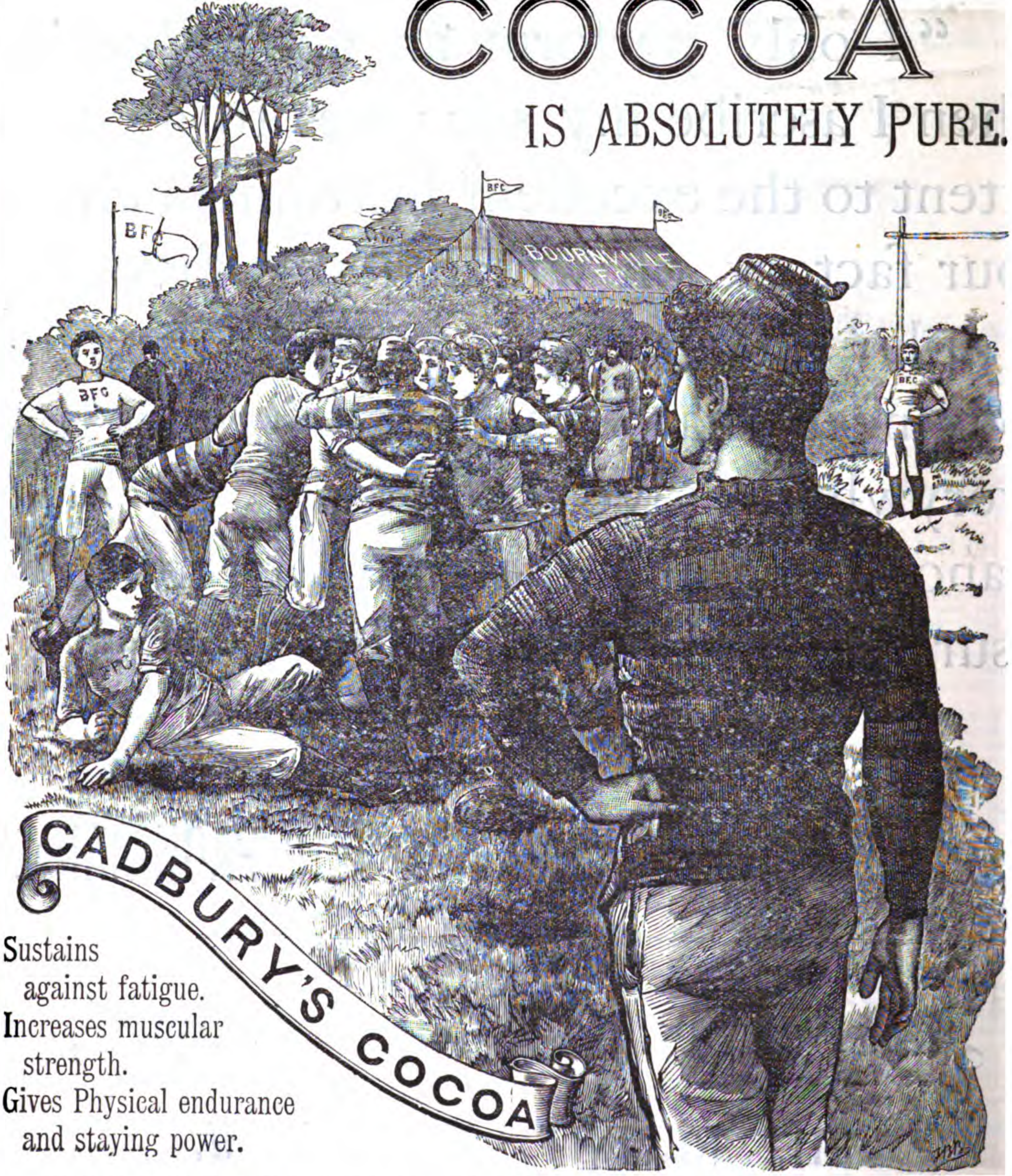

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"L. E.," writing in *The World* of the 31st ult., expresses his opinion that "Die Feen," Wagner's first opera, notwithstanding a fabulous *mise en scène*, has made an outrageous fiasco at Munich. On the other hand, we learn from the *Musikalisches Wochenblatt* that "Die Feen," produced on the 29th of June, had, at the end of September, survived its twenty-first performance. Considering that the management of the Munich Theatre, in spite of its large subvention, has to a great extend to consider the wishes of the public in framing its *repertoire*, this does not look like an "outrageous fiasco."

As a sequel to the announcement that Zola's novel, "La Faute de l'Abbé Mouret" had inspired M. Massenet to the composition of an opera, comes the news that the same author's latest work, "Le Rêve," is to be made the subject of an opera by M. Bruneau, a young composer of Massenet's school. The libretto will be written by M. Gallet. There certainly appear to be elements in M. Zola's new book which would lend themselves fittingly enough to musical treatment, for the novelist has avowedly set himself the task of composing a novel unstained by the "realism," falsely so-called, of his former writing. We can scarcely agree with the contemporary French critics who hold that the author of "La Terre" cannot write anything pure and artistically sane. But it may be noticed that M. Zola has been guilty of a curious inconsistency; his doctrine has been always that in the ultimate analyses of human life vice is the only product, and that, therefore, the portrayal of vice in the crudest form is the sole duty of the novelist. A book which, according to all accounts, is so poetic as "Le Rêve," is surely a singular contradiction of this doctrine. We could wish that it might be taken as a sign that M. Zola has awakened to the fact that life has elements other than vice, and that to ignore these purer elements is the one unpardonable blasphemy against Art.

It is interesting to learn that the honoured name of Tietjens is not yet wholly of the past. Miss Marie Tietjens, a niece of the great singer, will, we understand, shortly make her *début* in the musical world. Miss Tietjens, who is at present studying with Mr. Caravoglia, is but seventeen years of age, and bears a singular facial resemblance to her aunt. The young lady's name alone would ensure for her a sympathetic reception; and it is to be hoped that her artistic qualities may prove worthy of that name, than which the annals of modern art contains few more distinguished.

Mr. Henry Irving, in a recent address, to which reference was at the time made in these columns, spoke of the drama as having existed for upwards of two thousand years. It would perhaps have been nearer the truth to say that it dated back to the very dawn of humanity, seeing that the dramatic sentiment is instinctive in man. "The first child," writes P. Ferrari in his historical preface to Rosmini's "Legislazione e Giurisprudenza Teatrale," "was the first dramatic poet; poet and actor like Æschylus. Its first drama is the family; the boy impersonates his father, the girl her mother; ingenuous simplicity of dialogue, overflowing with affection and—strange to say—with thought; then they personate themselves, representing themselves with burlesque modesty in their dolls; spontaneous blending of satire and sentiment. The second drama of the child is society; before a little altar it personates the priest, with a little sword it personates the captain, the emperor. One may say the same regarding music; the first musician is a child who hears a nightingale in the wood; then it wishes to imitate a nightingale, and it trills primæval music."

We need offer no apology in reprinting from the daily papers the following letter, which may be commended to all those of our readers who are able to make response to the appeal therein made:—

SIR,—Will you allow us, a few working men of South London, to ask for further help in our attempt to keep before ourselves and our fellow-workmen and their families an ideal of a higher life than even technical education? Many generous friends have lent us many pictures and helped towards our expenses; and within the last twelvemonth more than a hundred thousand people, nearly all genuine artisans, have visited our art gallery. We spend less than £300 yearly for every expense, including heavy rent, and towards this we have this year but £200. We ask for donations towards our expenses, and for the loan of pictures for such times as their owners can spare them, however short. All letters should be sent to our secretary, Miss Olver, and cheques should be crossed, "Robarts, Lubbock, and Co., account of South London Fine Art Gallery."—Signed by

J. BISS, Cigar Maker. N. BROOKS, Carpenter.
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By a somewhat singular coincidence, it appears that three French composers are at work on operas dealing more or less directly, with Zoroaster and the Persian Fire-Worshippers. M. Massenet, M. Lenepven, and Madame Marguerite Olagnier are the composers in question. M. Massenet's work will be founded on a poem by Jean Richepin, and will have, provisionally, the title of "Le Mage." The principal characters will be Zoroaster, King Hystaspes, and a priestess of the Goddess Jahi, and there will be a grand ballet in the third act. M. Lenepveu's libretto is taken from Marion Crawfurd's clever novel, "Zoroaster," and in this, not less than in the composition of Madame Olagnier, which will be called "Le Persan," the fire-worshippers will play an important part, while each act of the lady's opera will contain a ballet relative to the particular cult in question.

"Contentment in Art" is a text that has been the subject of more than one eloquent discourse by Mr. Ruskin. It may be presumed that the musical public of Berne would find favour in the eyes of the brilliantly paradoxical professor, for they listened a few days since with the utmost contentment to a "grand" performance of "Der Freischütz" given with the accompaniment of a—piano. Contentment, however, in such art as this seems scarcely desirable.

"There is a law of nature which brings periodically into contact the large with the small, the supremely great with the supremely diminutive."

These are doubtless the opening words of some crushing reply to Mr. J. S Rowbotham's "attack" on Wagner, the casual reader will say. By no means; they are the words with which that gentleman commences an article on the "Music of Ancient Rome" in a contemporary. "Out of the mouth of"—but we need not finish the quotation. Which is the great, and which the small in this conjunction, does any say? That is a matter of opinion.

Not without a deeply pathetic interest was the ceremony which took place last week at Buda-Pesth in the Metropolitan Cemetery, where a monument was unveiled in memory of Lajos Berkes, a famous gipsy musician, who had been known as "Zigeuner Primas," or Gipsy Primate. Four hundred gipsies assembled, and after an eloquent speech in praise of the dead had been spoken by a well-known actor, and compositions of the musician had been played, they threw themselves on the ground around the monument, and "broke out into mournful wailing." The ensuing incidents are thus described by a foreign correspondent:—

"Subsequently they visited the grave of Raczy Pali, another great Zigeuner musician, where they prostrated themselves, shedding copious tears over the wreaths and flowers on the tombstone and kissing the earth around it. They then played several melodies composed by Raczy Pali, after which, going back to the obelisk, they danced round it, and went through various wild antics. On returning to town they held a banquet, at which they drank till a late hour on the following day to the memory of the deceased and to his eternal welfare in the Zigeuner Paradise. The son of the deceased Primate has succeeded to the control of his father's band. It was he who, during the recent visit of the Prince of Wales to Görgeny, in Transylvania, was engaged with his musicians by Crown-Prince Rudolph to entertain his Imperial Highness's guests."

It seems to be so generally agreed to day that any display of deep emotion is unworthy of our advanced civilisation, that such an incident as this appeals with singular directness to our feelings. It strikes the note of nature's protest against repression and conventionality. Students of Browning will scarcely fail to be reminded of the stringent pathos of that section of "The Flight of the Duchess," which describes how the Duchess, in noble revolt against the tyranny of petty conventions, seeks escape from her life of chilled emotion and unregarded sympathy in flight with the Gipsy Queen.

It has been decided by the Senate of Cambridge to confer the honorary degree of Doctor of Music upon Mr. A. C. Mackenzie, Principal of the Royal Academy of Music, and Professor C. Villiers Stanford, M.A.

We are asked to state that the next annual festival in aid of the Dramatic and Musical Sick Fund (benevolent branch) will take place on Wednesday, March 20, 1889, at the Whitehall Rooms, Hotel Metropole, when the chair will be taken by Mr. Thomas Thorne.

Miss Amy Florence who, as Mdlle. Fiorenze, has sung for the past two seasons at Covent Garden under the management of Signor Lago, and Mr. Harris, announces a concert to take place at the Steinway Hall on the 17th inst.

The fifth series of the Hampstead Popular Concerts will begin on the 16th instant, and the prospectus, which has just been issued, is of considerable interest. The leading violinists will be Mr. Gompertz and Mr. Ludwig, except at the second concert on November 30, when Herr Heckmann will appear with the other members of his famous quartet party. Among the pianists engaged are Madame Mehlig, Miss Fanny Davies, Mr. E. Dannreuther, and Professor C. Villiers Stanford; the last named will lead his pianoforte quintet in D minor. The practice in vogue at these entertainments of providing *gratis* programmes containing the words of the songs, is deserving of commendation and worthy of imitation.

SOME THOUGHTS ON THE DAY-MACFARREN THEORY OF HARMONY.

By Oliveria Prescott.

Many and great have been the objections raised to this theory by musicians, at the Musical Association and elsewhere; many also have been the alterations suggested by those who would accept it up to a certain point, but not entirely. No one has, as yet, come forward to point out the beauty and fitness (harmony) of the system *as it is*, when compared with the music that is. It may be, that having failed to understand other systems with lonely study, I surrendered too unconditionally to this when it was explained to me day after day by the clearest and most liberal of minds. But, as it now stands, in the second edition of Day's book, with the additions made by the editor, Macfarren, after his 40 years experience of it, it seems to me to harmonise in a remarkable way with the best in music.

The great point in the Day-Macfarren system, that which raises it above all others, is the frank recognition of two styles, and the bold way in which they are taught at once separately and together. Other systems will either wipe out the past, or ignore the artistry of the present. You will hear those who have learnt entirely from one system say, we must not use any chromatic intervals or chords, we must not do this, or that, and if we do, we do it at our peril, just as

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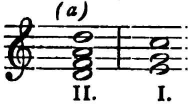

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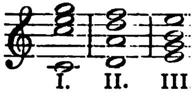

I have heard
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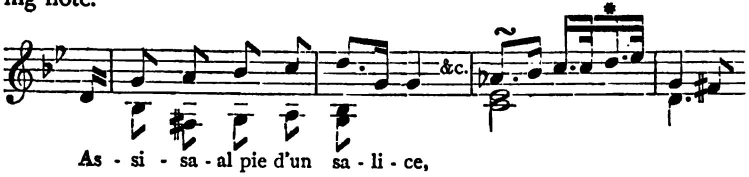
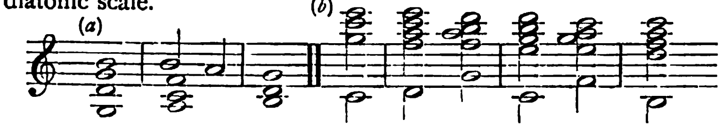
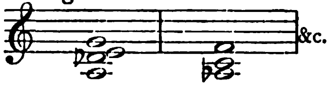
On the same occasion Mr. Stephens objected to the inclusion of chromatic chords in the key, maintaining that they were transient modulations, or glances at keys for the duration of the one chord. The Neapolitan 6th of a given example in C, he maintained, was a modulation into D flat. In the case of this particular chord we may surely go to Italy for its treatment. I don't think Rossini felt himself to be in the key of A flat during the A flat chord of the following example in G minor, else why did he not put a flat to the D passing note.*



I have a strong suspicion that some people are so taken with the beauty of the natural phenomenon of the harmonic string, and of a mathematical solution to the discoveries of music—the dominant 7th discovered by Mouton, and the major scale, so beloved by old popular tune writers, that they endeavour to draw the whole of music into this series, and overlook the truth of the more artificial parts, wherein is contained the minor scale, the sub-dominant chord so beloved of Mr. Stephens, and many other beauties. By this they rouse antagonism to the whole. But there is neither need nor use to look for a natural solution to an artificial beauty. Artificial preparation is enough to beautify the diatonic discords. We are satisfied with a suspended discord (*a*), or an essential discord (*b*), belonging to the diatonic scale.



But when we come to diminished sevenths of several different kinds in one key, or to the following



in the key of C, we want another solution, and are delighted to find some of its history in the fundamental string.

At this meeting Mr. Prout made a beautiful and natural simile of the relations of important notes of the key. The tonic, he said, is the father, the dominant the eldest son, the supertonic the little grandson, eldest son of the dominant. Will he let me go back a little? There is old Gaffer in the chimney-corner; he has resigned the conduct of the household into more able hands, and sits smoking his long pipe, which he now and then takes from his lips to utter words of wisdom and experience. This is the sub-dominant and whilom founder of the tonic. He is somewhat old-fashioned, but by no means obsolete; and his expressions have a tendency to clinch the argument and make it final, as all know who have ever tried to write a coda to a long movement.

But all efforts to solve the mysteries of any art by purely natural means must fail at some point, just as purely artificial solutions must fail at another point. An occasion will be remembered when at this same Musical Association, Mr. Cobb endeavoured to demolish the Day-Macfarren system, when the learned and amiable promulgator of the system remained by the lecturer, and submitted to be demolished along with his system, in undisturbed good humour and confidence in the goodness of his cause. Later, Dr. Pearce made objection on the same main ground—namely, the want of agreement between nature's and art's chord. A few days after Mr. Cobb's paper I remarked to the old Professor, "But we must admit that the natural foundation for the system will not carry through everything, because *Nature's discords are never resolved.*" (The same remark has lately been made by the inventor of a new system which has the advantage of being at least as difficult as Day's.) He only answered me out of my own mouth, "Did you not remind me a few days ago that the old Greeks decreed that *Art is Nature seen through the human mind?* You *must* draw the line somewhere." So we say that Nature is not Art, nor Art Nature, but Nature looked at with our mind. In pictorial Art, see Nature drawing on the flat. A reflection has no perspective. Look at the loveliest, clearest reflection of a sunny scene in a beautiful lake, Thirlmere, for instance, noted for its reflections, or Ulleswater at the Patterdale end. Though you may think for a moment that you cannot see where real ends and reflection begins, you find when you look closer that the water picture has no roundness, no distance in it. But look upwards with your own two eyes to the real, and you see distance and roundness. The painter must do what nature did not; he must make up that want of roundness and distance, and must put on the flat canvas or paper what your two eyes see, and not the one eye of Nature's looking-glass. So with the natural discords, you might stand for hours under the telegraph wires and never hear a resolution. But the artist must put that in, must give our ears the rest that they require, and must also select from nature's chord such notes as our human, artistic ears will feel to be satisfying to it.

PROVINCIAL.

LEEDS, November 6, 1888.

"It no sooner rains but it pours," is a proverb applying to musical affairs in Leeds, for after the usual period of inactivity, we have begun with a short season of the Carl Rosa Opera Company at the Grand Theatre, and, during the same week, a couple of concerts of importance. Mr. Rosa's quasi-novelties, "Robert the Devil," and Halévy's "La Juive," under the title of "The Jew's Revenge," proved very successful, and were well received, the former work attracting at its second performance one of the largest audiences of the week. The principal artists in each opera were Miss Fanny Moody, who enhanced her reputation by her fine performance of "Alice," and still more by her "Rachel," which was both historically and vocally a remarkably fine impersonation; Miss Amanda Fabris, a light soprano whose brilliant vocalisation and graceful carriage fitted her for the parts of the two Princesses; Mr. Barton McGuckin, whose "Eleazar" was one of the finest creations of this admirable artist, being both dignified and highly dramatic; and Mr. Charles Manners, who was hardly fiendish enough as "Bertram," but both in that part and that of the Cardinal in "The Jew's Revenge" charmed his audiences by his powerful yet deliciously mellow bass voice and perfect intonation. Both operas were adequately mounted, "The Jew's Revenge" being, as regards dresses and *mise en scène* generally, one of the most admirable of any of Mr. Rosa's provincial productions. The other performances were of such familiar works as "Carmen," "Figaro," "Mignon," and "The Bohemian Girl," all of which attracted good houses, and were performed with that all-round excellence which one is accustomed to associate with this company.

The "Leeds Subscription Concerts," which are the legitimate successors of the "Leeds Popular Concerts" carried on for several seasons by the enterprise of a private gentleman, Mr. Rawlinson Ford, and which are to consist of six concerts, two of orchestral music, two of chamber music, and two "miscellaneous" (*alias* ballad concerts), began on Wednesday with a concert of the last named type, of which Mr. Santley was undoubtedly the hero, being in better voice than we have known him for many years, and throwing himself heart and soul into such old familiar songs as Hatton's "To Anthea," Sullivan's "Thou'rt passing hence, my brother," "Here's a health unto His Majesty," and "Simon the Cellarer." Madame Clara Samuell sang some ballads with that perfect refinement which characterises her, Miss Florence Hoskins was a pleasing contralto, or rather mezzo-soprano, soloist, and Mr. Orlando Harley was the tenor; the instrumental element, always rather at a discount on such occasions, being represented by Miss Anna Lang, who played violin solos by Papini & Saint-Saëns, in an almost faultless manner, and Mr. Sidney Naylor, who in addition to giving a couple of rather commonplace pianoforte solos, was the accompanist of the evening.

Mr. Edgar Haddock, a local violinist, began his annual series of musical evenings, which are this season to be on a somewhat more ambitious scale, on the 29th October, when he had the assistance of M. Emil Bach in a programme of great interest.

BIRMINGHAM, November 5.

Our thoroughfares are thronged with thousands of people awaiting the arrival of Mr. Gladstone. There is much heart-burning in some quarters and rejoicing in others, yet the visit of Mr. Gladstone to Birmingham is the talk of the hour, and business, art, and music must give way to the one absorbing theme of the moment. But a great treat was afforded to organists and lovers of the organ on Saturday afternoon, when Mr. C. W. Perkins, the newly-appointed organist of the Town Hall, gave his first recital. Although the weather at the time was anything but pleasant, incessant rain coming down in torrents, the Town Hall was filled in every part by a highly appreciative audience, including a large number of professional musicians and amateurs, &c. The recital opened with Bach's famous prelude and fugue on the notes B-A-C-H, followed by an exquisite "Andante espressivo" and "Allegro moderato" (canon) by Salomé. The clever young organist at once showed his mastery over the instrument, by his artistic skill and clever manipulation of the long array of stops. His style is decidedly clear and distinct, he is never noisy in his playing, and on Saturday he brought out the beautiful qualities of the noble instrument, which, by the way, was in splendid tune. We have never before heard a more delicious pianissimo. His excellent and faultless technique and wonderful command over the pedals rank him as a first-class organist and musician. His repertoire included Henry Smart's "Air with variations" and "Finale fugato," Dr. Heap's "Fantasia in A" and W. T. Best's "Fantasia on a Welsh march." In order to give variety to the recital the services of our clever young violinist, Mr. F. Ward, and of Mr. H. Peacock (baritone) were requisitioned, both artists contributing items of interest given in a faultless manner. These organ recitals will be continued every Saturday afternoon. Madame Oscar Pollack (contralto) and Mr. Swingler (tenor) will be the vocalists on Saturday next. Mr. Gilmer's enjoyable military band concerts continue to draw crowded houses, irrespective of bad weather. The hall on Saturday night was again crowded, and Mr. Gilmer with his usual taste had provided a capital programme, including soli for his principal instrument. Madame Oscar Pollack and Mr. Fredericks, who were the vocalists, were enthusiastically received and recalled. several times after each song. The Midland Musical Society announces a performance of the "Elijah" for Saturday evening next at popular prices. The principal vocalists, as usual, are selected from our local artists. The cast will be Miss Lilian Mills, Miss Florence Bourne, Mr. J. L. Robinson, Mr. Frank Mott, and Mr. Percy Taunton. The hon. con ductor, Mr. Stevenson, will wield the baton and Mr. C. W. Perkins will preside at the organ.

MANCHESTER, November 6.

Those people in Manchester to whom music is more than a casual pastime have reason to be deeply grateful to the society under whose organisation the Gentlemen's Concerts have for so many years been conducted. Before the existence of Sir Charles Hallé's Concerts it was to this society almost exclusively that we had to look for the introduction of works which possessed any higher merit than that of tickling the ear. This is thirty years ago. Since that time great efforts have been made, chiefly by Sir Charles Hallé, towards bringing the finest compositions within the reach of the general public. Owing to the thoroughly conscientious and worthy manner in which these attempts were carried out, the sphere of their attraction widened very considerably, and they drew a large number of supporters from the select and somewhat limited class to which the Gentlemen's Concerts appeal. Hence it has happened that of late years the career of this society has been to some extent chequered; and this not through any avoidable fault of its own, for its concerts have usually maintained a high standard of excellence. Quite recently, however, it has been decided to make a vigorous attempt to restore to the Society its old prestige; and it is to this that are due one or two innovations in the programme for the present season. The first of these is the substitution of a conversazione for the opening and the closing concert of the series. This, which, on the face of it, seemed to many a retrogade step, proved otherwise, so far at least as the first conversazione was concerned, for it was nothing more or less than an informal concert, an excellent programme being supplied. What appeared to be another novelty is the introduction of three or four "Drawing Room" Concerts. The first of these took place on Tuesday evening, Oct. 30, and here again the innovation was found to be nominal rather than actual. The concert was of chamber music, and the artists occupied the centre of the pretty little hall, instead of the platform as heretofore. The arrangement justified the use of the term Drawing Room Concert, and, in the absence of an orchestra, presented no acoustical disadvantages. The artists were Sir Charles and Lady Hallé, Signor Risegari (2nd violin), Herr Hess (viola), and Herr Fuchs (violoncello). Beethoven's string quartet in E flat (No. 10) was the first on the programme, and with the exception of a slight hitch or two was very finely played. Sir Charles Hallé and Herr Fuchs gave Mendelssohn's beautiful Sonata in D for pianoforte and violoncello. Herr Fuchs, who played much better than when we last heard him, acquitted himself admirably, and it need hardly be said that the support he received from Sir Charles was entirely adequate. Lady Hallé's violin sang divinely in a Reverie of Vieuxtemps, and a Tarantella by the same composer was given with marvellous fire and precision. A most enjoyable concert was concluded with a pianoforte quartet by Brahms in G minor, a work which has many interesting features about it, though the opening "Allegro" and the concluding "Rondo alla Zingarese" appeared at a first hearing to be unduly laboured.

The prominent feature in Sir Charles Hallé's second concert (Nov. 1) was Dvorak's Third Symphony in F. It is in many respects widely different from the same composer's Second Symphony which created such an impression here last year. The latter has been well called the "National" Symphony—the former would almost seem to suggest for itself the title of "Popular," for its subjects are such as are at once grasped, and tend to linger in the memory, and the manner in which they are developed is for the most part readily comprehended. The first theme of the "Allegro" is simple and beautiful, and at the same time is admirably worked out; the movement as a whole has a distinctly pastoral flavour. The "Andante con moto" opens with a lovely melody given out by the violoncello, and almost suggestive of Mendelssohn; beauty succeeds beauty, and one regrets when the movement passes into the sprightly "Allegro scherzando" It is not until we reach the Finale, "Allegro molto," that we definitely recognise Dvorak as we have known him hitherto; there is a wildness about this and a national imprint upon it which could hardly come from any other pen. The Symphony contains some magnificent orchestral effects; and though as a whole it hardly impressed us so deeply as did the Second Symphony, it is undoubtedly an important work. Sir Charles Hallé played Schumann's Concerto very finely; later on he gave Grieg's "Aus dem Volksleben," not to our mind the finest specimen of this composer's work, and hardly the class of music which exhibits Sir Charles at his best. Mr. and Mrs. Henschel were the vocalists. Mrs. Henschel sang most tastefully two pretty songs ("Spinning-Wheel Song" and "Jamie or Robin?"), by Mr. Henschel, who himself gave a spirited rendering of Beethoven's buffo aria, from "Claudine von Villa Bella."

BIRMINGHAM FLUTE SOCIETY.

The thirty-second annual meeting of the above society was held on Saturday last. By the courtesy of Mr. F. E. Huxley, of Waterloo Street, the members and friends assembled at his rooms for tea at 5. 30. In addition to the members of the society there were present, his Worship the Mayor (Alderman Pollack), Mr. R. Richard (of the Midland Institute), Dr. Brown (of Bath Row), and several other friends. Letters of apology for non-attendance were read from Mr. Henry Nicholson (of Leicester), the President of the society, Mr. W. L. Barrett (of the Promenade Concerts, Covent Garden), Mr. Henry W. Carte (of London), and Dr. Allis Smith (Bournemouth). After tea the following programme of music was performed:—Grand quartet, four flutes, E minor, Andante Maestoso Allegro Assai Rondo, Ruhlau; trio, flute, flauto, d'amour, and piano, Andante Grazioso, Rossini, Boehm; solo flute, Resignation et Polonaise, Andersen; grand quartet, four flutes, Adagio, National Austrian Melody, with variations, Fürstenau; solo pianoforte, "Devotion," Schumann, Liszt; grand quartet, four flutes, F sharp minor, Andante ma non troppo, Walckiers; song, "The Better Land," Jude; trio, two flutes and flauto d'amour, "Am Meer," Schubert; grand quartet, four flutes, "Scherzo Finale," Walckiers; song, "The City of Rest," Pinsuti; double quartet, eight flutes, "Judex," *Mors et Vita*, Gounod, arranged by Mr. W. Langston. Through the liberality of Messrs. Rudall, Carte, and Co., of London, the society were enabled to introduce a novelty in the programme, several items being inserted for the latest form of flute made by this firm, the bass flute, or, as it is called by the makers, the flauto d'amour. The compass of this instrument is three octaves from G below the line to G in alt; the quality of the lower notes is rich and sonorous, and in combination with other flutes it has the effect of giving great breadth to the harmony. In the trio by Beethoven, originally written for two oboes and horn, transcribed for two flutes and the flauto d'amour, of which only the adagio, menuetto, and trio were played, the new instrument was heard to the greatest advantage. The society were indebted to Miss Johnson for contributing two songs to the programme, her musicianly rendering of which greatly delighted the audience. Miss Tester kindly undertook the pianoforte accompaniments, and played her solo with much refinement and technical skill.

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The Organ World.

"THE PHYSIOLOGY OF PIANOFORTE PLAYING, WITH A PRACTICAL APPLICATION OF MR. W. MACDONALD SMITH'S APPARATUS."

A PAPER READ BEFORE THE MEMBERS OF THE COLLEGE OF ORGANISTS, BY T. L. SOUTHGATE.

(Concluded from page 182.)

Some object to any exercise of the fingers away from the piano, because, they say, the effect produced by each finger should be *heard*. It is true that in order to ensure equality of finger, the effect should always be *noticed*, and this, I venture to hope, is one of the advantages of this finger apparatus, for by its means the power of the fingers can be perfectly equalised, the weaker ones being practised more than the strong ones, until all have attained the same rapidity and strength. One of the chief objections to most systems of finger exercises at the piano is that the weak fingers always remain weaker than the others; the injurious, unsatisfactory result of practising scales, using the two weak fingers less than half as often as the thumb and two stronger ones, is very evident. By the intelligent use of the apparatus this natural defect is repaired, valuable time is saved, and an equal touch, with evenness for playing rapid passages can be attained.

There are two other movements necessary, but which can be more readily practised without a set apparatus, as long as the importance of rapidity of movement has been properly grasped by the student. One of these refers to the turning the thumb under, and another to the movement required for tremolo and some shakes. There are several special exercises written for being performed at the piano for the turning under of the thumb, but in common with many others the movement is not sufficiently rapid to be a gymnastic exercise, and therefore such practice has to be continued for a long time before any improvement is noticed. But if we take the movement in itself, and perform it very rapidly half-a-dozen times, the effect is soon perceptible, and the turning under in playing becomes easy. It is quite sufficient to do the following six times each way; Draw the thumb across the palm till it touches the base of the little finger, then very suddenly open the whole hand, then as suddenly bring the thumb across the palm again. This will combine exercise for another movement, which is seldom taken into account—viz., the "hollowing of the hand," a position sometimes wanted when a group of notes, all very close together, has to be played.

For the tremolo, a rotary motion must be given to the arm and hand; this is what is called "supination" and "pronation" in anatomy. If a roll of half-a-dozen pieces of music is held in the hand, and a rapid movement backwards and forwards made, such as is used in tremolo passages, a marked increase of facility in such passages will soon be noticed, and also a greater facility in playing shakes, probably owing to the mechanical loosening of certain ligaments more than to the real exercise of muscles.

In concluding with a few remarks connected with the question of pianoforte practice, I may offer some observations as to the instrument upon which the student, especially the beginner, practises. If we bear in mind what Schumann says about a dumb piano being of no value, I am afraid we must agree that an old, worn-out instrument, such as is often given to children to practise on, no doubt from force of circumstances, is even worse than a dumb piano. How can nice gradations of touch, either of finger or wrist, be acquired when the notes will not answer to anything less than a "forte" blow, when endeavours to play with expression are useless, or a legato run out of the question. The injurious nervous effect of such work should alone be enough to condemn it utterly for any pupil.

The use of scales is another question which is nowadays of great importance. If we look carefully at the essential difficulties to be overcome in playing, they will be found to be of two kinds, mental and mechanical The mental advantage to be derived from scale playing is the acquisition of the *habit* of using the correct fingering, so that when a portion of a scale occurs in a piece which is being played, there may be no sort of hesitation as to what fingers are to be employed. And this is the only great advantage to be gained, Scale playing is still supposed by many to give evenness in playing, but it is certain that an exercise of the strong fingers at the expense of the weak cannot possibly conduce to equality of finger and evenness of playing.

"Locality," that is the habit of the fingers at once striking the notes which the mind directs them to strike, may be practised as well in playing any piece as in playing studies or exercises. Shakes in thirds must be acquired automatically, and although an instantaneous control over each muscle will give increased facility in the particular movement required for shakes in thirds, still the physiological facts connected with the "rate of finger movement" prevent anyone being able to play a rapid shake in thirds, except by perfect automatism. It may be remarked that the rarity of a perfect "legato" scale does not generally arise from a want of 'ear" on the part of the student, but owing to a weakness of the tensor muscles, which do not execute the "up" movement as rapidly as the mind wills them to act. Who has not noticed the wonderful runs a mechanical piano plays? However unenviable its performance in other respects, I always envy its "runs." As far as the "legatoness" is concerned, a short time spent over strengthening the extensor muscles will enable a performer to do this well.

Pianists sometimes adopt what seems to be a peculiar "action" of the hand, and which needs explanation. Sometimes the hand may with advantage be thrown down on the keyboard, but in thus using the *weight* of the hand, as the expression is, the result produced is not really the effect of allowing the hand to fall, thus utilising its weight, which is really small The object of this action, which some employ, is really to relieve the extensor muscles of their slight contraction, and thus to enable the flexor or striking muscle to act in a perfectly free manner. By lifting the hand bodily to the height of three inches or so above the keyboard, a downward stroke is obtained, during which the fingers have, so to speak, no weight. The exaggeration of this action is, of course, bad, but if judiciously done, it affords the player considerable facility in playing certain passages when great rapidity and decision is necessary. Natural awkwardness of the left hand and arm present a difficulty—it is of course the result of the very little use made of the left arm in ordinary avocations. Quick passages and forte playing with it are impracticable unless it is made "dexterous" to a degree approaching that of the right hand.

Thalberg says that in playing, the hand should be as if "desossée"—without bones, meaning of course that there must be no stiffness anywhere. Few players attain this, as either weakness of some one muscle or another, or fear of being unable to accomplish a difficult passage, constantly introduces a stiffness somewhere, and so spoils the naturalness of playing.

The apparatus brought before you has been invented too recently to quote results of the exact amount of time saved by its employment, but it has been used enough to feel confidence in saying that with twelve minutes a day proper exercise with Parts I. II. and IV. of the apparatus, anyone may soon acquire and maintain a light and strong touch, a perfect freedom and command of the wrist, and a very considerable degree of rapidity. And that with twenty minutes' exercise with the whole apparatus the most advanced player may derive the advantage of the best gymnastic exercise of all the muscles brought into play in his art, and this at a very great saving of time as compared with the usual mode of proceeding.

I needly hardly stay to point out that the employment of this apparatus is of great use to the violinist. By means of it he can economise his time by stretching and thoroughly exercising the fingers of his left hand, besides making the right wrist supple for bowing. I may also mention it has been found that, as a result of the exercises described, a very noticeable advantage has been derived in another way. In the action of drawing, muscles are employed for forming lines in certain directions, which are not made use of at any other time; the consequence is that those who are not drawing or painting constantly find some lines very difficult to draw steadily; but when once the muscles in question are kept strong, firmness of stroke in every direction and rapidity of movement are easily maintained. Again, an increase of rapidity in ordinary writing, and also with the type-writer, is very marked when these finger exercises are madeuse of.

I will close with a word or two of Kalkbrenner's, showing the proper sphere of technical proficiency, to which I hope I have not been understood to attribute a higher importance than is due to it.

"The pianist who can only execute passages of difficulty, notwithstanding all the perfection he may have acquired, soon finishes by becoming tedious. We must soar higher, and aim at expression, soul, and grandeur of effect. Passages of execution must appear merely as accessories, serving as shadows in a picture. Above all, let the hands be perfectly independent, and not always playing together in the same tone of colouring. . . . We must not rest till we have succeeded in acquiring fire without violence, power without harshness, and sweetness without languor."

Pregnant words these, and especially noticeable as coming from one remarkable in his day as having great mechanical ability. But it is not necessary to point out to the members of this association that the possessor of these powers alone is not a musician, as we understand the term. If proof of this view were wanted, it would only be requisite to remark how often we meet with pianists who essay some enormously difficult *virtuoso* piece, which possibly may be effective and expressive enough when delivered by the artist-composer himself. But when this same piece is played by one who possesses strong free fingers, but no soul, and plays merely the notes, as we say, then the intent of the piece is unperceived, and it becomes a noisy and meaningless example of music, so wearisome that one may regret it was not a little more difficult, so as to be quite impossible. Thoughts of this nature must have passed through many of our minds when we have heard some of Liszt's terribly difficult pieces delivered without a trace of the charm with which he himself clothed them. Undoubtedly the average human mind likes to be astonished, and so there exists an inherent tendency to delight in digital dexterity, and to render homage to those who display great execution. But cultured musicians rarely fall into this error. They are aware that execution is only a means to an end, not the end itself. We know that execution may, and exist without its possessor having an atom of expression or feeling. In that case the worshippers of execution are like those who are satisfied with the mere narration of a parable, and fail to perceive the hidden meaning which underlies its diction. They are satisfied with the husk, as it were, and do not recognise that it is only the outer case holding the kernel.

At the same time, while lamenting that some think more of the outward manifestation than of the inner spirituality of music, it must be pointed out that until a fair amount of *technique* has been attained, the composer's ideas cannot be adequately represented. However good be the intention, however intelligent the desire to set forth the author's thoughts, all is useless unless the fingers have acquired sufficient strength independence, and rapidity to execute what has been written. By all means let us exalt the artistic player far above the mere executant, but let us also insist on *technique*. The possession of execution cannot interfere with expression ; but it is certain that complete expression cannot be manifest without *technique*, and no amount of artistic discernment will supply its place. In order, therefore, for the artist-executant completely to reoresent the perfected ideas of the artist-creator, *technique* and feeling, those indispensable faculties, must exist, and be employed together for the production of a finished work of art.

Mr. T. Turpin, T. Wingham, T. Matthey, and others took part in a discussion, which followed the reading of this able paper.

PURPOSE IN CHURCH MUSIC.

A writer in *Church Life*, an American paper, makes the following observations:

The participation in the worship of the Episcopal Church must, sooner or later, reveal to all *earnest* members the definite *purpose* of that worship, and what is now written must be echoed in the hearts of all those who through their earnestness have realised the *purpose* of all worship, but especially that belonging to the *Liturgy* of the Church. Purpose, as we know, signifies intention. Everything we have in any way connected with us is then bound up with purpose. It matters not whether we are indifferent to ourselves indivinually or collectively, we are in every way dominated by purpose. Now we, knowing the great danger of forgetting, even in our Holy Church, the purpose of her most glorious worship, certainly are justified in inquiring into *that* which has such a mighty result upon us Churchmen and Churchwomen, viz.: Worship—consisting as it does of two elements, prayer and praise, the latter being the most important, for we read these important and forcible words of Klopstock (1724-1803), "Worship is the most essential in sacred service, and *singing is the most important part of worshiy*, because it is the loud prayer of the congregation, which is moved by it with greater power and upheld in longer devotion than by the silent prayer, which is only quietly thought or softly repeated." It would seem that even in this advanced and remarkable nineteenth century, that at times the *purpose* of worship is lost sight of to a considerable extent by those who have the unfortunate opportunity to express themselves upon it, in a manner as if the *almighty dollar* was demanded at the door of the church, and the usual investment had been made to secure that *dollar* its value by preparation for an hour's amusement, which has the usual *machinery* to aid it, that the opera or concert work possesses; forgetting that hospitality has a right to be appreciated, as in our churches, where they are thrown open to all, irrespective of creed or nationality. This is indeed true of those whose criticism is expressed in such a manner as not only evinces knowledge of worship and its purpose, but who are unintentionally dealing with the matter under circumstances similar to work temporal, instead of work spiritual; even showing want of appreciation for hospitality extended to all by the Church's services, and thus incurring the awful responsibility of endeavouring to retard the proper signs of progress in that worship, by disseminating opinions upon it, not only in a wrong spirit, but in every way calculated to suppress the right undertaking of it and its purpose ; dealing with the matter in a secular manner, whereas it is well-known in what a great measure it is sufficiently undervalued by the world, owing in a great part to the proper understanding of its purpose and conditions. The worship of God is for the glory of God, and certainly not for the apotheosis of anyone. The latter part of Lessing's words on criticism signifies that it is necessary for the "true critic to form his taste upon the rules necessary to the subject of his inquiry;" therefore it is necessary to *know thoroughly* your subject before one can in any way express themselves in a manner that shall call for the sympathy necessary to the

RECITAL NEWS.

Esher Parish Church.—Mr. J. E. Adkins, F.C.O., Organist, is giving a series of six Recitals on successive Monday evenings, beginning Monday, November 5. The following are the programmes of two which have taken pace already. No. 1: Finale, 1st Sonata, Guilmant; Allegretto Scherzoso, Schumann; Minuet in C, Smart; O Sanctissima, with variation, Chipp; Fugue in E major, Bach; Allegretto Symphony in C, Haydn; Abendlied, Mendelsson; Fixed in his everlasting Seat (Samson), Handel. Mr. D. Pyke Evans, Scholar of the Royal College of Music, gave "Comfort ye" and "Every Valley," and also "If with all your Hearts," Mendelssohn. No. 2: Sonata in A (3), Mendelssohn; Caprice in B flat, Guilmant; Fantasia and Fugue in D minor, J. E. Adkins; "Return O God," "To dust his Glory," Samson, Handel; Introduction and Fugue, Ruick; Offertoire on two Christmas Carols, Guilmant; March Triomphale, Lemmens. Mr. F. B. Eastwood of Esher Lodge, Esher, gave "There is a Green Hill" and "For ever with the Lord," both by Gounod. The fine organ is by Walker & Sons.

Congregational Church, Worple Road, Wimbledon.—The new Organ was opened by Mr. Henry J. B. Dart, A.C.O., (Organist of St. John's Waterloo Road, London), November 14th. Programme: Sonata No. 3, Mendelssohn; Chorus, "The Heavens are Telling," (Creation), Choir, Haydn; Adagio, E. J. Hopkins; Introduction - air and variations—A Hesse; Andante in E minor, Batiste; Prelude and Fugue in C minor, Bach; Barcarole 4th concerto, Sterndale Bennett; Chorus, "All Men all Things" (Hymn of Praise), Mendelssohn; Allegretto in B minor, Grand Choreur in D, Guilmant.

St. John's Waterloo Road, S.E.—The Monthly Oratorio Service was held on Sunday, November 18, at 3 p.m., when Mendelssohn's St. Paul was given, with Master Warren, Miss Louie Lancaster, Mr. A. Davey and Mr. F. Winton as soloists, and with Mr. Henry J. B. Dart at the organ. These services, which are held the third Sunday in each month, are attracting a congregation from all parts of the Metropolis Spohr's "Last Judgment" is selected for performance on Sunday, December 16.

Birmingham.—A Recital was given by Mr. C. W. Perkins, in the Town Hall, on November 10. Vocalists: Mme. Oscar Pollalk and Mr. J. M. Swingler. Programme: Sonata in D minor (on the Chorale ("Vater unser"), Mendelssohn. Air and Variations, from Symphony in D, Haydn. Choral Song and Fugue in C major, Wesley. Allegro Cantabile and Toccata, from Organ Symphony, No. 5, Widor's. Bourée in B minor, Bach, Triumphal March, List.

Crystal Palace.—The following pieces were played by Mr. H. W. Weston, F.C.O, on November 5:—Toccata in C, Bach; Capriccio alla Sonata, Op. 230, Fumagalli; Selection, "Die Miestersinger," Wagner; Adagio from the 3rd Symphony, Mendelssohn; Allegro Moderato in A, Smart? Grand March, "Aida," Verdi; Organ Sonata in B flat, No. 4, Mendelssohn: Allegretto in A flat, from a Fantasia, Capochi; Fugue in A flat, Op. 27, Rheinberger; Allegro in D, Wesley; "Funeral March of a Marionette," Gounod; Marche Nuptiale and Fugue in D, Guilmant; "Chœur des Anges," Berger; Tempo di Minuetto, Weston; Overture, "Tancredi," Rossini.

Liverpool.—Mr. W. T. Best performed at St. George's Hall on November 3:—Rhapsodie sur Cantiques Bretons, Saint-Saëns: Romanxa, "Rose, softly blooming," Spohr; Toccata and Fugue in C major, Bach; Adagio, from the "Septuor," Beethoven; Overture, "Sofia Catarina," Flotow; Overture, "The Puritan's Daughter," Balfe; Duet, "Ah perdonna," Mozart; Concert Fantasia on Old English Airs, Best; Bourrée and Fugue in A minor, Bach; Andante for the Organ in F major, Wesley; Birthday March, Schumann.

SPECIFICATIONS.

Christ Church, Ealing.—On November 4 the above organ was reopened, after having received important alterations and additions at the hands of Messrs. Gray and Davison, and by whom the work has been very successfully carried out.

The instrument has been thoroughly overhauled, and amongst the additions the following may be mentioned:—

Choir Organ.—A Keraulophon 8 ft; Gemshorn, 4 ft.; and a Vox Humana, 8 ft.; spotted metal front in a swell box by tubular pnematic.

Swell Organ.—A Clarion, 4 ft., spotted metal, and a Tremulant and three Compositions.

Pedal Organ.—A Violoncello, 8 ft.

Mr. A J. Kelway Toms, the organist of the church, presided, and after service gave a recital on the instrument.

Congregational Church, Wimbledon.—Specification of Organ erected by Messrs. Conaeher & Co., of Huddersfield:—

Great.—Open Diapason, 8 ft.; Stop Diapason, 8 ft.; Dulciana, 8 ft.; Principal, 4 ft.; Harmonic Flute, 4 ft.; Fifteenth, 2 ft.

Pedal.—Open Diapason, 16 ft.; Bourdon and Violoncello prepared for.

Swell.—Double Diapason, 16 ft.; Violin, 8 ft.; Rohr Gedact, 8 ft.; Salecinal, 8 ft.; Voix Celestes, 8 ft.; Gemshorn, 4 ft.; Piccolo, 2 ft.; Mixture, 3 ranks; Cornopean, 8 ft., Oboe, 8 ft.

Usual Couplers.

NOTES.

A recent issue of a Church paper has the following advertisement:—

> AS COACHMAN, Footman, or Valet. Drive a pair; teach music, play organ, train choir if requiried. Excellent character and references.

The Rev. Sydney Smith said every man thought he could manage a farm and drive a gig, there seems to be a new belief in the world. that every man can play the organ.

In speaking of St. Clement's East Cheap, the "Echo" says:—"The church has an interast greater than many of those aronnd it, for the famous Dr. Pearson, 'On the Creed,' held the living once, as did the worthy old Fuller, of 'Church History,' while it is all linked to the name of the great English musician—Purcell—from the fact that he was once its organist, a post held later by Battishill." It will be remembered that Dr. C. W. Pearce, F.C.A., is the present worthy organist of St. Clement's.

On Oct. 26th, Miss Mc Knight, T.C.O., Organist and Ghoir-trainer of the Parish Church, Algerton, was presented witn a handsome metronome by the members of the choir as a token of their esteem.

COLLEGE OF ORGANISTS CALENDAR.

The following are leading officers:—Patrons: His Grace the Lord Archbishop of Canterbury; The Right Reverend the Lord Bishop of London; President (for the Collegiate year, 1888-9): Sir John Stainer, M.A., Mus. Doc.; Vice-Presidents: Professor the Rev. Sir F. A. Gore Ouseley, Bart., M.A., Mus. Doc., Sir George Grove, L.L.D., D.C.L., Professor Sir R. P. Stewart, Mus. Doc., Sir G. J. Elvey, Mus. Doc., Sir Arthur Sullivan, Mus. Doc., E. J. Hopkins, Esq., Mus. Doc., J. F. Bridge, Esq., Mus. Doc., G. C. Martin, Esq., Mus. Doc., A. C. Mackenzie, Esq., Mus. Doc., Professor C. Villers Stanford, M.A., Mus. Doc.; Trustees: H. C. Wesley, Esq., E. J Hopkins, Esq., C. H. Turpin, Esq.

On Tuesday next the Library will be open from 7 to 9.

The dates given of following arrangements must be regarded as preliminary and may be subject to slight alterations:

December 4. Dr. C. W. Pearce, F.C.O. will read a paper on "Modern treatment of Ancient Ecclesiastical Melodies" at the College at 8 o'clock. Musical Illustrations will be given. The chair will be taken by Dr. E. J. Hopkins. January 8. F.C.O. Examination (Paper work). January 9. F.C.O. Examination (Organ Playing). January 10. F.C.O. Examination (Organ Playing). January 11. Diploma Distribution. January 15. A.C.O. Examination (Paper work). January 16. A.C.O. Examination Organ Playing). January 17. A.C.O. Examination (Organ Playing). January 18. Diploma Distribution. February 5. Dr. F. J. Sawyer, F.C.O., will read a paper on "The History of the Theory of Harmony." March 5. Lecture. April 2. Lecture. April 29. Annual College Dinner. May 7. Lecture. June 4. Lecture. July 16. F.C.O. Examination (Paper work). July 17-18. F.C.O. Examination (Organ Playing). July 19. Diploma Distribution. July 23. A.C.O. Examination (Paper work). July 24, 25. A.C.O. Examination (Organ Playing). July 26. Diploma Distribution. July 30. Annual General Meeting.

Candidates for the forthcoming Examination should send in their names before January 1.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury.

Google

(*From a Photograph by Whitlock, Birmingham*)

MR. EBENEZER PROUT.

MR. EBENEZER PROUT was born at Oundle, Northamptonshire, on the 1st of March, 1835. In 1854 he graduated B.A. at London University, studied the pianoforte under Mr. Charles K. Salaman, and was organist of Union Chapel, Islington, from 1861 to 1873. Editor of the "Monthly Musical Record" from its commencement in 1871 to 1874, he then became musical critic to the "Academy," and, subsequently to the "Athenæum." He was professor of Harmony and Composition at the National Training School for Music, and holds a similar position now at the Royal Academy and Guildhall School Mr. Prout's compositions are too numerous for tabulation here. His earliest successes were a string quartet, which gained the first prize of the Society of British Musicians, in 1862, and a pianoforte quartet to which a similar honour was awarded in 1865. Among his later works may be mentioned Concertos for organ and orchestra, the cantatas "Hereward" and "Alfred," 'The Red Cross Knight," "Queen Aimée" (for female voices—in the press); four Symphonies, three of which are still in MS.; an Orchestral Suite in D; "Love and Taxation," a comic opera in three acts; an overture to "Twelfth Night," and a number of quartets, trios, duets, and solos for various instruments, and for voices. In 1876, Mr. Prout contributed a primer on Instrumentation to the excellent series issued by Messrs. Novello. This has been translated and published in Germany. As conductor of the Borough of Hackney Choral Society, Mr. Prout is a prominent figure of London musical life, to the health and activity of which he has largely contributed.

Concerts.

HACKNEY CHORAL SOCIETY.

Handel's "Joshua," given on Monday evening at the Shoreditch Town Hall, under the direction of Mr. Prout, had not been heard in London since 1847. But the causes which have led to the neglect of this fine work are not far to seek. All good music is a compound of two elements—a form which is transient, and an indwelling spirit which is practically, though not literally, "eternal;" and the longevity of a work depends entirely upon the proportion which these elements of its constitution bear to one another. Now the forms of Handel's day are dead, and those of his works in which these preponderate are in consequence dead also. But the pathos and sublimity of the "Messiah," the dramatic intensity of "Samson,' the wealth of picturesque suggestion in "Acis and Galatea,' the tuneful beauty of "Judas Maccabæus" have easily succeeded in keeping these works alive in spite of much that is in them that is antiquated and formal. To these has been confided the task of revealing to posterity the splendours of Handel's genius. "Joshua" too contains many a mighty—many a beautiful page, but it cannot be said to represent, in such marked degree as the masterpieces just named, any special characteristic of its giant author. And when we take into consideration the immense number of works which, for artistic or commercial reasons, are yearly brought to hearing, we cannot be surprised that, in the case of music more than a century old, the inexorable law which decrees that only the fittest shall survive should come into operation. The action of this pitiless condition has consigned many a noble work to the comparative oblivion of the shelf. "Joshua" has suffered in good company. This renascence will perhaps add nothing to Handel's fame, but it is welcome for all that, if only for the sake of choral societies, who will be thankful for something new from the pen of an old favourite. The composer is seen at his best in the splendid choruses "The Lord Commands," "The Nations Tremble," "How soon our towering hopes are crossed," "Hail Mighty Joshua," and of course the well-known "See the conquering hero comes," afterwards transferred to "Judas Maccabæus;" in the beautiful contralto air "Heroes when with Glory burning," certain phrases of which must certainly have been very familiar to Beethoven; in the airs for bass "See the raging flames arise," and "Shall I in Mamre's fertile plains," and in the popular "O had I Jubal's lyre," "O who can tell," and "Hark, hark! 'tis the linnet," for soprano. Many of these have long been familiar to amateurs, who will not, perhaps, be sorry to renew acquaintance with them under the conditions intended by the composer. The performance, to all concerned, was evidently a labour of love, made lighter still by the warm appreciation of an audience which crowded every part of the hall, and yearned, on more than one occasion, very audibly, for an encore. The salutary rule which here forbids such irregularities was not however infringed, and the concert finished in reasonable time. "Joshua," in addition to other qualities, has some very practical merits: it is not too long, its interest is cumulative, and each of the soloists is provided with admirable opportunities for vocal display. Full advantage was taken of these on Monday by Miss Annie Marriott, Miss Hilda Wilson, Mr. Brereton, and Mr. James Gawthrop, who, as Joshua, showed considerable declamatory power, and was more than respectable in the florid and difficult music of which the part largely consists.

LONDON SYMPHONY CONCERTS.

There were a few empty seats in St. James's Hall on Tuesday, but it would not have been surprising had there been many, for Madame Patti's concert took place on the same evening. Crowds are still attracted rather by vocal than by instrumental performances, by great artists rather than by great works; and Mr. Henschel relied, for his opening concert, solely on the latter. He commenced with Wagner's "A Faust overture," that noble work which expresses with almost antique grandeur, power of concentration and restraint, the mood embodied in these lines from Goethe's poem prefixed to it as a "motto":—

> The God who in my breast abides,
> Through all its depths can stir my soul;
> Yet can he not, what lies without, control,
> And thus my life as by a load opprest,
> I long for death, existence I detest.*

Though originally intended as the first movement of a 'Faust' Symphony, this overture is the immediate outcome of Wagner's own despair in 1840 when, obscure and friendless in Paris, he began to realise the contrast between his own position and the hopes which animated him; between the actual and that ideal which, as his writings at that period prove, had already dimly presented itself to his imagination. It is much to be regretted that Wagner never completed his design, especially when success and the purifying influence of life's experience, placing him in accord with the calmer air that breathes through Goethe's "Second Faust," would have made an equally subjective embodiment of the ending easy. The work was finely played, more sympathetically than Beethoven's Symphony in A which followed. This was accorded a rendering in which, while gradations of tone were admirably cared for, those of speed were all but ignored. An almost military inflexibility robbed the work of that tenderness which in everything of Beethoven's is so conspicuous a feature. The wonderful Trio of the Scherzo suffered most from this rigid time-beating—the last movement, naturally, least. The performance of Schumann's beautiful "Overture Scherzo and Finale" was on the other hand capital; that of the delicious "Ballet Music" from "Rosamunde" was little inferior; and a veritable triumph was achieved in four charming pieces by Grieg from the music to "Peer Gynt." These dainty and expressive trifles, which will assuredly be often heard, are orchestrated with consummate skill and taste; and Mr. Henschel and his army entered heart and soul into the picturesque imaginings of the composer. Of these pieces we prefer the 2nd, an elegy, and the 4th, a highly-coloured and barbaric piece of writing entitled "In the Hall of the Mountain King." At the next concert on Tuesday, Miss Fanny Davies will play Mozart's D minor concerto; the Symphony will be Brahms in F, No. 3; and the music to a Ritterballet by Beethoven will be heard for the first time in England.

SATURDAY POPULAR CONCERTS.

St. James's Hall was filled in every part last Saturday for the first morning concert of the series. Mendelssohn's posthumous quintet in B flat headed the programme, the performers being Madame Neruda (for this, it appears, is the name under which Lady Hallé intends to be recognised professionally), MM. Ries, Straus, Gibson and Piatti. The rendering, save for a slight lack of finish in the delicate *Andante Scherzando*, was all that could be desired, and each movement was warmly applauded.

Sir Charles Hallé chose for his solos Chopin's Nocturne in E major, and the Bacarolle.

The only comparative novelty of the scheme was Brahms's Piano and Violin Sonata in A major, Op. 100, played by Sir Charles Hallé and Madame Neruda, who introduced it last season. It is the gentlest, sweetest, most lovable of all Brahms's works. Possibly, in some moods, the hearer might find something approaching insipidity in the simple grace of the first movement, and a too strong flavour of Mendelssohn in the finale; but whatever fancies a passing mood may suggest, the musician will assuredly find a place in his heart for this sonata, which is as unpretentious as it is beautiful. At present, however, it does not seem to have caught the popular ear; for the applause (except perhaps after the middle movement) was of the enthusiastic, matter-of-course type. This highly original middle movement was played in the very spirit, one well may believe, in which its author conceived it; the absence of pointed phrasing in the *vivace* "alternative" being especially happy. Indeed a more sympathetic reading of the entire work can scarcely be imagined. The concert closed with Beethoven's Pianoforte Trio, Op. 70, No. 1. Miss Liza Lehmann sang with marked success, an encore for Schubert's "Who is Sylvia," being steadily resisted. Mr. Frantzen's accompaniments were, in themselves, a feature of interest to the musician.

MADAME PATTI'S FIRST CONCERT.

That the Albert Hall should be filled to the utmost capacity by a crowd eager to welcome Madame Patti back to London, was, in the nature of things a foregone conclusion; and it may safely be said that a larger or more enthusiastic audience than that which assembled on Tuesday last, has scarcely been seen. If it were not discourteous to speak of the flight of time in connection with a lady, it might be said that the great *diva* is one of those whom age cannot wither, and whose infinite variety of charm, custom is powerless to stale. Certainly the mass of her admirers were unable to find any evidence of lapsing years in her singing. The beauty of her *pianissimo*, the startling power of her *sforzando*, and the almost miraculous perfection of her art as a whole, were as obvious as ever. In "Qui la voce," from "I Puritani," and in Handel's air from "Samson," "Let the Bright Seraphim," Madame Patti evoked the customary enthusiasm, which—as is also customary—redoubled when, in answer to a vociferous *encore* for the latter air, she appeared to sing "Home, Sweet Home." Madame Patti also joined Madame Patey—who took the place of Madame Trebelli, not yet recovered from illness—in the duet "Quis est homo," from Rossini's "Stabat Mater." The rest of the concert was of a miscellanous nature, calling for little remark. Madame Patey sang Gluck's "Che faro" and Gounod's "Quando a te lieta." Mr. Lloyd gave, in his own consummate way, "Fra poco," from "Lucia," and Loder's "Wake from thy grave, Giselle;" and Signor Foli was heard in Gounod's air, "She alone charmeth my sadness." The orchestra, under the direction of Mr. Ganz, who also accompanied, performed various works, such as the "Euryanthe" overture and the Allegro from Schubert's "Unfinished" Symphony.

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* Theodore Martin's translation.

ROYAL COLLEGE OF MUSIC.

The most important items at the 77th "College Concert" were the Trio in C minor of Mendelssohn, and Beethoven's string quartet in the same key. Both works, so eminently typical of their composers' genius, need, for entirely satisfactory interpretations, artists of ripe experience. It is necessary to remember this in criticising the efforts of their youthful exponents on this occasion. From a purely technical standpoint, the performance left little to be desired, and this applies in a marked degree to Miss Osborn's rendering of the piano part of the Trio. She played with exemplary correctness, but seemed unable to realise the alternate passion and pathos of her beautiful theme. The violinist, Mr. Sutcliffe, distinguished himself as usual by pure intonation and graceful bowing (the latter specially remarkable in the difficult scherzo of the same work), but he, as yet, lacks warmth and breadth of style. His small tone, although of good quality, is probably due to an inferior instrument. The intelligent phrasing and the beautiful tone of the violoncellist, Mr. Squire, deserve high praise. In a selection from Schumann's *Waldscenen*, Master W. G. Spencer gave promise of the highest future excellence. His appreciation of the delicate humour of these charming trifles was, considering his extreme youth, quite phenomenal, and his technique all but irreproachable. Two songs composed by Thomas Chapman, a student, and sung by Miss E. Davies, are very pleasing and unconventional, and Miss Ruth Elvidge was more than acceptable in songs by Grieg and Dvorák. Miss Stella Chichester was heard in Mendelssohn's Third Organ Sonata. Miss F. B. Clarke recited with much taste and feeling, Adelaide Proctor's "The Faithful Soul," and Mr. William Stephenson played with refinement, Vieuxtemps "Voix intimes" No. 3.

GUILDHALL SCHOOL OF MUSIC.

At the City of London School on Saturday last the students of the above institution gave an Orchestral Concert, directed by the principal, Mr. Weist Hill. The Right Hon. Lord Mayor and Lady Mayoress, and the Sheriffs of London of the Middlesex were present in state, and her Ladyship presented certificates to the successful students. The orchestral items comprised the first movement of Beethoven's C minor symphony; Meyerbeer's "Struensee," and Auber's "Fra Diavolo" overtures; and a Largo in D from a suite by one of the students, Miss Edith Swepstone, who, to a vein of graceful and expressive melody, unites a commendable absence of vagueness in the handling of her thematic material. Were the influence of Mendelssohn less apparent it would be still better. There are two composers of whom young students should beware—Mendelssohn and Wagner: antipodes of each other, no doubt, in most respects, but alike in this, that their mannerisms are easily caught, and by no means easily got rid of. The careful training of the orchestra was shown in the precision, balance of tone, and careful attention to gradations of speed and power which characterised the rendering of all these pieces, that of Meyerbeer's work in particular being marked by an appreciation for rhythmic subleties by no means common. Vieuxtemps' trashy Concerto in E for violin was so well played by Miss Jeanne Levine as to induce a wish to hear her in something better; Mr. F. Casano gave a 'cello solo with much taste, and the vocal efforts of Miss Annie Swinfen. Miss Amy Sargent, Miss Carrie Curnow and Mr. W. H. Wheeler gave evidence of ability and sound tuition.

MISS ROSA KENNEY'S RECITAL.

A large and appreciative audience was attracted to Steinway Hall, on Thursday afternoon, by Miss Rosa Kenney's dramatic and musical recital. Miss Kenny gave an intensely emotional performance of "Guinivere," a transcription from Tennyson's beautiful "Idyll," and has seldom been heard to truer effect than on the present occasion. Miss Rosa Kenney is to be congratulated upon having mastered the unquestionable difficulties attendant upon a subject calling forth so many varied feelings. Miss Kenney also shewed her versatility by reciting the somewhat uninteresting poem "John Burns of Gettysburg" by Bret Harte, and "Aunt Tabitha," the humour of O. W. Holme's recitation being very subtly displayed. Vociferous applause greeted the actress at the termination of her performances. Miss Kenny was supported by Mesdames Edith Wynne, Patrick Boucicault, Messrs George Adams, Aubrey Boucicault and Mowbray Morris. Miss Mary Kenney deserves special praise for her organ solos, and skilful accompanying.

SMOKING CONCERT.

The Criterion Smoking Concert Society gave their second concert on Monday last. With Mr. Richard Mackway as musical director Mr. M. S. Rubinstein as Secretary, Mr. C. Doherty as chairman, and Mr. W. Van Noorden as accompanist it is needless to say that an excellent programme was admirably carried out. Messrs. C Copland, A, Martin, Sennett, Varian, Reynolds, C. Collette, Ward, Ben Davies, Le Hay, Snazelle and Mr. Mackway's celebrated choir of boys appeared.

HALIFAX.

The Choral Society gave an excellent rendering of Mendelssohn's "Elijah," with full orchestra, on Thursday evening, the 15th inst. The principal soloists were Madame Clara West, Miss Lottie West, Mr. Herbert Haigh, and Mr. Frederic King. Leader, Mr. H. Sedgwick; Conductor, Mr. W. H. Garland, Mus. Bac. The performance throughout was of praiseworthy excellence, and there was a very large and appreciative audience.

MISCELLANEOUS CONCERTS.

Music Room, Royal Pavilion, Brighton.—Mr. W. M. Quirke's fifth annual concert was given here on Wednesday last, when the concert giver was assisted by Mrs. Quirke, Miss Winifred Thacker, and Mr. W. C. Hann, as instrumentalists; and Miss José Sherrington and Mr. Douglass Lott, as vocalists. Mr. Quirke gave an excellent reading of Mendelssohn's Violin Concerto, and took part with his wife in Beethoven's Sonata for violin and piano in C minor (Op. 30, No. 2). Not the least interesting feature of the concert was the performance, for the first time in Brighton, of a Trio in C minor for piano, violin and violoncello, written by Mr. Ferdinand Praeger. The chief features of the work are its breadth of melody and boldness of harmony; and, though it belongs essentially, in conception, to the modern school, it is written in strictly classical form. Another noteworthy feature is the care bestowed upon each instrument concerned; while each is subordinated to its proper place, it has yet its due share of interesting and important work. The Trio, in short, is one which may properly be added to the *repertoire* of chamber music. It received admirable interpretation at the hands of Mr. and Mrs. Quirke and Mr. W. C. Hann.

Miss Amy Florence's Concert was given at Steinway Hall on Saturday last. The success which has attended Miss Florence on the operatic stage evidently follows her to the concert-room. She is the possessor of a well trained and agreeable soprano voice and fully deserved the favour with which her songs were received. Mr. Iver McKay, Mr. Walter Wells and Mr. George Gear, Miss Clarice Willats Miss Eliza Thomas and Miss Mabel Smith assisted, and some clever recitations were given by Mr. Henry Goddard and Miss Kittie Claremont.

Herr Emil Bach's Concert.—A concert was given on Wednesday last by Herr Emil Bach at his residence, 12, Kent Terrace, in aid of the funds of the parish of S. John's, Bethnal Green. The generous efforts of the concert-giver were well supported by such excellent artists as Miss Whitacre, Miss Marie Curran, Mr. Max Heinrich, and Mr. Grossmith. Herr Bach himself gave excellent performances of Chôpin's "Polonaise" in E flat, and a clever "Etude" from his own pen. Miss Marie Curran, the young vocalist who made so favourable an impression recently at the Crystal Palace, repeated that success, singing with much charm of style Moore's "I saw from the beach," and Cowen's "Because." It is pleasant also to welcome back so admirable a singer as Mr. Max Heinrich, who gave on this occasion the "Star Song" from "Tannhäuser."

Miss Lena Law's concert.—Miss Lena Law gave an interesting concert at the Lyric Hall, Ealing, on Wednesday, when she was assisted by, amongst others, Mdlle. Marie de Lido, Mr. Iver McKay, Signor Villa, and Mr. Robert Hilton. Miss Law gave a highly emotional rendering of Gounod's "Quando a te lieta" and Balfe's "The green trees whispered," in each of which her excellent voice and finished style won much appreciation. Mr. McKay was very successful in the other "Faust" air, "Salve Dimora," and the same is to be said of Mdlle. de Lido, who gave the scena, "Roberto, o tu che adoro," and Mary Traver's "Stars of the summer night." Signor Villa sang, in genuinely artistic style, Tosti's "Amore." Miss Isabel Archer also recited Clement Scott's poem, "The coming winter," with admirable grace and intelligence.

BRIXTON HALL.—It is not often that the denizens of South London have such a musical treat laid before them as that provided on Tuesday evening last at the above hall by Miss Charlotte Hanlon, a young Irish lady, of whose beautiful soprano voice and artistic singing visitors to Dublin will have pleasurable recollections. *Place aux dames*, and we give most hearty appreciation to the efforts of Madame Antoinette Sterling, who simply won all hearts by her exquisite rendering of her various songs. In striking contrast to Madame Sterling's homely but extremely effective style, Miss Hanlon's method is at times very florid, but, nevertheless, always artistic and pleasing. Mr. Dalgety Henderson was in excellent voice, his various songs being given in true artistic style, to which a full meed of appreciation was accorded, nor must omission be made of the duet "What will you do, love?" by this gentleman and Miss Hanlon. Mr. James Budd also did well; "Brother Ambrose" especially seeming to please the good folks of Brixton; Mr. George Gear did excellent service, both vocally and at the piano; Mr. Bold-Andrews gave a couple of solos on the pianoforte in brilliant style; whilst the members of the St. George's Glee Union, including some admirable and well-trained voices, sang Hatton's "Sailor's Song," Sir H. Bishop's "Oh, Bold Robin Hood," and "Comrades in Arms," in capital style. Miss Mary Chatterton's harp solos were also greatly admired.

GRESHAM HALL, BRIXTON.—On Friday evening, the second of the series of chamber concerts given by the well-known musical family, the Messrs. Hann, was held. As usual, the performances were notable for their completeness, as is only to be expected from such talented and well-tried artists. Beethoven's string quartet in F was rendered in perfect style; and Mr. Lewis Hann has rarely been heard to better advantage than when playing Saint-Saens's "Introduction et Rondo Capriccioso." Mrs. Trust most efficiently gave the vocal portion of the programme, her pure, sweet soprano voice forming a very pleasing feature of the evening's entertainment. The third and concluding concert will take place on Wednesday, December 12.

MR. TOBIAS MATTHAY gave a pianoforte recital at Princes' Hall, on the afternoon of last Thursday week. . . . Signor Bottesini made his farewell appearance in London, previous to his departure for Turin, at Mr. Emanuel Nelson's concert at Princes' Hall, on the evening of the 15th inst. . . . The *soirée* held by the Lyric Club, to celebrate the opening of its new premises, took place on the same day. . . . The first of the "Hampstead Popular Concerts" took place on the 16th inst., at the Vestry Hall, Haverstock Hill.

PROVINCIAL.

BIRMINGHAM, November 19.

The principal musical event of the past week has been Mr. Stockley's first orchestral concert, this opening the sixteenth series. A new *débutante* to Birmingham, Madame Belle Cole, the American contralto, made her appearance, in lieu of Madame Nordica, who had been lavishly announced for that concert, but had not yet arrived from America. Madame Cole's fame had preceded her, and the Birmingham public greeted the newcomer with their usual courtesy to strangers. She achieved a genuine success, and was several times recalled after each song. Her best effort by far was Weber's simple and beautiful air, "O Fatima" (from "Abu Hassan"), which she sang with much feeling. The range of her voice is quite phenomenal; but there is a distinct break between the contralto and soprano registers, and in the high notes the intonation is not always pure. Madame Cole sang for her last item an American song, "The Fisher's Song," by Pease, a trivial composition of the concert-hall stamp—out of place in a classical programme. The audience, however, did not think so; for she was loudly recalled, and had to repeat one song. The other vocalist was Mr. Robert Grice, who gave with much spirit Benedict's "Rage thou angry storm," which well displayed his excellent voice; also a new song by our talented townsman, Dr. Wareing, entitled "Phillida," the composer himself accompanying on the pianoforte. It is a clever and scholarly composition in classical form, and will be a valuable addition to the concert *répertoire*. A novelty in the shape of an organ concerto, by Rheinberger, accompanied by a full string band and three horns, proved to be the success of the evening. Mr. C. W. Perkins, the Town Hall organist, presided at the organ, and his playing was masterly in every way. The concerto consists of three movements, and in each movement the string instruments and the horns are largely employed. It opens with a *maestoso* in F major, common time, followed by an *Andante* in D flat major, six-eight time, and closes with a *Finale con moto* in F major, common time. Mr. Perkins met with a hearty reception, and at the close, was vociferously applauded. The principal orchestral items included Mendelssohn's "Midsummer Night Overture," Beethoven's first "Symphony in C," and the ballet music from Ambroise Thomas's "Hamlet." Mr. Stockley's orchestra is now so well schooled, that no difficulties stood in the way of an excellent rendition of the above-named items, Mr Stockley conducted, as usual, with due attention, and in a highly judicious manner. Two interesting concerts are announced for this week—Mr. and Mrs. Oscar Pollack's annnual concert (for which a well-selected and artistic programme has been issued), and Madame Agnes Miller's second popular chamber concert. The celebrated Shinner Ladies' String Quartet, consisting of Miss Emily Shinner, Miss Lucy Stone, Miss Cecilia Gates, and Miss Florence Hemmings are again associated with the *beneficiare*, and the programme will include "Quartet in B flat," op. 18, No. 6 (strings), Beethoven; "Sonata in A," Brahms; "Variations Serieuses" "Pianoforte solo) Mendelssohn; "Trio in F major" of 80. Pianoforte and Strings (Schumann). On Monday next Mr. Augustus Harris opens with a short season of Italian Operas at the Theatre and no less than seven different operas are announced for the week, the repertoire for which will include the following works, "Aida," "Ernani," "Faust," "Trovatore," "Lohengrin," "Carmen" and "Les Huguenots."

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GLASGOW, Tuesday, November 20.

The Carl Rosa Opera Company Limited opened a fortnight's engagement at the Royal last night, Meyerbeer's Opera, "Robert the Devil" being performed (for the first time in English in Glasgow). The house was well filled with a thoroughly appreciative audience. Mr. Barton McGuckin was admirable in the title *rôle*. The part of Bertram was carefully pourtrayed by Mr. Charles Manners. Miss Fanny Moody as Alice was a feature of the evening's performance, and in the first act received a perfect ovation. The part of Isabella was entrusted to Miss Amanda Fabris, a young American lady who has not been heard in this city before. Miss Fabris appeared somewhat nervous on her first entrance, but towards the finish she gained more confidence. The mounting of the piece was most excellent and Mr. Goossens conducted with his usual care, the orchestra working admirably under his *bâton*, and the other operas announced for performance this week are "Maritana" to-morrow; "The Jewess" (Thursday, first time in Glasgow); "Carmen" (Friday) and "The Bohemian Girl" (Saturday); a morning performance will be given of "Robert the Devil" on Saturday also.

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MANCHESTER, November 20.

Bizet's orchestral suite "Roma" was the most important feature of Sir Charles Hallé's fourth concert (November 15). How far the work is intended as a record of the impressions received by the composer while holding the "Prix de Rome," we are unable to say: certainly the local colouring which the title would lead us to look for is not very obvious save in the two last movements. This may or may not be a disadvantage; and it is more to the point to say that the suite as a whole is an exceedingly fine one. From the beautiful opening passage for the horns, so deliciously relieved by the violins in alt, the attention never flags until we are reminded by the conclusion of the *allegro vivacissimo*, that yet another delightful experience has added itself to our store of musical memories. No doubt there is a certain immaturity perceptible in it; the genius which created it seems to have been still in the plastic stage, and in spite of much that is original we do not feel the pervading influence of a personality that has struck out definite paths for itself. Also it may be said that the various movements are not all of equal merit. But these and other criticisms which might suggest themselves to the carping mind become insignificant when we consider the beauty of the work as a whole, and the great skill with which the composer has delineated and developed his inspirations. It need only be added that the performance of the suite was magnificent and fully repaid Sir Charles for the great care he had bestowed upon its rehearsal. The remaining orchestral selections were Sterndale Bennett's "Parisina" overture, Liszt's Fourth "Rhapsodie Hongroise," the ever-welcome overture to "Ruy Blas," and Wagner's orchestral study "Traüme,' a work whose murmur-

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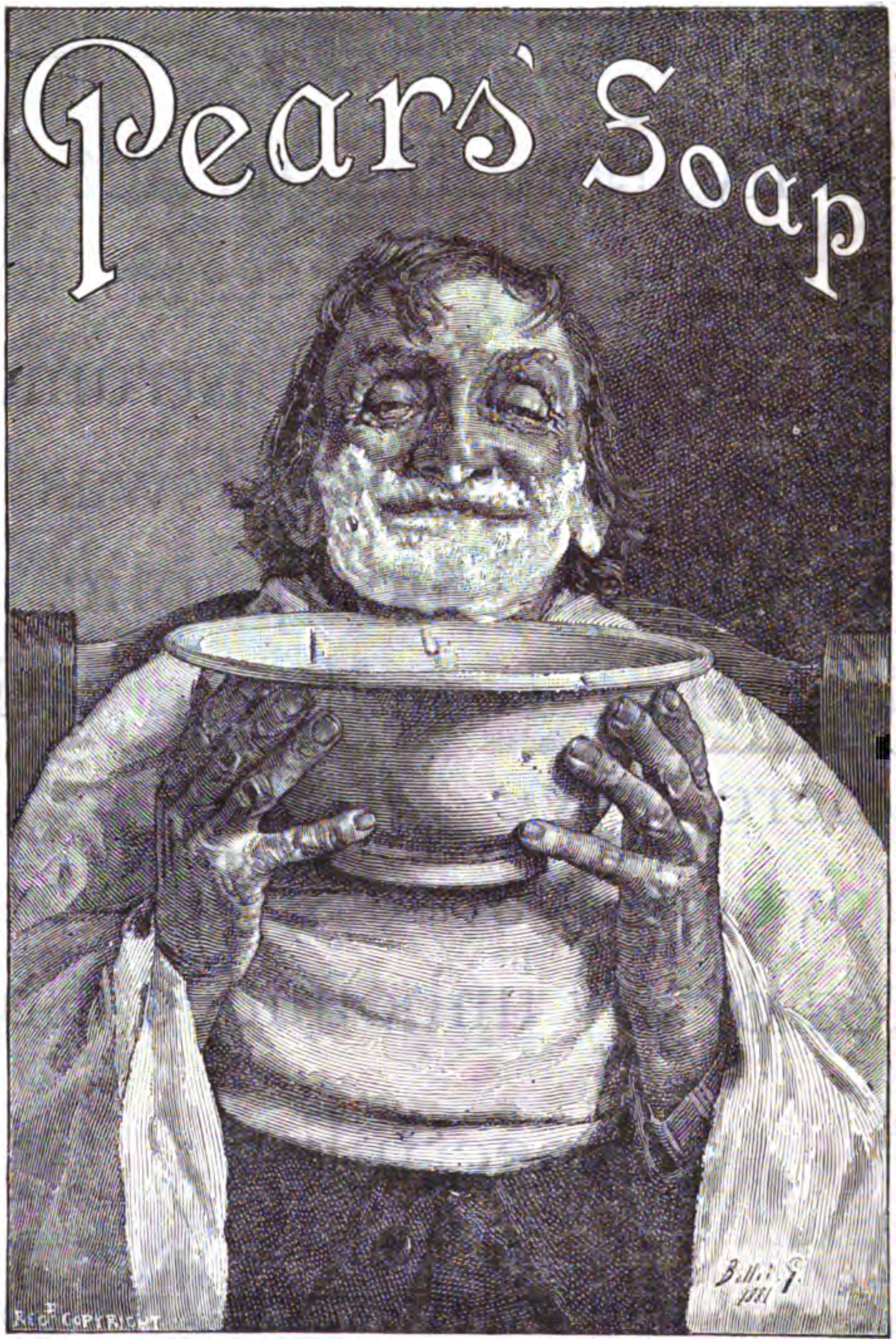

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Special Notices—*Continued.*

EYRE ARMS ASSEMBLY ROOMS, St. John's Wood.—Thursday, December 13, at 8.—Miss Amy Florence, Miss Fanny Joyce, Miss Theodora Wilson, Madame Belle Cole, Mr. William Nicholl, Mr. Charles Copland, and Herr Raynar Grevillius. Signor Nicola Coviello (Cornet), Herr von Czeke (Violin), Madame Sophie Tueski (Pianoforte), and Mr. Charles L. Carson (Recitation). Tickets, 5s., 3s. 2s. and 1s., at Basil Tree's, St. James's Hall; Chappell's, New Bond Street; Rogers and Son, Circus Road, N.W.; and Boone's Library, Swiss Cottage, N.W.

MR. CLAUDE TREVOR'S MATINÉE, STEINWAY HALL, December 10, at 3.30.—Artists: Mesdames Alphonsine Douilly, Beata Frances, Helen D'Alton. Violin, Miss Marie Douglas, Mr. Claude Trevor, and Signor Mhanes. Conductors, Mrs. Watson, Mr. Trevor. Floral decorations by Gerard, 84, Regent Street.

MISS EUGENIE CAVERHILL-SHIELS' EVENING CONCERT, at STEINWAY HALL, Lower Seymour Street, Portman Square, on Tuesday, December 4, commencing at 8 o'clock.—Vocalists: Miss Eleanor Rees, Miss Ethel Winn, Miss Emmie Low, Mr. Claud Ravenhill, Mr. Gabeir-Thorp. Violin, Mr. Herbert W. Hunt. Pianoforte, Miss Eugénie Caverhilll Shiels. Recitations, Mrs. Albert Barker. Conductors, Mr. William Carter and Mr. G. F. Huntley. Tickets, 10s. 6d., 5s., 2s. 6d., and 1s., to be obtained at Steinway Hall; from Messrs. Cramer and Co., 145, High Street, Notting Hill; Miss Shaw, Cumberland House, Fellows Road, Hampstead, N.W., and Miss E. Cavershill-Shiels, 2, Campden Hill Gardens, Kensington, W.

MISS DORA BARNARD'S MORNING CONCERT will be given at STEINWAY HALL, on Thursday, December 6, at 3 o'clock. Artists: Miss Bayley, Miss Dora Barnard, Mr. W. H. Cummings, Mr. Frank May. Solo Violin, Miss Cecilia Gates; Solo Violoncello, Mr. C. H. Allen Gill; Clarionet, Mr. Beddome; Mustel Organ, Mr. King Hall; Pianoforte, Mr. Septimus Webbe. Tickets, 10s. 6d., 5s., 2s. 6d., 1s., can be obtained at Messrs. Chappell and Co., New Bond Street; Messrs. Agate and Co., Regent Street, and Church Street, Stoke Newington; Messrs. Keith, Prowse and Co., Cheapside; and Miss Dora Barnard, 9, Lordship Park, Stoke Newington, N. The programme will include Mozart's Pianoforte, Violin, and Violoncello Trio in E; Osborne's Introduction and Rondo for clarionet "Villageoise" by Guilmont, for Mustel Organ, and Godefroid's Instrumental Quintet "Priere des Bardes."

MR. and MRS. ARTHUR C. HADEN'S VOCAL and VIOLIN RECITAL, at 45, RUTLAND GATE, S.W. (by kind permission of Mrs. Robb, Monday, December 3, at 3 o'clock. Tickets, 10s. 6d., to be obtained of Messrs. Chappell and Co., 50, New Bond Street, W.; or from Mr. Arthur C. Haden, 429, Fulham Road, S.W.

HERR VON CZEKE'S VOCAL AND INSTRUMENTAL CONCERT, at Addison Hall, Addison Road, W., on Saturday, December 8, at Three o'clock, assisted by eminent artists. Vocalists: Misses Zukie, Flower, Petherick and Paton; Messrs. Connery and Koch. Pianoforte, Miss Kosminsky. Violoncello, Mr. Langey. Violin, Herr von Czeke. Conductor, Miss Mathilde Wolff and Mr. Laurence. Tickets, 5s., 3s., 2s. and 1s., at the Addison Hall Office, and of Herr von Czeke, 51, Edith Road, West Kensington.

WESTMINSTER ORCHESTRAL SOCIETY.—Fourth Season, The Eleventh Grand ORCHESTRAL CONCERT will take place at WESTMINSTER TOWN HALL, on Wednesday, December 5 next. Vocalists, Madame Clara Samuell and Mr. Gretton. Tickets and all particulars of the Secretary, ALGERNON S. ROSE, Esq., 28, Page Street, Westminster.

The Musical World.

LONDON, SATURDAY, DECEMBER 1, 1888.

⁂ *MSS. and Letters intended for publication must be addressed to "The Editor." Rejected MSS. cannot be returned unless accompanied by stamped directed envelope.*

⁂ *Advertisements and business communications generally should be addressed to the Manager* (Mr. WILLIAM PEARCE), *whose receipt—with the sole exception of the Proprietor's—for amounts due since August* 1, 1888, *will alone be recognised. Advertising, Publishing, and General Offices:* 138*a*, *Strand, London.*

Facts and Comments.

Mr. Cowen recently wrote from Melbourne:—"Wagner is the great attraction here. We do a second Wagner concert to-morrow." The Paris correspondent of the "Daily Telegraph" has on three occasions lately testified to the enthusiasm with which numerous Wagner selections at the concerts of M. Lamoureux and M. Edouard Colonne have been received—this, too, by a public hostile to Wagner's personality; and in America "the music of the future" has "caught on" in the most unmistakable manner, as everyone knows.

Popularity, of course, is not a test of merit. "The few are wise; the many otherwise"; but we are disposed to make an exception in the case of Wagner. For many years his works were spoken of as only to be understood, and consequently appreciated, by those in whom a taste for "scientific" combinations and abstruse philosophical theories had usurped the love for simplicity and charm which every healthy mind is supposed to feel. And this view appeared to be borne out by the fact that the Bayreuth master's disciples consisted at first only of a few musical transcendentalists and enthusiasts, forming but a small band even among the "inner circle" of those regarded as the leaders of European taste. Yet, strange to say, wherever Wagner's music has been played, the most demonstrative appreciation has emanated, not from the few, but from the many. *Les extrêmes se touchent*, we know; but an appeal to history will also tell us that there must be something in that which appeals alike to to the past masters of the craft and to the "most naive layman."

We understand that, owing to unexpected circumstances, M. Guilmant, the distinguished French organist and composer, is necessarily compelled to postpone his organ recital at the Parish Church, Hampstead, advertised for December 11, until February next. Particulars will be duly announced.

It seems that there is but one professional lady violoncellist in America—Mrs. Laura Webster. Hail, Columbia!

Relic-hunters may be interested to hear that the desk used by Karl Wilhelm whilst composing "Die Wacht am Rhein," was recently sold by auction at Krefeld for 379 marks. According to the direction contained in the composer's will, the money was distributed amongst the poor of the town.

Turin would scarcely seem to be an earthly paradise for instrumentalists. The principal musical organisation there has lately been advertising for four executants—players, namely, on the bombardon, the horn, the ophecleide, and the trombone. The manipulator of the bombardon will receive the princely salary of 515 francs 30 cent.; the horn-player and ophicleide are reckoned a little more important, receiving each 543 francs; while the trombone-player is actually to receive 899 francs 50 cent. It is to be hoped that these tempting salaries will not allure our leading orchestral performers from London. But why this curious exactitude in the matter of centimes?

It would be idle to hope that so young a country as New Zealand should yet possess a music of its own, since that is the fruit of ages of civilisation. This, however, in no degree argues a lack of musical vitality, and it is pleasant to know there is a very widely-spread interest in the art, which is taking a practical form in the institution of a musical festival which is to be held at Wellington during the last week in November or the first in December. The programme is excellently varied, including the "Elijah," "Israel in Egypt," "The Golden Legend," Beethoven's Symphony in C, and Pianoforte Concerto in G major, Cowen's Orchestral Suite "The Language of Flowers," and a comprehensive selection from Wagner's works. The chorus will consist of 160 voices, and the orchestra will number about 50. The musical direction will be in the hands of Mr. Robert Parker, organist of the Cathedral, and conductor of the Wellington Harmonic Society. English amateurs will await with sympathy and interest the issue of so commendable an undertaking.

The "Scottish Art Review," a publication which, although it has reached its seventh issue only, has already established for itself a high position in the class to which it belongs, contains, in its December number, three articles of interest to musicians; "Wagner and Liszt," by "An Old Wagnerian"; "The Place of Poetry in the Music-Drama," by James Oliphant, and Nottebohm's "Beethoveniana," by Mrs. Young The scheme for the ensuing year promises to be not less attractive; for the purely Scottish reader will be provided essays on Scottish art, history, and literature, while amongst the general articles will be included a series upon living English men of letters, one upon those of America, one upon those of foreign novelists; further we are promised a series of "études" upon Wagner, Brahms, and other great composers.

We regret to learn of the death of Signor Cesare Lisei, the London manager of the firm of Messrs. P. Ricordi & Co., which took place on his fortieth birthday, November 24. The funeral took place at the Catholic Cemetary, Kensal Green, on Thursday last, when a number of the deceased gentleman's friends, including many well known in the musical world, attended.

The recently circulated report of the destitution and mental derangement of Ilma de Murska is, we are assured, without foundation. It is true that Madame de Murska has been very ill and in straitened circumstances; but the rumour has been exaggerated. We are indeed glad to learn that this is the case. Madame de Murska will probably return at once to her native country, as the American climate acts very injuriously upon her.

Herr von Czeke, the Hungarian violinist, will give a concert in the new Addison Hall on Saturday, December 8, at three o'clock. An interesting programme is promised.

The Fraser Quintett will give a concert at the Portman Rooms on the 6th inst., in aid of the Railway Guards' Benevolent Fund.

Has the pianoforte recital had its day? It certainly fails to attract as once it did, except when the soloist is of the very first rank, and not always even then, as was proved by the lamentably small attendance at Von Bülow's recitals last May. This has, not altogether without reason, been ascribed to monotony both in the character of the entertainment and the *repertoires* of the pianists, and we have had so called "pianoforte recitals" at which violinists, 'cellists, and vocalists, sometimes singly and sometimes together, have "assisted." Miss Marian Bateman and Miss Esther Mowbray have hit upon yet another idea. On the evening of Friday, December 7, at Steinway Hall, they will give a performance, the instrumental portion of which will be entirely devoted to pianoforte duets, or works for two pianofortes. At this moment, when there is an outcry at the neglect of the public performance of such compositions, the enterprise of these young ladies should receive practical approbation in the shape of a large audience. The programme, an attractive one, is made up of works by Mozart, Schumann, Gade, Dvórák, Volkmann, Brahms, &c., and vocal solos by Miss Farmer.

"HERE IS MY END."

Much has been written concerning the words wherein the great men of various ages have taken their farewell of life; and the imaginative are not easily wearied in the discovery of some allegorical significance in those recorded phrases. It is needless to point out the danger that waits on such attempts; to a just mind dogmatic interpretations are impossible, since their correctness is incapable of proof. But, so long as dogmatism of the more rigid sort is avoided, it is neither uninteresting nor profitless to think, with fitting reverence, of those latest whispers from lips now set in eternal silence. The most spontaneous and unconsidered as well as the most deliberate, utterance of a great artist, is charged with an over-meaning of which he himself was unaware. That

"He builded better than he knew

is true of many others than the great Tuscan; and it is scarcely unnatural that in the final sayings of such an one we should listen for something more than the expression of physical weariness, or that we should expect those sayings to gather up the sum of human and artistic experience, of hopes unfulfilled, or of things awaited for. And, in this temper, it is not difficult to see in the last recorded utterance of Schubert the expression of a feeling more than personal, the mordant bitterness of an experience too wide to be individual.

How often has the story of the death-scene of that "marvellous boy" been told! He lived unrecognised and unheeded by the world for which he had toiled so well, and he died in the poverty and neglect reserved carefully for that world's noblest children. Fancying that he was in a strange room, he implored his brother to take him back to the familiar chamber. It was in vain to assure him that he was in his own bed. "No, no," he said, "that is not true; Beethoven is not here." Where his king was not, could be no home for him. And when the doctor afterwards strove to re-assure him, he gave no immediate answer; but turning his face to the wall, said only, with piteous emphasis, "Here, here is my end."

Recent events in Vienna have served to recall this scene to memory. What might, with fitting irony, be called the march of civilisation has made it necessary to remove the remains of Beethoven and Schubert from their resting place at Währing to the Central Cemetery at Vienna, where they were re-interred with pomp and show.

It is idle to quarrel with necessity, but the proceeding is one which perforce suggests reflections of an accusing kind. They are not new, for the story itself has been told of well-nigh every man whose mission it was to lift his fellows to a higher plane of living. But, old as they are, it is inevitable that they should recur when we are fronted with the spectacle of a nation honouring thus tardily the ashes of those for whom in life it cared not at all. We are something too fond of that Scythian custom, which, when the head of a house had died, decked the corpse in his most gorgeous raiment, and set it at the banquet-table, where homage was offered to sightless eyes, and praises chanted to ears that listened to other strains. The modern method is perhaps wiser. We wait until time has assured us that our homage is not misplaced. Sixty years of darkness and corruption have left but little for our honouring, but at least we may be declared guiltless of hasty and ill-based admiration.

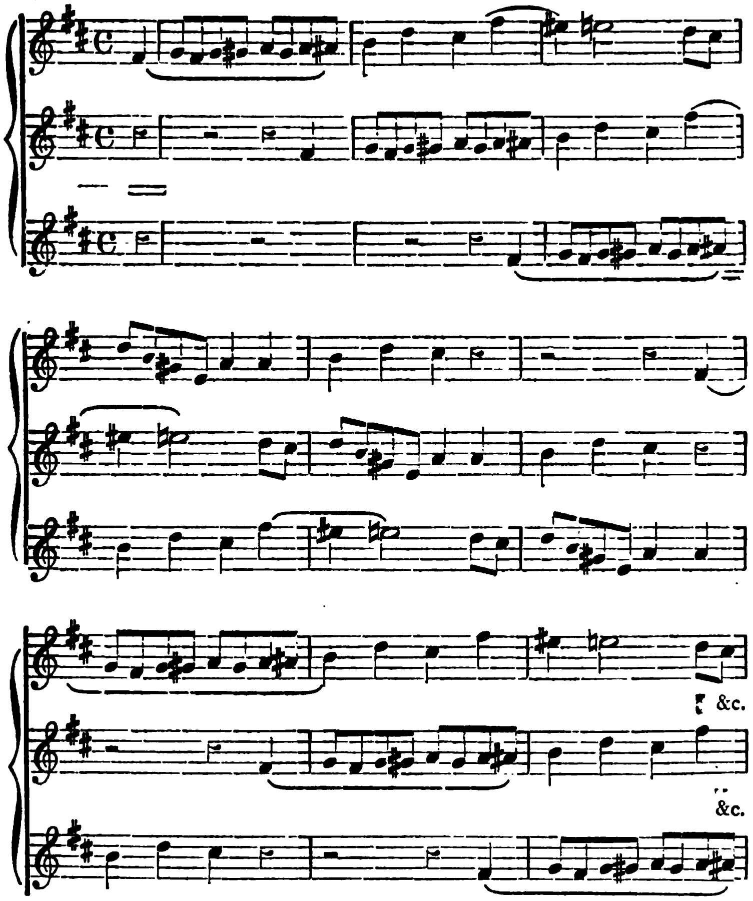
"Here is my end." The words are not Schubert's alone. They are pronounced in accents of varying pathos, scorn, or indignant entreaty, by many a noble soul of that great army of Art's martyrs, who from beneath the altar bear eternal witness to the world's cruelty. The name only need be changed to tell Schubert's story concerning many another. They, too, have poured out their souls like water for the thirsty lips of their fellows; some unregarded, all unthanked. They gave the best they had—song and passionate love which had the power to make of the wilderness an ordered garden, flowerful and fair, asking for nothing in return save a little bread of the spirits, sympathy and love. But we, with an economy somewhat too straitened, say "Not so; break your hearts in singing for us; give us your all; to sing for us is sufficient recompense; yet it may be, when the grave has held you for fifty years, we will give your ashes a gorgeous monument; not bread, but a stone."

It would be madness to hope that this temper of cruel apathy is to be shaken off from our spirits at once. It has become too habitual for that, but, if we here repeat once more the oft-told story, it is that signs are not wanting that in some degree the world's heart is softer, its ear more sensitive than of old. The carping sneer, the Michal-like derision, are still in our nature; but there is indeed a readier inclination to give indulgent hearing to strange sayings than was exhibited by our fathers. How far this is genuine, or how far it is only the result of that shallow enthusiasm which too often abounds, it would be useless to enquire. But at least, it affords some excuse to those who would fain believe in the progress of their fellows, rather than sit down in the despair of others who assert that a great artist, by reason of his greatness, can never hope to win sympathy in his own lifetime. The propounder of a new gospel must, it is true, be often content with its enunciation, leaving others to witness its acceptance; but in this utter pessimism there surely seems some touch of blasphemy against the highest things of life. The heart of humanity is not so hard as we sometimes think, forgetting that others than artists are fellows with sorrow. There is more than one Sisyphus; and this apathy we decry is too often the result of bitterness and care, which may well deafen the ear to the pleadings of another. The lessons of such stories as this of Schubert, then, should be the need of individual sympathy and tolerance in every sphere; the broad passion of humanity, rather than the proud isolation of genius; a quicker receptiveness, rather than a blind faith in the past. To undo the wrongs of bygone times is not ours, but ours it may be to so live that such wrongs shall be done no more.

S.R.T.

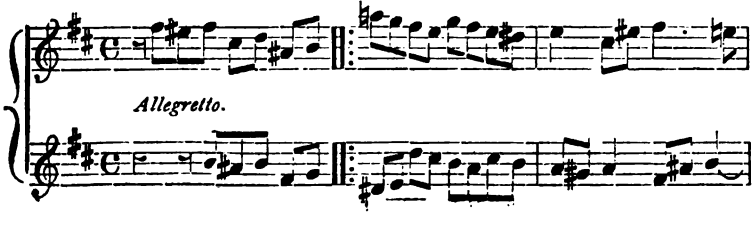
CANON BY MENDELSSOHN.

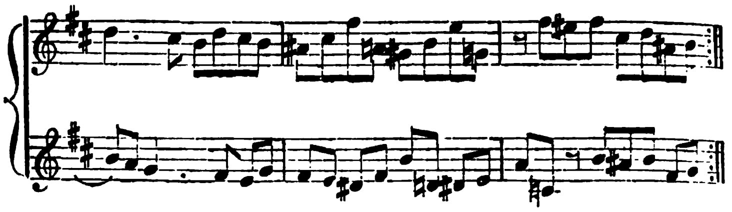
The following canon by Mendelssohn is given in facsimile in the volume of his Letters to Ignaz and Charlotte Moscheles, just published.



It is dated "London, July 11, 1842," and is inscribed "Zu freundliche Erinnerung beim Durchblicken dieses Buches."

Canons have always been favourite toys with the great composers, Beethoven often slips one into his letters to his most familiar friends, generally with a pun or a turn on their names, such as "O, Tobias Dominus Haslinger," or "Schwencke, ohne Schwanken" or "Hoffmann! sei ja kein Hofmann! Mendelssohn too was fond of Canons. The lovely Part-song, "The Lark," is well-known to all singers and choral societies. The second movement of the String Quintet in A was originally a Minuet with a Trio in double canon, but was changed at Paris in 1831 for the present *Andante*, as a "Nachraf" or Elegy on his friend Edward Rietz. Two exist by him, written for two violins. One was inscribed in Mr. Parry's Concert-book, at the Birmingham Festival, 1846.





The other, still more ingenious, answering at one quaver's distance only, and therefore altering the accent throughout,—was written for Joachim, and is printed by Sir George Grove in his memoir of the composer in his "Dictionary of Music and Musicians," vol. ii. p. 300.

Dr. Bridge, in the appendix to his "Primer of Double Counterpoint," has given a beauty in E flat for two violas, the first marked "Sir G. Smart," the second "F.M.B." It ends with these words—"You see in this manner it goes to eternity, and perhaps you would like to have the duet somewhat shorter." Sir George received the Canon July 11, 1831; and it must therefore have been sent off somewhere on the road between Rome and Milan, on Mendelssohn's return from his Italian journey.

PROVINCIAL.

Leeds, November 26, 1888.

The second of the subscription concerts took place on the 14th, when Sir Charles Hallé and his "augmented" band prescribed an excellent programme of which Schumann's first Symphony in B flat was the chief item. It was finely played, as was Beethoven's "Egmont" overture. In Mendelssohn's pianoforte Concerto in G minor Sir Charles Hallé shewed that years do not rob him of that crisp, delicate, correct execution which has always been his characteristic. As far as the soloist was concerned, it was really an admirable performance, but the orchestral accompaniment lacked neatness. Wagner was well represented in the programme, which included not only two purely orchestral items, the 'Parsifal" prelude and the "Walkurenritt" (which was encored), but two vocal solos from "Die Meistersinger," Hans Sachs' Monologue, "Wahn, Wahn," and Fogner's address, "Das Schöne Fest," which were finely declaimed by Mr. Henschel, who also gave Beethoven's amusing song, "Mit Mädelen sich vertragen," which he has recently unearthed. Some of Schubert's "Rosamunde" music, and Gounod's "Polyeucte" ballet music formed an agreeable relief to the more serious portions of the programme.

On the 21st the Philharmonic Society gave a fine performance of "Elijah" to a crowded audience. Miss Annie Marriott, Madame Patey, Messrs. Lloyd and Santley were the principals, and when we say that all were in good voice, Mr. Santley being especially vigorous, it will be understood that their share in the performance lacked little or nothing. The choruses were capitally sung, and Mr. Alfred Broughton conducted with care and ability, though we cannot but agree with a local paper in thinking that his reading of the passage, "Onward came the Lord," in the chorus "Behold, God the Lord," was open to objection.

The second of Mr. Edgar Haddock's "musical evenings," on the 12th, introduced Madame Essipoff, who has been too long absent from us, as pianist, in an interesting programme of compositions for violin and pianoforte.

On the 27th Mr. Fred Dawson, a youthful local pianist of no small technical ability gave the first of a series of concerts, in which he was assisted by the gifted violinist Mr. John Dunn, who gave a highly artistic rendering of Spohr's Concerto, and other solos by Paganini and Sarasate.

Manchester, November 26.

A highly interesting pianoforte recital was given by Sir Charles Hallé on Monday, November 19, in connection with the Gentlemen's Concerts. The programme, though short, was agreeably varied; in fact, we may say *en passant* that one of the most admirable features of these recitals is the wide range of composers whom Sir Charles lays under contribution. On the present occasion he chiefly confined himself to works which were, no doubt, familiar to most of his audience. But, for our own part, we shall be content to listen over and over again to so poetical an interpretation of the "Moonlight" Sonata as the one we heard on Monday last; its wonderful beauty was never more impressed upon us, and the moderation which Sir Charles showed in his playing of it would have proved an instructive lesson to some of the *bravura virtuosi* of to day. Weber's Sonata in C (Op. 24), though appearing much less frequently in the concert-room, is full of charm, and certainly ranks amongst its composer's finest pianoforte works. In the well-known rondo Sir Charle's fingers got the better of his discretion, and the great rate at which he took it slightly interfered with the clearness of the phrasing. The best work of Moscheles is perhaps represented by his pianoforte studies; and three of these, which were included in the programme, were very acceptable, though they showed no great originality, save from the technical point of view. The remainder of the programme consisted of Mozart's "Rondo alla Turca," two preludes and fugues by Bach, and Grieg's "Aus dem Volksleben."

The orchestral selections at Sir Charles Hallé's fifth concert (November 22) were not very important. The only novelty was Mackenzie's ballad, "La Belle dame Sans Merci," a musical translation of Keats' well-known little poem. The subject is one which readily lends itself to dramatic treatment, and the composer has availed himself to a considerable degree of the opportunities presented, though our impression from a first hearing is that he has approached, rather than actually grasped, the weird hopelessness of the original. Still, the ballad undoubtedly indicates that the composer is not only a scholarly musician, but also that he is possessed of true poetic instinct; and it will, we believe, rank amongst the works which give ground for hoping that a bright day for music is beginning to dawn in England. Haydn's Symphony in B flat (No. 12 of the Salaman set), Brahms's academical Festival Overture—less worthy of Brahms than of the occasion for which it was composed—and Mendelssohn's "Wedding March" were the remaining orchestral items. The central figure of the concert was Madame Essipoff. In Chopin's E minor concerto this lady soon made it evident that her great reputation as a pianist is one which has been conscientiously earned, and which she is quite able to sustain. There are few pianists who can rival her technique; in every branch she seems to have obtained an equally complete mastery. One hardly knows whether most to admire the feathery lightness with which she played the Chopinesque *fioriture*, the perfect evenness of her scale passages, or the masculine vigour of her octave playing; and it must be added that her precision is something remarkable. But, so far as we could tell on Thursday last, Madame Essipoff has not grasped the art, or perhaps has not received the gift, of playing a melody perfectly; and this is due to a defect which was the only serious one we noticed. She is not an inspired player—in popular language she plays from the "head," rather than from the "heart"—and though the taste she displays is both original and refined, we miss that subtle sympathy, or whatever it may be called, which quickens the pulse as we listen, and directs the attention to the beauty of the composition rather than to the skill of the artist. In the second half of the concert Madame Essipoff gave a well-known prelude to a still better known waltz by Chopin, and a minuet by Paderewski, the latter an indifferent production for so skilful a composer. In response to a very enthusiastic encore she played, most beautifully, Tausig's arrangement of a Capriccio by Scarlatti. Mr. Max Heinrich was the vocalist. His voice is deficient in its upper register, and this we fear will prove a stumbling block which unthinking hearers will not get over. If this be so it will be a great pity, for Mr. Heinrich is much too thorough an artist to deserve indifference from the public. His singing of the "Star Song," from "Tannhauser," was nearly the most enjoyable feature of a very enjoyable concert.

[We thank your Manchester reader for his correction of a *lapsus memoriae* in your last issue.]

BIRMINGHAM, November 26.

The principal musical event of the past week has been Mr. and Madame Oscar Pollack's annual concert, which was well attended. Madame Pollack sang a charming MS. song entitled "Schlummerlied," composed for her by the emiment musician and littérateur, Mr. Ferdinand Praeger. The "Birmingham Daily Gazette," in an article on the concert, says:—"Madame Pollack may be justly proud of having received from Herr Praeger an offering so expressive as the Slumber Song, and Herr Praeger may be congratulated upon having so conscientious an artist as Madame Pollack to introduce his song to public notice. The composition itself is beautiful, and, like all that Madame Pollack sets before the audience, it was beautifully and sympathetically rendered."

Madame Agnes Miller's second popular chamber concert came off with great *éclat*, and was the best yet attended. The Shinner Ladies' String Quartet again won golden opinions by their superb ensemble playing, their purity of tone and artistic finish. Madame Miller played for her solo Mendelssohn's "Variations Sérieuses" with wonderful breadth of tone and technical mastery. A brilliant performance of Schumann's pianoforte and string trio, Op. 80, brought the concert to a conclusion.

GLASGOW, Tuesday, November 27, 1888.

At the eighth Concert of the series (of the thirty-fifth season) given by the Abstainers' Union the following artists appeared:—Mesdames May Hallam, Marie Graham, Annie Emslie (in lieu of Miss Marian Burton, indisposed), Messrs. J. Dalgety Henderson, and W. Bradford Mons. Jules Guitton (solo violinist), and Mr. F. W. Bridgman, accompanist. Miss May Hallam, who made her first appearance in Glasgow achieved marked success in her songs, "Esmeralda" (Levey), "The Banks of Loch Lomond," "Rent Free" (H. Klein), and "When the heart is young" (Buck). Miss Annie Emslie at the last moment made a favourable impression with Wallace's "Alas those Chimes" ("Maritana"), "The Flowers of the Forest" and Gluck's "Che Faro." Mr. Henderson confirmed the favourable opinion formed when he was last here (two years since), by his expressive renderings of "The Soldier's Tear" (A. Lee), Reichart's "Thou art so near," and "The Brier Bush." The other artists named were not less successful in performances which call for no detailed comment.

The Carl Rosa Opera opened a short series of performances on the 22nd inst., with Halévy's "La Juive;" "Carmen," "The Bohemian Girl," and "Esmeralda" have also been produced. The excellence of such artists as Madame Georgina Burns, Miss Fanny Moody, Miss Amanda Fabris, Mr. McGuckin and Mr. Crotty, need not be here insisted on, as other of your provincial correspondents have already borne testimony in your columns to the performances of this Company.

ENNISKILLEN, November, 1888.

The musical doings here for the season have been inaugurated by the reopening of the organ in the Parish Church by Mr. Arnold. The organ has been enlarged and improved at the sole cost of a parishioner, the Rev. J. B. Frith, J.P. Subsequently the Church Choir gave, by request, a repetition of Mrs. Robinson's Cantata, "God is Love." Selections from the "Messiah" will be given during Advent in the form of an Oratorio Service. The Harvest Thanksgiving Services just held (fully choral) included Stainer's fine Cathedral Service in A; Ebdon's Service in C, and Barnby's Anthem, "O Lord how manifold." The Philharmonic Society propose to give Promenade Concerts early in the new year under the conductorship of Mr. Arnold. The other concerts pending being the Foot Hall Smoking Concert, and Mr. Polson's Concert for the poor. Mr. Collisson, Mus. Bac., also intends to give a concert here shortly. Mr. Arnold's talented son (referred to before in these columns as the youngest Cathedral Organist in the three kingdoms) is engaged as solo pianist during the coming season of the Dublin Popular Concerts. This young gentleman appeared in Limerick quite recently, leading the orchestra as first violin, besides playing excellent solos.

LEAMINGTON, November 24, 1888.

The Philharmonic Society gave a performance of "Elijah" on Thursday last. The principals were Miss Julia Jones, Miss Allersby, Mr. Morgan, and Mr. Warlock. The burden of the evening fell on Mr. Warlock, and his fine bass voice was heard to great advantage. The clear soprano voice of Miss Jones did full justice to all the numbers allotted to her. The choruses were admirably rendered, and the band efficient.

BRISTOL, November 26, 1888.

The Colston Hall was crowded with an appreciative audience on Saturday last. The vocalists were Miss Julia Jones and Dr. Roxburgh. Miss Jones, who met with a hearty reception, was in good form and sang well, her clear youthful voice aided by a distinct enunciation making every word audible in the most remote part of the building. Mr. Howard Reynolds, the eminent cornet player, proved a most acceptable acquisition.

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The Organ World.

SOME SUGGESTED MODIFICATIONS OF DAY'S HARMONY, TO MEET THE VARIOUS OBJECTIONS RAISED AGAINST HIS THEORY.

PAPER READ BY DR. C. W. PEARCE, F.C.O., BEORE THE COLLEGE OF ORGANISTS.—*June* 26.

The well-known Treatise on Harmony, by Alfred Day, M.D., has from time to time been prominently brought under the notice of the musical world, chiefly, perhaps, on account of its having been adopted as one of the Text Books for musical examinations in the University of Cambridge and elsewhere.

The high position thus given to it has evoked much criticism from many other eminent theorists, and rightly so; for it is manifest that a book compulsorily placed before students, and invested by high authority with an importance denied to all other books dealing with the same subject, must necessarily have a great influence upon the musical thought, feeling, and education of the age. Much credit is due, therefore, to any institution, educational or otherwise, which affords the means of discussing a matter which may fairly be described as one of the burning musical questions of the age. This is not the first time, nor, let us hope, will it be the last, that the College of Organists has opened its hospitable doors for such a purpose; but as, unfortunately, it so happens that the proceedings of this College are but, comparatively, little known to the great bulk of its members, it will be more convenient to me to refer to the better known and more widely circulated proceedings of the Musical Association for the history of what may perhaps in future years be known as the "Day Controversy."

Day's Harmony has been discussed by the Musical Association at least four times—first by Mr. Charles E. Stephens, in his paper entitled "The Fallacies of Dr. Day's Theory of Harmony, with a brief outline of the Elements of a New System," read during the first Session, 1875; secondly, by Mr. Gerard F. Cobb, M.A., whose paper on "Certain Principles of Musical Exposition, considered educationally, and with special reference to current systems of Musical Theory," occupied the attention of the Association for two consecutive meetings of the Tenth Session, 1883-4; thirdly, by Mr. Ebenezer Prout, B.A., whose paper on "Some suggested Modifications of Day's Theory of Harmony," read as recently as the fifth meeting of the present (Fourteenth) Session, led to a fourth paper on "Some further Modifications of the same book, suggested from an educational point of view," which paper it is my privilege to present to you in a rather more amplified form this evening.

The first two of these papers, together with an article by Mr. James Lecky, "On Modern Systems of Harmony," which appeared in the *Musical Times* of February 1, 1880, may be fairly said to contain the various objections which have been raised from time to time against Day's book. On the other hand, we have in its favour the strong and earnest approval of Sir George Macfarren, exhibited in all his writings, and the more or less qualified support of Mr. Ebenezer Prout (in the paper just referred to), of Dr. C. Hubert Parry (in his article "Day" in Sir George Grove's Dictionary), of Dr. Bridge (in the discussion which followed the reading of Mr. Prout's paper on March 5 last), and even of Mr. Lecky, who concludes his *Musical Times* article by acknowledging that "Day appears to advantage beside many of his rival theorists." These are, perhaps, the most important of the opinions which have been expressed on both sides, and we will now proceed to consider

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Here then is one of the evils arising from the practice of building up a system of harmony from the so-called products of the natural harmonic series resulting from three arbitrarily-selected roots in a key. In the discussion which followed my Musical Association paper of June 4, Mr. Prout ingeniously suggested the rejection of all harmonies above the 9th of any root, and obtaining the necessary notes of Day's chromatic scale from an intermingling of roots, similar to that suggested by Day himself for the derivation of the chords of the augmented 6th. As a last resource, as a forlorn hope of squaring the circle, of untying the Gordian knot, or of reconciling physics with psychics, this suggestion is, as I said just now, ingenious, but is it educationally sound, is it true? These are questions I hope to answer later on. For the present I content myself with asking, is it not easier for the uninitiated? is it not in truer accord with those principles of æsthetic taste and selection which have guided all real artist-minds from the earliest ages, to reject at once as useless and misleading all attempts to build up a system of modern music upon purely natural and entirely mathematical phenomena? But more of this presently.

(To be continued.)

THE ORGAN ANCIENT AND MODERN.

"The American Musician" has the following:—

We have just received from Belgium a very interesting work treating of the history, theory and practice of the king of instruments. It is entitled "L'Orgue Ancien et Moderne," and is the fruit of the investigation and experience of a learned ecclesiastic, the Canon H. V. Couwenbergh, of the order of Prémontré, organist of the Abbey of Averbode, Belgium.

"The Organ Ancient and Modern" is a magnificent volume of 360 pages in 8vo, published by Joseph Van In, Lierre, Belgium. The text is concise and comprehensive, and profusely illustrated.

The author declares that the aim of his work is to acquaint the reader with the organ, its origin and its successive developments from the rudimentary form to its present state of almost absolute perfection. He eloquently and truthfully avers that this knowledge, added to that of its mechanical construction, is indispensable to every organist who wishes to render his instrument a docile and faithful interpreter of his ideas. "Without this knowledge the organist will always find his instrument a rebellious servant, struggling against his will, enervating his genius and paralysing his inspiration.

The work is divided into two parts. The first part treats of the humble origin and subsequent evolution of the organ, with an historical account of the discoveries, improvements, etc., which have gradually and almost insensibly enriched the art of organmaking from its birth to the present day; biographical notes of the important organmakers of ancient and modern times with a list of their most remarkable constructions, as well as descriptions of the largest instruments built during the nineteenth century conclude this part. The second part is devoted to a succinct though exhaustive description of the numerous component parts of the modern organ, its mechanical construction and the different systems and improvements introduced by inventors and makers in all parts of the world. Canon Couwenberg concludes the introduction to his work with the following words, which resume the insuperable difficulties antagonizing the researches of the most earnest investigators of the origin and genealogy of the organ. "Even its name is an enigma, its birth is enveloped in darkness, its very existence is a history which begins with a fable." The *uggab* mentioned in Gen. IV. 21, was the precursor of the *syrinx* of seven pipes which was perfected until it became the *maschrokitha* of the Babylonians, an instrument consisting of a box on which were placed the seven pipes, each having a separate valve operated by a key (Kircher). The *machrokihta* may be considered as the primitive germ of the organ, though the Chinese *Tscheng*, which perhaps preceded it, is supposed to have consisted of a series of twenty or twenty-five bamboo pipes, which probably contained free tongues similar to the actual free reed pipes. The hydraulic organ is also a primitive type of the organ, and seems to have been invented by Destibus (about 124 B. C.) and perfected by Heron the mechanic, his pupil. Various authors speak of the hydraulic organ which was by the Romans introduced into the countries they conquered; many writers suppose that the pneumatic existed before the hydraulic organ, while organs played by steam are referred to in the chronicles of the first centuries of the Christian Era.

In the eighth century we find the first authentic account of the organ, and from that time on it gradually came into general use, though it was only in the thirteenth century that attempts were made to improve it. Pedals were added in the fifteenth century, though some historians affirm that they were known as early as the twelfth century. From these data we may conclude with Canon Couwenbergh that the organ of the fifteenth century is the first complete prototype of the monster orchestral organ of the present day.

Canon Couwenbergh assigns a special chapter to "The Organ in America." He specifies wherein our organmakers differ from European systems, and concludes in the following terms: "The art of organ building in America is developing considerably from day to day. To all the improvements of European art are added the numerous inventions due to American genius in the domain of the mechanical art. Several organs in America not only rival the best products of European manufacturers, but even surpass them in more than one respect."

The second part of Canon Couwenbergh's work contains, as we have said before, a description of the component parts of the organ; the different systems of bellows, wind chests, pneumatic actions and electrical appliances are accurately and comprehensively explained and compared; a detailed account is given of the various pipes, their composition, form, special qualities and application; a chapter on the *diapasons*, or the relative measurements of the different sets of flue pipes and reeds is very instructive and considers the matter from a scientific stand-point; the concluding chapter of the work contains excellent advice as to the choice of stops required for organs of different dimensions.

The Appendix is a history of organ playing from its first exponents to the eminent *virtuosi* of the present day.

From the summary of "L'Orgue Ancien et Moderne" which we have given, it will be readily seen that Canon Couwenbergh's work is interesting, instructive and comprehensive; it is the work of a man at once learned, experienced, and impartial, of a man whose self-imposed task is a labour of love, carried to the end with the enthusiasm of a sincere devotee of the art divine. We congratulate the worthy Canon Couwenbergh on the splendid result of his labours, and hope he will continue his good work in the cause of his beloved art.

ACOUSTICAL VASES.

In the course of an article in "Chamber's Journal" occur the following words;—

"These vessels (anciently) termed *ècheia*, were found greatly to strengthen the speaker's voice, especially when the dialogue was intoned; and here we have probably the philosophy of the origin and practice of intoning our church services. Each *écheion* selected a certain note, like the pipe of an organ, and vibrating in unison with it, responded and took up the sound by sympathetic vibration there by increasing its intensity. Any hollow air-space will accommodate itself more or less in the same manner, a fact that is generally now taken advantage of in our theatres and public buildings, by leaving open spaces beneath the seats and floors, between the walls and above the ceiling.

It is of very recent years that the study of acoustics has received the attention due to it, and that such rude expedients as these sonorous vessels have given way before the steady advance of science. In the year 1850, an open plastered drain about a foot square in section was discovered beneath the chancel floor of St. Peter's Mancroft Norwich, running under the stalls on either side; and built into both sides of the drains, about three feet apart were earthenware jars, resting on their sides, with their open ends projecting two or three inches into the drain. They measured about nine inches in height, six inches across their ends, and eight inches at their middle part, and their insides were glazed. Ten years later the same arrangement was found at another church in the same city, St. Peter's Mountergate, with the slight difference that the jars had handles; and, instead of being laid opposite to each other as in the former case, they alternated on either side the drain. A similar discovery of acoustic pottery was also made at Fountains Abbey.

When the new Opera House was built at Turin in the middle of last century, all the architects, mathematicians, and men learned in harmonies and the philosophy of sound were consulted as to the form and situation of these harmonic vases; but no clear idea either of their construction or principle was arrived at. Trial vases were, however, placed in the house, as well as in others in various parts of Italy, but without the effects expected from them of augmenting, the tone of the human voice, and of the instruments to which they were tuned. In a small private theatre where it was hoped to propagate and clarify the sound of choral music by their means, the result was a resonance, like the sound produced by sea-shells when placed against the ear many times multiplied, and growing like the sound of a gong, a powerful and perpetual hum; so that whenever anything was said or sung, it was necessary for the time to remove the *écheia*.

This shows that great care and not a little knowledge is necessary in applying the principles of acoustics, another instance in confirmation of which was published in the 'Philosophical Magazine' for 1830. "A church had been erected in Sheffield in which the preacher was altogether unheard, however great his exertion. Various unsuccessful expedients were tried, until the incumbent, happily in this case a scientific man, had a large parabolic reflector of light wood constructed and so suspended that the pulpit was in the centre of the parabola. By such an arrangement the rays of sound issuing from the focus of the mirror would be thrown forward as a parallel beam. The consequence of this was that every word uttered in the pulpit could be distinctly heard throughout the church; indeed, the speaker was more distinctly heard at the far end than at the intermediate portions, because this parallel beam was directly cast upon those in the distant gallery. Unfortunately the reflector acted in both directions. If anyone whispered in that distant gallery, the sound of the whisper was gathered into the focus of the reflector."

In the case of badly placed organs the experiments here detailed might be worthy of consideration; but it would be well—on the principle that "prevention is better than cure"—to apply "the great care and necessary knowledge" primarily in the proper construction of churches, and next in the selection of good position for organs.

THE ANTHEM.

Mr. F. N. Adams observes in the Cleveland (U. S) Musical Art Journal.

The Anthem in the "English Cathedral Service" has attracted the special attention not only of musicians, but the lovers of music generally. Its direct purport has long been acknowledged universally as of great importance in the Liturgy, and hence has become to be regarded as a prominent part of the "Cathedral Service." The word "anthem" in itself, owes its origin by some authors to ant-hymn, a species of antiphony. H. Ch. Koch ("Musik Kalisches Lexicon") and Mattheson ("Ehrenpforte") state that "anthem" formerly expressed the same meaning as "antiphony." Byrd, Tallis, and others composed anthems in the style of the old Motet, Purcell, etc. introduced solo anthems. Handel composed anthems in a style influenced by the motet and German sacred cantata. Under the influence of the motet style Handel constructed the anthem choruses in a most artistic manner as regards development, the structure being of large dimensions; the words were taken from the Bible. From the cantata the anthem received its solo features and orchestral accompaniments. The words for anthems are usually selected from Scripture, but the Prayer Book has been drawn upon for this purposes."

SPECIFICATIONS.

Cardiff.—Specification of organ erected in St. Margaret's Church, Roath, by Messrs. Bevington and Sons of London :

Great Organ.—Open Diapason, Claribel Sub-Bass, Bell Diapason, Principal, Mixture.

Swell Organ.—Double Diapason, Open Diapason, Gamba Voix Celeste, Lieblich Gedact, Principal, Cornopean.

Choir Organ.—Echo Dulciana, Suabe Flute, Piccolo Harmonique, Clarinet.

Pedal Organ.—Open Diapason, Bourdon.

Couplers.—Swell to Great, Swell to Pedal, Great to Pedal, 6 Double-Action Composition Pedals.

RECITAL NEWS.

St. Peter's Brockley.—Re-opening of the Organ. Recitals were given by Mr. E. H. Turpin, and Dr. H. Walmsley Little, F.C.O. (Organist of Holy Trinity Church, Tulse Hill). The following was Dr. Little's programme: Fantasia in C, Berthold Tours; Andante in F, H. Smart; Air with Variations, Freyer; Berceuse, Gounod; Allegro Vivace, Morandi; Allegretto, B Minor, Grand Chœur in E flat, Guilmant.

Haverhill, Suffolk.—An organ recital was given by Mr. George Leake, F.C.O., in the Town Hall, on Nov. 16, 1888. Programme: Prelude and Fugue in B minor, Bach; Adagio in E (Fantasia Sonata), Rheinberger; Festival March in D, Smart; Sonata in D minor, No. 6, Mendelssohn; Allegretto in C, Moderato in F, Niels Gade; Concerto in B flat, Handel; Air in G (by request), Batiste; Marché Cortége (Iréne), Counod.

Parish Church, Selkirk.—On Nov. 24, 1888, Mr. J. E. Senior, F.C.O., L.R.A.M., (Organist of Govan Parish Church, Glasgow), gave a recital upon the new organ erected by Messrs. Brindley and Foster, of Sheffield. Programme: Organ Sonata in D major, No. 5, Mendelssohn; Romanza in E flat, Haydn; Pastorale in G major, G. Meskel; Fugue in D minor, Bach; Song, "Ave Maria," Schubert; Carillons de Dunkerque, T. Carter; Prier et Berceuse, Grand Chœur Triomphal (in A major), Guilmant; Andante in G, Batiste; March of the Crusaders, Liszt.

SPECIFICATION OF ORGAN.

(Constructed on Brindley's Patent Tubular Pneumonic System.)

Great Organ (Compass CC to A).—Large Open Diapason, metal, 8 ft. 58 pipes; Claribella, wood, 8 ft, 58 pipes; Dolce, metal, 8 ft., 58 pipes; Principal, metal, 4 ft., 58 pipes; Fifteenth, metal, 2 ft., 58 pipes; Harmonic Flute, metal, 4 ft., 52 pipes.

Swell Organ (Compass CC to A).—Lieblich Bourdon, wood and metal, 16 ft., 58 pipes; Open Diapason, metal, 8 ft., 58 pipes; Lieblich Gedact, wood and metal, 8 ft., 58 pipes; Viole d' Orchestre, metal, 8 ft., 58 pipes; Viole Célestes, metal, 8 ft., 46 pipes; Gemshorn, metal, 4 ft., 58 pipes; Echo Dulciana Cornet, 5 ranks, metal, various, 290 pipes, Trumpet, metal, 8 ft., 58 pipes.

Pedal Organ (Compass CCC to F).—Open Diapason, wood, 16 ft., 42 pipes; Bourdon, wood, 16 ft., tone, 42 pipes; Principal Bass, wood, 8 ft., 30 pipes; Flute Bass, wood, 8 ft., 30 pipes.

Couplers.—Swell to Great Unison; Swell to Great Sub-Octave; Swell Octave on itself; Great to Pedal; Swell to Pedal; Tremulant; 3 Composition Pedals to Great and 3 to Swell.

Reversing Pedal working Great to Pedal and Tremulant.

Holy Trinity Church, Halstead, Essex.—Mr, George Leake, F.C.O., gave an organ and vocal recital on the organ in Holy Trinity Church, on Sunday, November 23, 1888. Programme;—Fugue in D minor (the Giant), Bach; Adagio in B flat (from a quartet), Spohr; song, "The Chorister," Sullivan; Organ Concerto, No. 4 in F, Handel; song, "The King of Love," Counod; Offertoire in F., Salome; Song, "Oh rest in the Lord," Mendelssohn; March in B flat, Silas.

St. Paul's, West Brixton.—On November 20, Mr. W. T. Best opened the new organ, playing the following pieces: Andante G. Major, H. Lind; Prelude and Fugue, C minor, Bach; Andante, F. major, S. Wesley; Sonata, No. 5, D minor, Merkel; Cantilène Pastorale, J. Grison; Capriccio (B flat), Capocci. The organ is by Lewis and Co., and has two manuals and pedal.

St. Michael's, Devonport.—The organ at St. Michael's Church, Stoke, Devonport, was re-opened on November 20, after reconstruction by Messrs, Hele and Co., of Plymouth. The amount spent upon the organ has been about £210, and there still remains a choir organ to be subscribed for, preparation having been made for its insertion when the funds allow of it. The present specification of the organ shows:—

GREAT ORGAN.—Open diapason (large scale), flauto traverso, stop bass, gamba, dulciana, harmonic flute, principal, mixture (two ranks), trumpet, clarionet (ten stops).

SWELL ORGAN.—Double diapason, open diapason, lieblich gedact, salicional (grooved bass), voix celeste, gemshorn, mixture (two ranks), cornopean, oboe (nine stops).

PEDAL ORGAN.—Open diapason, and bourdon (lowest octave used in double capacity for pedal and swell).

COUPLERS.—Swell to great, swell to pedal, great to pedal, and swell octave.

Total number of pipes, 1,132.'

The proceedings commenced with a short service, and a recital in the afternoon. The church was fairly well filled. The recital was given by Mr. Ernest Wood, organist and precentor-elect of St. Paul's Cathedral, Melbourne. The programme consisted of seven selections, which, by the skill of the player, admirably brought out the fine qualities of the organ. They consisted of Overture in E minor Morandi; Cantilene Pastorale, Salome; Mendelssohn's Sonata No. 4, Andante, Batiste; Fugue, Bach; Allegretto, Guilmant; and a Triumphal March by Lemmens. There was a second service at which there was a large congregation and a full choir. Mr. Ernest Wood again presided at the organ, and Mr. T. Gibbons, the organist, conducted the choir, who sang admirably Calkin's *Magnificat* and *Nunc Dimittis* in B flat. At the conclusion of the sermon there was another recital on the organ by Mr. Ernest Wood, interspersed with some vocal music. After a prelude and fugue by Mendelssohn, Miss Hodges sang "Angels ever bright and fair," (Handel). Mr. Trounson gave the air, "Waft her, Angels," and the recitative which precedes it. The quartet from Sterndale Bennett's "Woman of Samaria," "God is a Spirit," was sung by Miss Lewin, Mrs. Jolly, Mr. Trounson, and Mr. Smith. Mrs. Jolly afterwards sang Costa's sacred song, "I dreamt I was in Heaven," and the vocal programme concluded with the duet and chorus, "I Waited for the Lord," Mendelssohn; the duet being sung by Miss Lewin and Mrs. Jolly. Mr. Ernest Wood speaks in terms of the highest commendation of Messrs. Hele's work upon the organ. It is beautifully voiced throughout, and the whole work is blended with the new in a remarkably successful manner. The organ is highly spoken of by critical persons.

CHURCH OF ST. NICHOLAS COLE-ABBEY, November 20th.—Mr. T. Cowtan Edwards, A.C.O. (Organist and Choirmaster, St. Mary's, Hoxton). Programme: Prelude and Fugue in G, Bach; Adagio, Schubert: Andante grazioso, Mozart; Andante (Nachstücke) No. 4, Schumann; Sonata in D minor, Merkel.

TRINITY CHURCH, S. MARYLEBONE.—Mr. R. Steggall gave an Organ Recital on behalf of the Organ Fund, on Thursday Evening, November 15. Programme. Sonata, No 3, Mendelssohn; Communion in F, Grison; Andante in A flat, W. S. Hoyte; Grand Fugue in A minor, Bach; Andante in G, R. Steggall; Offertoire in F minor, Batiste.

EDINBURGH.—A recital was given by Mr. William Blakely, Mus. Bac., at the United Presbyterian Church, Morningside, on Nov. 20. Programme;—March on a Theme of Handel, Guilmant; Aria, "'Si lo' Sento," Spohr; Fantasia, "O Sanctissima," Lux's; Cantilene, Mailly; Fugue in G minor, Bach; Festival March, "Edinburgh," Oakeley; "Angelic Voices," No. 1, Batiste; Overture, "William Tell," Rossini.

CRAWSHAWBOOTH.—Mr. J. E. W. Lord gave a recital at the Westleyan Chapel on Nov. 14. Programme:—Marche Religieuse pour l'orgue, Gounod; Invocation and Capriccio, Capocci; Toccato in G, Dubois; Pastorale from the 1st Organ Sonata, Guilmant; "Convey me to some peaceful shore," Handel; March in E flat, Wély; Transcription for the Organ, "Home Sweet Home," Buck; Postlude in D, Smart.

SOUTHPORT.—A Recital was given by Mr. W. T. Best, at Houghton Street Baptist Chapel, on November 14. Programme: Offertoire in a major, Chauvet; Andante in F major, Wesley; Prelude and Fugue in C minor, Bach; Air with Variations, Auber; Organ Sonata' No. 5, in D minor, Merkel; Capriccio, Capocci; Marcia Eroica and Finale, Best.

PARISH CHURCH, BECKENHAM.—Mendelssohn's "Hymn of Praise" will be sung, accompanied by a full orchestra, at a special service on Wednesday evening, the 5th inst., at 8 o'clock. Mr. G. J. Hall, F.C.O., will conduct, and Dr. Warwick Jordan will preside at the organ.

NOTES.

That distinguished French organist, M. Guilmant, announces a recital on the 11th prox. at Hampstead parish church, where there is a fine organ by Willis. M. Guilmant will play Mendelssohn's sixth sonata, a canon of Schumann, and a selection from his own compositions.

A contemporary notes that "Mr. W. J. Barnwell, organist at East Hendred, Berkshire, has recently laid before the French Academy of Sciences a series of cyclometric figures, which, he states, contain the solution of the long-sought-for squaring of the circle. The formula is being at present studied by the Mathematical Commission. Within the last two years a number of plans have been offered: that of Mr. Barnwell appears to find most favour."

Mr. Henry Willis is building an organ for the stage of the new Lyric Theatre. It will be a large and powerful instrument. The keyboards placed in the orchestra will be connected with the organ by pneumatic action.

By an odd printer's error, Bach's "Toccata in F" is assigned to Balfe as the composer in a recent programme.

In December, 1872, the Dean and Chapter of St. Paul's Cathedral increased the choir by the election of seven assistant vicars choral, viz.: Messrs. Frost and Stilliard (altos); Kenningham and Guy (tenors); and Horscroft, Beale, and Kempton (basses). Of these Mr. Guy resigned his appointment before entering on his duties; Messrs. Stilliard and Beale left in 1877; and Mr. Horscroft in 1885. There are only three now remaining of those elected in 1872, and all have recently received a substantial recognition of their faithful services from the Dean and Chapter. The two eldest (Messrs. Kempton and Kenningham) have been created Vicars Choral in the place of Sir John Stainer and the late Mr. Winn; whilst Mr. Frost was in May last appointed Professor of the Pianoforte and Assistant Singing Master at the Choir School. The new Vicar Choral appointments were made on November 8.

COLLEGE OF ORGANISTS CALENDAR.

On Tuesday next the Library will be open from 7 to 8.

December 4. Dr. C. W. Pearce, F.C.O. will read a paper on "Modern treatment of Ancient Ecclesiastical Melodies" at the College at 8 o'clock. Musical Illustrations will be given. The chair will be taken by Dr. E. J. Hopkins. January 8. F.C.O. Examination (Paper work). January 9. F.C.O. Examination (Organ Playing). January 10. F.C.O. Examination (Organ Playing). January 11. Diploma Distribution. January 15. A.C.O. Examination (Paper work). January 16. A.C.O. Examination (Organ Playing). January 17. A.C.O. Examination (Organ Playing). January 18. Diploma Distribution. February 5. Dr. F. J. Sawyer, F.C.O., will read a paper on "The History of the Theory of Harmony." March 5. Lecture. April 2. Lecture. April 29. Annual College Dinner. May 7. Lecture. June 4. Lecture. July 16. F.C.O. Examination (Paper work). July 17-18. F.C.O. Examination (Organ Playing). July 19. Diploma Distribution. July 23. A.C.O. Examination (Paper work). July 24, 25. A.C.O. Examination (Organ Playing). July 26. Diploma Distribution. July 30. Annual General Meeting.

Candidates for the forthcoming Examination should send in their names before January 1.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury.

MISS AMY FLORENCE

(From a Photograph by Boning & Small,

Miss Amy Florence, better known to frequenters of the Opera
Birmingham. She commenced her musical studies under Mr. De Lar
England, and placed herself under the tuition of Signor San Giovanni, of
Miss Florence made a highly successful *début* at the Theatre Royal, Malta, w
in "Rigoletto." She afterwards appeared in these and other operas—not
houses of Como and Naples. On returning to England, Miss Florence
principally in "Carmen" and "The Bohemian Girl," and afterwards san
of 1886-7, under Signor Lago, and that of the present year under Mr. A

Correspondence.

THE DAY-MACFARREN THEORY OF HARMONY.

To the Editor of the "Musical World."

Dear Sir.—I am exceedingly obliged to Mr. Stephens for pointing out my inaccuracy in saying that he considered the Neapolitan 6th chord to be in the key of its own root. I must apologise for misinterpreting, him and plead in my own defence that the bulk of the paper was written immediately after the discussion in which I believed him to say it, and that the impressions of the whole discussion seemed to have the vividness of a phonograph. I am afraid they have not proved as accurate.

It is, however, not a little startling to have evidence one has been accustomed to use on one's own side of the question, turned to prove exactly the contrary. It makes one feel like an accused person who has trusted to an alibi to prove his innocence, and suddenly finds the alibi turned to look like complicity in the offence. Mr. Stephens says
in his letter la
siently borrow
it a striking co
should be follo
avoid tonal am
Day theory ful

One of the
chords could b
which they bel
surroundings.
company he k
before or after.
by tonality wit
the association
as tonic. You
Stephens says t
"Assisa al pie"
introduce a sec
chord, and so

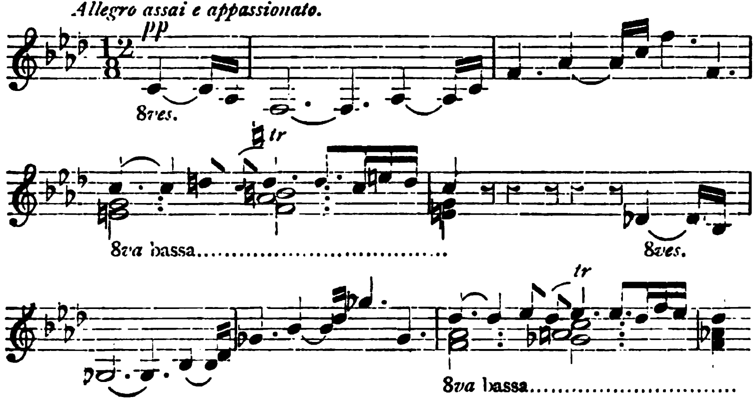
nothing save that we may, if we like, begin a chord of A flat as the Neapolitan 6th of G minor, quit it as the subdominant of E flat, and so modulate into the key of E flat. We could equally well change it to the sub-mediant of C minor, and go on in the key of C minor.

But, in the unaltered Rossini phrase, the chord of A flat is embedded among a number of unmistakeable G minor chords,—the tonic, dominant, tonic again, sub-dominant, tonic, supertonic (chromatic) dominant 7th, tonic, then this Neapolitan 6th, followed by tonic and dominant—and these surroundings hold it in the G minor group or key.

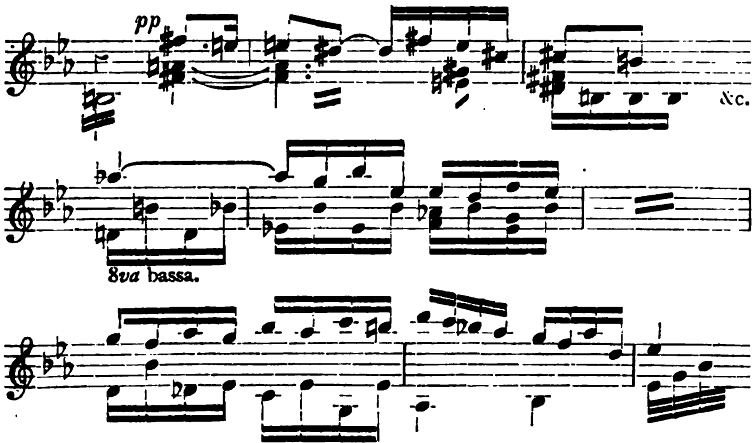
I am fearful of the accuracy of my mental phonograph now, therefore I go to the "Proceedings" for the next remark. I find Mr. Stephens said, on March 5, at the discussion above-named, "this chord (the Neapolitan 6th), assuming C as our initial key, is borrowed from that of F minor."

I hope to find Mr. Stephens as human as that beautiful but erratic instrument, the orchestral horn, has been said to be; for I cannot see why the Neapolitan 6th in G minor should be borrowed from the sub-mediant, while that in C comes from the sub-dominant. I infinitely prefer, with all its faults, which everything human must have, the bold theory which says, "the common chord of the minor second has been constantly used, freely and without special treatment, by good composers from time immemorial, and with good effect; we therefore include it in our list of concords in the key."

One more objection. Mr. Stephens says in his letter that A flat key has no relationship with G minor (that I take to be the meaning of *cognate*). I grant it in the diatonic style; but in the chromatic modern style, emphatically, it has. Listen :—



Though we may use unrelated keys in the fantasia section of a symphonic movement, we want to use, in the first part, related keys, which will confirm those of the first and second subjects. It would surely be a wandering mind that would lead a man to start his journey with a leap of seven leagues, and afterwards proceed by ordinary human steps. When I learnt to drive I was instructed to drive my horses slowly at the beginning of the journey, and not to get them over-heated too soon. To continue the simile, we drive our horses slowly the last mile home, and get them into stable cool. It is only a smart and cruel coachman who drives them fast and steaming up to his master's door. Listen again :—



I pray for forgiveness, for I know my own fallibility.

Yours truly,

OLIVERIA PRESCOTT.

PRINCESS'S THEATRE.

Mr. Jocelyn Brandon's English version of Alphonse Daudet's drama, "L'Arlésienne," which offers a parallel to the play of "Hamlet" without the Prince of Denmark himself, was revived at the Princess's Theatre on Monday last for a series of matinées. It would serve no good purpose to discuss at any length the merits of a piece which has been already presented to an English audience, and not with overwhelming success, although the favour with which it was received in July last at the Prince of Wales's Theatre has doubtless encouraged its reproduction now. That there are faults in the adaptation cannot be denied; but we hesitate to lay the most serious charge to the door of the adaptor, who may not be entirely responsible for the depressing vulgarity of the part of Patron Marc, as exhibited by Mr. James East. That so poetic a play as this of Daudet, palpitating with Provençal passion and glowing with southern colour, should be thus marred, is intolerable. Nor can it be said that any of those who took part in the performance in question had fully appreciated the sublimated romance of the play. Miss Sophie Eyre, it is true, played the part of Rose with a great deal of power, and Miss Grace Hawthorne was a charming Vivette, while Miss Enid Leslie was all that could be wished as the half-witted Bibi; but, with the exception of the last-named lady, there was throughout a want of restraint, and of what, to borrow a musical term, may be called "phrasing," which went far to convert what is above all things a refined work of art into a transpontine melodrama. As the Arlesian enchantress, for love of whom Frédéri's life is wrecked, and who appears on the scene but for a moment, Miss Nellie Favette danced with spirit and grace.

The music composed by Bizet was on this occasion given by a band of 60 performers, whose efforts, however, were of a somewhat tentative sort. The overture is hardly in Bizet's happiest or most characteristic manner, but the choruses and entr'actes are such as none but he could have written. The dance-music in the last act, indeed, might almost seem a part of "Carmen." For the sake of this exquisite music alone, we could well wish to see "The Love that Kills" take a permanent place on the English stage.

DR. BRIDGE'S "CALLIRHOE."

It is gratifying to record the remarkably fine first performance in London of Dr. J. F. Bridge's cantata "Callirhoë," by the Finsbury Choral Association at the Holloway Hall, on November 22. Of the cantata itself, we remain of the opinion expressed after the Birmingham first performance, that "Callirhoë" is a capital specimen of musical art and effective workmanship by the organist of Westminster Abbey, and that both lyrical and dramatic elements are combined and contrasted in the happiest fashion. The prediction upon which we ventured that the cantata would be in immediate demand by provincial and other choral societies has already been fulfilled, as the work has been taken up all over the country, and the first edition of the vocal score has long since been sold out. It is, however, desirable, to add that since its production at Birmingham the composer has more or less revised his work, and especially has given freer use to the gongs which represent the brazen bowls gently clanging together in the breeze before the oracle of Dodona. The chief parts were undertaken at the Finsbury Choral Association rendering by Miss Anna Williams, Madame Belle Cole, and Mr. Banks; but the greatest success of all was undoubtedly achieved by the choir, very admirably trained by the conductor, Mr. C. J. Dale, and directed by Dr. Bridge in person. It consists of about 500 excedingly fine voices, and the really magnificent singing by the Finsbury choristers of the dramatic finale to the first part, and of the choruses before the oracle was a splendid revelation of choral power. Before "Callirhoë" Sir Sterndale Bennett's "Woman of Samaria" was performed, under the able direction of Mr. Dale.

ST. GEORGE'S HALL.

Pleasurable curiosity seemed the prevailing characteristic of the audience which assembled on Monday night to "assist" at the production of the new comedietta by Walter Browne and A. T. Caldicott, "The Bo'sun's Mate." The patrons of the entertainments presided over by Messrs. A. German Reed and Corney Grain are, above all things, indulgent. If tuneful music be wedded to refined humour, they do not ask too curiously for originality or skill in the weaving of a plot. Accordingly, since these first-named qualities are abundantly present in "The Bo'sun's Mate," the little operetta, or whatever it may be called, is likely to commend itself to that section of the entertainment-loving public which flocks so faithfully to the little hall in Langham Place. To analyse the composition at any length would be both unfair and unnecessary. Suffice it to say that Mr. Reed has a part in which he finds plenty of opportunity for the display of his peculiar humour; that Miss Kate Tully looks and sings charmingly as Winifred, the smuggler's danghter; while Mr. Ernest Laris looks well, but sings badly, as the gallant Jack Hardy; and Miss Fanny Holland gives an irresistibly piquant rendering of her part. The operetta was received with every mark of approval. Mr. Corney Grain's sketch, "John Bull Abroad," which closes the entertainment, still continues to afford huge delight to his admirers.

Concerts.

CRYSTAL PALACE.

The attendance on Saturday last was not so large as on several recent occasions. Was this programme not sufficiently attractive?

An Overture to Shakespeare's Comedy, "Twelfth Night" (Op. 40) ... ... *A. C. Mackenzie.*
(First time at these Concerts.)
Concerto for Violin and Orchestra, No. 1 ... ... *Paganini.*
Violin—PAN FRANZ ONDRICZEK.
Air, "Star of Eve" (*Tannhauser*) ... ... *Wagner.*
MR. MAX HEINRICH.
Symphony, "Eroica" ... ... *Beethoven.*
Songs { Serenade ... ... *Schubert.*
Songs { Wanderlied ... ... *Schumann.*
MR. MAX HEINRICH.
Fantasia for Violin and Orchestra, on Airs from Smetana's Opera, "Die verkaufte Braut" ... ... *F. Ondricek.*
(First time in England.)
Violin—PAN FRANZ ONDRICZEK.
Overture to a Comedy ... ... *Smetana.*
Conductor ... MR. AUGUST MANNS.

The most important item of the concert, Beethoven's "Eroica," was accorded a rendering remarkable for phrasing of singular breadth, freedom and flexibility, and for the almost frosty clearness with which every detail of the score stood out. Once or twice, in the first and second movements, a little more majesty would have been welcome, but the Scherzo and Finale were superbly played. Certainly, those horns in the Trio of the Scherzo did make one a wee bit nervous; but then the horn is such a human instrument that fallibility is to be expected.

The overtures which respectively began and ended the concert are admirable examples of the humorous in music. That by Dr. Mackenzie, heard for the first time in public, it will be remembered, at the Richter Concert of June 4, is one of those works which will not only bear repeated hearing, but absolutely need it for full appreciation. Many of its qualities indeed are at once obvious; for instance, its rich but never overloaded orchestration, and its tunefulness; butacquaintance with the work reveals a subtlety of humour and an aptness of characterisation which, to the intelligent listener, are infinitely diverting. How far this may count on public recognition remains to be seen. Smetana's merry work, though not new to frequenters of the Crystal Palace, is never heard in London. This is a pity. It bubbles over with fun, without ever approaching coarseness or triviality, and its technical qualities evince the sound musicianship of its author. In its way, it is a masterpiece. We shall not be expected to descant upon the merits of Mr. Ondriczek, now so well known to English amateurs. His powerful tone and marvellous executive gifts were again conspicuous, but unfortunately the pieces chosen left little room for the display of higher qualities. There may have been a time when Paganini's platitudes were accepted as novelties, and even now, in some quarters, ear-tickling still passes for music; but at a high-class concert such as this we have surely a right to expect the exclusion of works which have nothing but difficulty and a famous name to recommend them.

Mr. Max Heinrich was very successful in Schumann's song, but less so in that by Schubert; in Wagner's air which, by the way, he unwisely sang in English, his expression was too spasmodic. The declamatory style of Wagner's later works is not suitable in this case.

SATUDAY POPULAR CONCERTS.

Last Saturday the concert opened with Mozart's Quartet in B flat, one of the set of six dedicated to Haydn, the executants being Madame Neruda, MM. Ries, Straus, and Piatti; and the concluding piece was Schubert's bright and genial, but assuredly too-long-drawn-out Rondeau Brilliant for pianoforte and violin (Op. 70), effectively interpreted by Sir Charles Hallé and Madame Neruda. Madame Bertha Moore excited considerable admiration by her rendering of Sullivan's "Orpheus with his lute," and Grieg's "Solvejg's song." The latter was so warmly applauded that if it had followed, instead of preceding, Bennett's "May-Dew," with which it was bracketed, an encore would certainly have been demanded. Mr. Ernest Ford did good service as accompanist.

Sir Charles Hallé selected Beethoven's Sonata in D major, Op. 10, No. 3, as his solo. To our taste the slow movement was taken too slowly. Solemnity and nobility appear to be lessened when the pace gets below a certain point, quite as certainly as when it is unduly hastened.

The interest of the concert, however, did not centre in any of these numbers, but in Dvorak's magnificent Quintet in A, Op. 81, heard for the first time at the "Pops." This quintet is one of those living works that appear from time to time, casting to the winds the belief which sometimes takes possession of us that everything that was new is used up, and that nothing remains for the musician but to dress up the old in new attire. Here we find, once again, fresh, vigorous life; and—unconsciously or consciously—the new proof that art, like nature, is infinite, was hailed with delight. There was no mistaking the genuine enthusiasm of the applause after each movement; no mistaking the gratified faces of the listeners. Musicians of the old school, musicians of the new, and those of no school at all, agreed that Dvorak's Quintet is a superb composition.

The remarkable originality and richness of the melodies, the unconventionality and freedom of their employment, at first so attracts the listener that there is hardly a thought to spare for the extraordinary ingenuity of their treatment. There are depth, pathos, sweetness, and strength all through; perhaps a more touching passage than the return to the *tempo primo* in the slow movement has never been written; and all thisbeauty has been drawn out of a phrase consisting of three notes. Though Dvorak is true to his own individuality from the first bar to the last, yet when the hearer has room for thought of any other in his mind save Dvorak, that other will certainly be Brahms. There is a certain turn of expression that is alike in these two musicians, and in this quintet some passages recall Brahms' two fresh young works, the quartets, Op. 25 and 26.

MONDAY POPULAR CONCERTS.

The crowd which filled St. James's Hall on Monday was no doubt in great part attracted by the prospect of hearing Brahms's new gipsy songs; and as these were placed in the second part of the programme, the previous items might have excited impatience had they not been selected with the greatest tact. But who could regret the time spent in lingering over the heavenly beauties of Schubert's D minor quartet, or in admiring, though for the hundredth time, the pure tone and finished phrasing of Signor Piatti, manifested on this occasion in Max Bruch's "Kol Nidrei"? No one, apparently, for in each case recalls were insisted on. Our article last week dealt so exhaustively with the general characteristics of Brahms's Op. 103, that we need now only say that the gipsy songs were received with a favour which augurs well for their future popularity. Their interpretation, it is true, was of such excellence that this alone would have justified the applause to which Mrs. Henschel, Miss Lena Little, Mr. Henschel, Mr. Shakespeare and their accompanist, Miss Fanny Davies, were compelled to respond. There can, however, be no question as to the merits of these fascinating trifles. They are such as he who runs may read writ large on every dainty page. We are so accustomed to hear Brahms spoken of, not always without justification, as "dry" and "laboured," that it is well he should occasionally help to dispel this notion by extreme examples of his genius in its lighter moods. He has done so in this case with rare felicity. Miss Margaret Wild contributed a pianoforte solo, Chopin's Scherzo in B flat minor, with a certain amount of charm, hardly sufficient, however, to justify her appearance at a "Monday Popular" Concert.

LONDON SYMPHONY CONCERTS.

The second of these concerts on Tuesday was much better attended than the first, a welcome state of things which we hope will become permanent. Only the most hopeless grumbler could have found fault with the programme. Wagner, Brahms, Mozart, Beethoven, and Weber, each were represented. Mozart, by his noble, passionate, and exquisitely beautiful Concerto in D minor, played by Miss Fanny Davies with rare appreciation of the style in which the music of Mozart's day should be played; Beethoven by the music to a "Ritterballet," a set of pretty little pieces composed in 1790, and valuable as giving indications of characteristics later to be identified with the master's manner; Weber and Wagner by the "Oberon" and "Tannhauser" overtures, and Brahms by his Symphony in F, No. 3. There is much grandeur in this last, much charm, abundant fancy and ingenuity; while the orchestration, as usual with the composer, is rich and full, without ever being noisy. Yet somehow we cannot help feeling that a work in which so many excellencies are combined, should have a greater effect on the hearer than we have yet been able to experience when listening to this Symphony. The fault may, of course, be ours, and Brahms is fully entitled to the benefit of such a doubt. Remembering his Requiem, and the Symphony in D, however, to say nothing of several other works, we may at least be allowed to suggest that our partial disappointment has not in this case an altogether subjective origin. Mr. Henschel deserves special praise for the delicate playing of his band in the Mozart Concerto.

HERR WALDEMAR MEYER'S CONCERT.

At his first concert at St. James's Hall on the 23rd ult., Herr Meyer was heard in the Violin Concertos of Brahms and Mendelssohn, and F. Ries' suite for violin and orchestra. It is needless to say that only an artist of exceptional calibre can do justice to such works, but we may at once admit that no charge of undue temerity could be brought against Mr. Meyer for his selection. The beauties of Brahms' concerto lie by no means on the surface, and the player who is able to reveal them proves that his technical attainments are of the highest order, since it is only when the difficulties of such a work are no longer felt either by performer or hearer that this is possible. In the slow movement of the Ries' suite Herr Meyer had ample opportunity for the display of his noble quality of tone, and was singularly happy in phrasing the rapid passages of which the final "moto perpetuo" consists. It would be affectation to say that we have not heard a finer rendering of the Mendelssohn Concerto, but in every important particular Herr Meyer was eminently satisfactory. We regret, however, that in the last movement he did not adopt a less sensational *tempo* than that made, unhappily, so familiar by Senor Sarasate. Dr. Stanford was at the head of an excellent orchestra, which, beside playing Herr Meyer's accompaniments, was heard in Mozart's "Symphony in D" No. 1, Beethoven's "Namensfeier," and Hamish MacCunn's "Dowie Dens O'Yarrow." The latter pleased so much that the applause caused quite an interruption.

MR. RALPH STUART'S RECITALS.

Mr. Ralph Stuart put forward a varied and interesting programme for his recital on Wednesday, and his friends assembled in numbers which, considering the weather, were far larger than could reasonably have been expected. The audience, moreover, not only came, but stayed to the end—a rare thing now-a-days. Mr. Stuart's rendering of the first part of Rubinstein's Concerto in D minor (Herr Emil Bach assisting at the second piano), was a really noble achievement. He was also very successful in some pieces by Chopin, and gave a nocturne by Raff with exquisite finish. His reading of the "Moonlight" sonata was less satisfying; but then, how few can so play that wonderful composition as to realise the listener's ideal! Mr. Stuart's phrasing is broad, clear, and in soft passages often charming, and he skilfully avoids monotony of tone; but his transitions from *p* to *f* are sometimes unduly sudden, and at times he plays loud passages somewhat ponderously. A quaint and pretty "Rococo" by Emil Bach was a pleasing item.

MISCELLANEOUS CONCERTS.

MISS WINIFRED PARKER'S CONCERT.—Miss Winifred Parker gave her first evening concert at St. James's Hall on November 23. The names of Madame Antoinette Sterling, Mr. Iver McKay, Mr. Barrington Foote, and M. Johannes Wolff, are sufficient guarantee that the portion of the programme for which these artists were responsible, was excellently rendered. The *bénéficiare* essayed the "Roberto" *scena*, and Mendelssohn's "Hear my prayer," the choral portion of the latter being given by Mr. Carter's choir. In neither of these was Miss Parker equal to the demands made on her, but was more at home in the old ballad of "The bailiff's daughter." Miss Rose Williams, whose voice is, in part of its register, of beautiful quality, but whose singing is absolutely colourless, gave Sullivan's "Sleep, my love, sleep," and Mr. John Gritton revealed hitherto unsuspected elements of dulness in Schumann's "Two Grenadiers."

PORTMAN ROOMS.—Whether the management have taken to heart the adverse criticism freely bestowed on them in these and other columns, or the presence of ladies exercised a chastening influence, the fact remains that the fourth concert (ladies' night) of the Bohemian Subscription Smoking Concerts, held on Monday last, was a great artistic advance on its predecessors. Interesting features of the new departure were Polish and Spanish dances for four hands by Scharwenka and Moszkowski, played by Messrs. W. Ganz and Norfolk Megone; the singing by Miss McKenzie, with all her accustomed charm, of songs by Glinka and Cowen, and an excellent rendering by Miss Annie Swinfen of Mendelssohn's "Infelice." Conspicuous among the other successes of the evening were the violin and violoncello solos of those clever young gentlemen, Masters Richard and Edward Davis. The former was heard in an "Andante varié" of De Bériot, playing this characteristically graceful composition of the great Belgian violinist in a manner which fully merited the enthusiastic encore he received, and the latter in a beautiful romance by Goltermann displayed the same admirable qualities which redeemed a former concert from absolute worthlessness.

EYRE ARMS ASSEMBLY ROOMS.—A party of gentlemen amateurs gave a minstrel entertainment at the Eyre Arms Assembly Rooms, St. John's Wood, last week, in aid of the Boys' Institute connected with All Saints Church, Finchley Road, N. W. A refined and excellent entertainment was provided under the management of Mr. E. E. Heron.

BOHEMIAN MUSICAL SOCIETY.—The second smoking concert of the season was given at the Crystal Palace on the evening of Thursday last, and proved not less successful than its forerunners. The principal vocalists were Mr. J. Dalgety Henderson, who sang in his best style "Macgregor's gathering," Mr. Arthur Oswald, who gave Lacome's serenade "Estudiantina," and "The Sheriff," by Oliver King, and Mr. Alfred Moore, whose contributions were Bishop's "O Firm as Oak," and a new song by Bevan, "Brother Ambrose." Mr. A. Bartram Laud gave some interesting 'cello solos.

HIGHBURY PHILHARMONIC SOCIETY.—This society gave, on Monday last, a performance of Rossini's "Moses in Egypt," the principal artists being Miss Anna Williams, Mr. Edward Lloyd, Mr. Charles Chilley, and Mr. Bridson, with Miss Jessie Hotine, Miss May Willis, Mr. Gilbert P. Betjemann, and Mr. Frank Ward. The performance may fitly serve as evidence of the work being done by the Society, which is by far the largest in London possessing an amateur orchestra and chorus, the professional element in these being almost nominal, and when this fact is remembered, the efficiency to which Mr. G. H. Betjemann, the conductor, has brought his forces, is worthy of high praise. Of the performance in question little need be said. Mr. Lloyd is seldom heard to better effect than in Rossini's music, and his duets with Miss Williams and Mr. Bridson provoked the greatest enthusiasm; the two last-named artists also sang in a way entirely worthy of their reputations. The choruses were admirably given, the leads being taken up with much precision and firmness, and the band also was eminently satisfactory.

MR. ALFRED GREENWOOD gave his first concert this season at the Portman Rooms on Monday last, for the purpose of introducing his concert party, who, with the exception of Miss Leslie Trowbridge, duly appeared. Miss Frances Hipwell, however, proved an efficient substitute,; in fact, the only performances worth mentioning in addtion to hers were those of Madame Ellen Lamb, Mr. J. Thorman, Mr. John Campbell (of New Zealand), Mr. A. Greenwood, Mr. Harvey Löhr, and last, but not least, Miss Marianne Eissler, who again displayed to the greatest advantage the talent that has raised her to her present enviable position. We were particularly sorry to see that Mr. Greenwood has attempted to revive the "book imposition." No one wishes to pay 6d. for the words of a few ordinary ballads and part-songs, and for the concert-giver's own sake we trust that he has lost sufficiently over this little mistake to prevent him trying it at his concerts announced for February and March next.

LECTURE HALL, HARESTONE VALLEY.—A "Cottage Hospital Concert" was given here on Monday last, when an excellent programme, in which the amateur element was conspicuous, was well-rendered. The chief honours were won by Miss Marianne Rea and Mr. James Bovett. The lady sang Bishop's "Tell me, my heart," and the ever popular "Kathleen Mavourneen," with admirable taste and feeling, receiving for each song a well-merited encore. Miss Rea should be heard more frequently in the concert-room. Mr. Bovett's pleasant tenor voice and artistic method were well displayed in Handel's "Where'er you walk," and Balfe's "Come into the garden, Maud." Amongst others who rendered good service may be mentioned Mr. Sinclair Mantell, Mrs. Percy Hall, and Mr. J. Blanchard.

Next Week's Concerts.

SATURDAY (THIS DAY) DECEMBER 1.

		P.M.
Saturday Popular Concert	St. James's Hall	3
Crystal Palace Concert	Crystal Palace	3
M. Carré's Second Matinée	Steinway Hall	3
Royal Academy of Music, Student's Concert		7
MONDAY, 3.		
Monday Popular Concert	St. James's Hall	8.30
Mr. and Mrs. A. C. Haden's Recital	46 Rutland Gate	3
TUESDAY, 4.		
Third Symphony Concert	St. James's Hall	8.30
Miss Caverhill Shiel's Concert	Steinway Hall	8.30
Madame Tueski's Concert	Portman Rooms	8
WEDNESDAY, 5.		
Evening Ballad Concert	St. James's Hall	8
Madame Essipoffs's Second Recital	Steinway Hall	3
THURSDAY, 6.		
"Judith" (Novello Oratorio Concerts)	St. James's Hall	8
Miss Dora Barnard's Concert	Steinway Hall	3
Fraser Quintett Concert	Portman Rooms	8
FRIDAY, 7.		
The Misses Bateman and Mowbray, Pianoforte Recital	Steinway Hall	8
Herr Mav Heinrich and Mr. Emanuel Moore, Vocal Recital	Steinway Hall	3

THE AUSTRALIAN PARROT.

The last Cunarfl steamer which arrived at Liverpool brought a great living curiositfl. It is an odd-looking parrot, whose conveesation made the cabins lively during the vuyage, and whose wisdom filled the forecastle with awe. Externally he is unimpressive. Instead of the usual green and yellow plumage of parrots, he has a grey suit, that is not at all handsome. His form is rather striking, however, as he is as big as an owl, and his head is remarkably wide and flattened in front. Across the top of his head is a queer ridge of feathers, at the base of which there is a dark marking, making him look like a profound scholar of a bird who has pushed his spectacles back from his forehead, rumpling up his hair.

The parrot is at present rather mopish. He evidently has not yet been able to reconcile himself to his new surroundings. Among the party of gentlemen who greeted the parrot's owner on his arrival was a member of a well-known wholesale drug-house of Liverpool, who sympathetically inquired of the parrot, "What do you want, Polly?"

The parrot startled him by the reply delivered in a gruff tone and with slow emphasis, quite unlike the rapid, rasping ejaculations of most talking parrots, "I—want—to—go—home!"

"Home is now some 14,000 miles away, for the parrot was brought from Australia. He is an African bird, bought when young from a Sydney bird fancier, by Mr. Alfeed Hay, one of the great sheep-breeders of New South Wales. Mr. Hay's estate, known as Boomanoomanio, is on she Murray River. It contains about 300,000 acres and pastures a quarter of a million sheep. It is remote from any town, the nearest post-office being the little hamlet of Mulwala. The piano in Mr. Hay's house had to be hauled by wagon about 100 miles from the railway-station. In a family so isolated from society and so dependent on its own resources for entertainments, the old-looking grey parrot had a good shcol. He soon developed an astounding aptitude for speech, and the whole family took a lively interest in his education. Talking parrots are generally swearing parrots. Mr. Hay gave stricr orders that the parrot should not be allowed to use oaths. If the parrot picked up a naughty word from a servant he was piomptly cuffed, and so decorous became his speech that he was called the Deacon. Eventually the servants were afraid to swear or do anything wrong in his presence, as the Deacon would be apt to selemnly report the fact to the family.

The present owner of Deacon made the parrot's acquaintance last Autumn, which in Austrylia corresponds with Spring in England, and is the sheep shearing season. That is a time of great bustle ane activity on a sheep range. An army of labourers are collected into a camp, for the gathering of the sheep into paddocks, handling and packing the fleece, and hauling to market, takes many hands. At Boomanoomana two hundred men were kept busily employed at shearing alone. The operation is not near so nice and difficult as with English sheep, for in Australia, owing to the mild climate, the fleece does not crinkle or mat, and the wool is straight. Shearing is a factory process, instead of an individual manipulation. Helpers keep a continuous procession of sheep moving from a paddock to the shearers. About three sweeps of the long shears will cut off the fleece on one side. The struggling animal is flopped oxer. Snip, snip, snip! The fleece on the other side is off; the shorn sheep is released and wildly plunges down the fenced passage leading to another paddock.

It was during such a scene as this that Deacon's present owner first saw the gray parrot. Deacon always eujoyed excitement, and some one of Mr. Hay's family had hung its cage where it could see the shearers at work. Descon was in a great flufter, and he had much to say. If he heard an oath, "Hush, you wicked beggar!" he would scream at the offender. The thing that most interested him was the occasional snipping of the sheep's hide. In such rapid work the shears would not unfrequently slice off a piece of skin and draw blood. The practice was to give the sore place a rub with the well-known remedy, St. Jacobs Oil, which is in high favour in the colony. Descon heard so much about St. Jacobs Oil tcat he got his phrases about it very pat. If a sheep had a sore or was nicked by the shears, he would shake his feathers, jump from perch to perch excitedly and shout "St. Jacobs Oil!" "Use St. Jacobs Oil!" "Rub on the Oil." Again he would sententiously announce: "St. Jacobs Oil conquers pain," in recollection of the phrase on every bottle and which he often heard repeated.

The gentleman visiting the range was on a hunting trip into the interior of the country, when he called on Mr. Hay. He naturally took a great fancy to Deacon, and Mr. Hay finally presented the bird to him. At Sydney Deacon's linguistic powers attracted great atfention, and the Editor of the "Sydney Daily News" wrote an article describing the parrot's great intelligence. Deacon's owner left Australia last autumn, taking the Pacific Mail steamer to San Francisco. While in that city Deacon was the subject of many notices in the newspapers. His owner lodged in the Palace Hotel, an enormous structure, whose extensive interior courtyard is laid off in lawns and gardens. Deacon soon after his arrival was hung out on a piazza overlooking the courtyaad As a coloured servant was rushing by, he shouted: "I say, you beggar, whe-re's the sheep?" The tone was so gruff and peremptory, and the voice so un ccountable to the startled darkey, who hadn't noticed the parrot, that in his fri ht he dropped his tray and smashed the chinaware. "Rub it with St. Jacob's Oil,'g blandly remarked the parrot.

The parrot went wite his owner across the American continent, and recently crossed the Atlantic to this country, so that he has pretty nearly circumnavigated the globe. He was christened the Doctor by the sailors during the voyage to England, from his habit of recommending his favonrite remedy. If he saw anyone get a knock or bruise, or limp as if from pain: "Rub it with St. Jacob's Oil," would be his solemn advice. He picked up some sea phrases, and in rough weather he would cry, "Oh-h-h, Steward!" with an amusing sea-sickish drawl. He has not recovered his vivacity since his arrival, and except an occasional "Oh, dear me!" or a "I wish I was home!" has little to say. His owner thinks, however, that he will soon come around. and that as soon as hegets used to our climate he will begin to take an interest in English sights.

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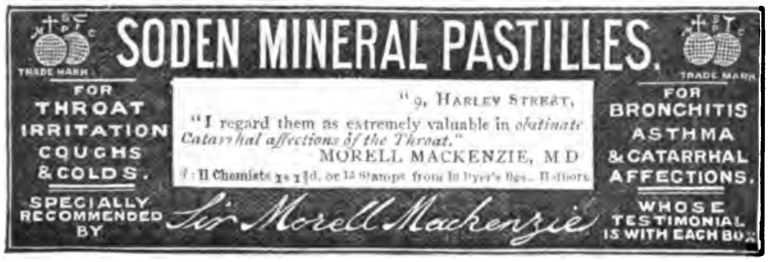

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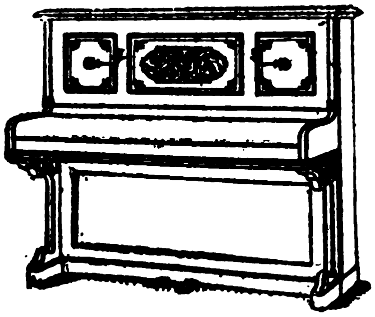

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MR. CLAUDE TREVOR'S MATINÉE, STEINWAY HALL, December 10, at 3.30.—Artists: Mesdames Alphonsine Douilly, Beata Frances, Helen D'Alton. Violin, Miss Marie Douglas, Mr. Claude Trevor, and Signor Mhanes. Conductors, Mrs. Watson, Mr. Trevor. Floral decorations by Gerard, 84, Regent Street.

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The Musical World.

LONDON, SATURDAY, DECEMBER 8, 1888.

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Facts and Comments.

Those musicians who had hailed the accession of the young Emperor William II., on account of his musical proclivities, will be possibly inclined to abate their enthusiasm, if a piece of information which comes from the Continent prove to be true. According to this, it appears that he has extended his patronage to a concert, which is to be given shortly, of a happily unique character. It is a concert of—trumpets! The idea originated with two trumpeters of the Hussar regiment of which William II. is the honorary commander, and they have appealed to their colleagues in various regimental bands, with the result that 300 trumpet-players have promised their assistance. The programme will include a fanfare in the Emperor's honour, Bach's chorale, "Eine feste Burg," a chorus from Gluck's "Iphigénie," and a "Kaiserhymne," composed by Herr Kosleck. No doubt the "intention is good," but the idea is very depressing. It is to be hoped, for the sake of the Emperor and audience also, that it will not be carried out.

"Sweet are the uses of advertisement!" The following, extracted from the advertising columns of a daily contemporary, affords food for reflection:—

> "HOW TO VAMP to Songs, Chords, &c. 1s. 6d.—Apply, &c. See Testimonials."

What the exact process of "vamping to chords" may be, we know not; and we do not particularly desire to know. But that any person should actually advertise himself as an instructor of the art of "vamping" is in itself a curious commentary on certain conditions of modern music.

The teaching staff of the United States National Conservatory of Music has received a valuable addition in the person of Madame Eugenie Pappenheim, the German prima donna, whose painful story can scarcely be yet forgotten. In the midst of a career which promised to be extremely brilliant, she became the prey of a malady which totally destroyed her singing voice Madame Pappenheim is, however, said to possess all the qualities requisite for an admirable teacher.

Reference has more than once been made in these columns to the recent improvements in the phonograph. The practical nature of those improvements was recently shewn at Llewellyn Park, N.J., where a phonograph was used to reproduce the music played by the band of Fort Hamilton. The peculiar quality of each instrument was not re-produced with entire success, but each instrument could be distinguished, and there was no blurring or faintness of the notes. Then the pieces were played backwards, a proceeding which seemed to have aroused the liveliest satisfaction in the minds of the auditors. There are many modern tunes which so played would sound just as well.

Madame Emma Nevada, who is probably best remembered among us by her appearance at the Norwich Festival of 1884, where she created the soprano *rôle* in "The Rose of Sharon," appears to be achieving a veritable triumph in Madrid, in which city she is now singing in "Lakmé." That Madame Nevada should win success will not surprise those who are acquainted with her singing; but they will scarcely be prepared to hear that the Spanish critics declare her worthy to rank by the side of Adelina Patti.

The performance on Thursday last, of the "Messiah' in Westminster Abbey, contained some features which will not impossibly become historic. There was, however, one curious spectacle which probably passed unnoticed, save by the few in whose immediate vicinity it took place. It was that of a stalwart policeman who had been stationed amongst the congregation for the "regulation of traffic." Scarcely had the first number been commenced, when the minion of the law produced from his capacious pockets a well-worn score of Handel's work, from which he followed the performance with an attentive interest and watchfulness that would have well become the most grave and reverend of musical critics. The incident was one which could scarcely be barren of suggestion. That the "Messiah" occupies the highest place in the affections of the average English amateur, is a fact well recognised; but that musical culture—whether or no a little antiquated—should have penetrated thus to "the force," is indeed matter for satisfaction. In view of the alleged incompetence of much musical criticism, it might not be profitless to recruit the ranks of the profession from the class to which Policeman X belongs. But, oh!—perish the thought—what if Policeman X should prove to be a disciple of the exploded Wagner?

The tenor, Masini, has definitely concluded an engagement to sing during the approaching season at Buenos Ayres, receiving for the whole engagement the modest sum of 900,000 francs, which proves two things—neither indeed, new—that there is more than one rapacious artist in the world, and that South America is a happy hunting-ground for singers who can sing. At any rate, we could wish that many vocalists whose claims are (in their own estimation alone) equal to those of a Masini or a Patti, would go to seek their fortune in Buenos Ayres—or anywhere else on the other side of the Atlantic.

M. Boito has, it is announced, completed the score of "Nero," the opera on which he has been occupied for so long that its very existence has seemed more or less apocryphal. The work, which is written in six tableaux, will probably be produced next year, but, before its presentation on the operatic stage, M. Boito intends to publish the libretto—which is also from his own pen—in separate form. One cannot but wonder how many other librettists there are who could successfully venture on such a step.

Wide-spread regret has been caused by the death, at the early age of 37, of Mr. Desmond L. Ryan, the musical critic of the "Standard," and an able writer on musical subjects generally. Mr. Ryan's health had for some time been unsatisfactory, and last year he made a voyage to Australia, without however, receiving any permanent benefit. The funeral took place on Monday at the Paddington Cemetery, Willesden-lane, where there were present many musicians and members of the press, amongst them being Dr. Hueffer, Mr. Sutherland Edwards, Mr. Joseph Bennett, Mr. Hersee, Mr. Barrett, Mr. Henry Gadsby and Mr. William Davison. Owing, however, to an ambiguity in the wording of the invitation, some had proceeded in the first instance to the Willesden Cemetery, arriving therefore, too late for the ceremony.

Mr. Ferdinand Praeger's symphonic poem, "Manfred," will be performed to day at the Crystal Palace.

Dr. Francis Hueffer has completed the libretto of a new cantata, entitled "The Sacrifice of Freya," the music for which has been supplied by Dr. Creser, a local Leeds organist. The work, which partakes rather of the nature of a religious ceremony than of a cantata, as the word is usually understood, consists of one scene only; a story being, however, incidentally introduced. Should it be performed at the next Leeds festival, it will be found to contradict entirely the ordinary ideas on the worth of "local talent." It may be mentioned that a quartet by Dr. Creser was performed not long since at a concert of the National Society of British Musicians.

For Madame Adelina Patti's second and last concert of the season, which will take place on Tuesday next at the Albert Hall, a programme has been provided which, in point of musical interest, compares advantageously with that of the last. Madame Patti herself will sing "Ah! non giunge" and Gounod's "Ave Maria," the violin obbligato to which will be played by Mdlle Marianne Eissler, and in the duet "Tornami à dir," from "Don Pasquale," with Mr. Lloyd. The band, under Mr. Ganz, will play Beethoven's "Egmont" overture, the valse from Berlioz's "Symphonie Fantastique," and Gounod's "Funeral March of a Marionette."

We are glad to know that the subscriptions to the "Walter Bache scholarship," which, as readers of the "Musical World" are well aware, is founded with a view to supplement, the Liszt scholarship at the Royal Academy, has reached the amount of £511 5s. 9d. As this, however, when added to the funds of the Liszt scholarships, although sufficient to defray the educational fees of the Academy, is not sufficient to meet the requirements of students in foreign residence, any further subscriptions will be welcome.

Brahms' Sextet in B flat will be played at Gresham Hall, Brixton, on Wednesday next by Mr. W. C. Hann and his five sons—we believe, an altogether unique performance.

Miss Amy Florence will sing "Ricordanza,' a song on two notes, written for her by Vincenzo Cirillo, at the Eyre Arms Assembly Rooms, St. John's Wood, on Thursday next. An unusually strong programme has been provided.

We understand that a concert is to be given at the St. James's Hall in the course of next month for the benefit of the sisters of the late John Leech.

The programme of the R.A.M. Orchestral Concert, which takes place at St James's Hall on Dec 21, is of unusual interest, and will include Purcell's "Jubilate," Raff's "Ode to Spring," the Andante and Finale from the same composer's Pianoforte Concerto in C minor, and the Andante and Finale from Dr. Mackenzie's Violin Concerto.

ROMEO AND JULIET AT THE GRAND OPERA IN PARIS.

[FROM OUR SPECIAL CORRESPONDENT.]

PARIS, November 29.

The first performance of "Patrie," and the 500th of "Faust" are recent musical festivals that were eclipsed by last night's representation of "Romeo and Juliet." Adelina Patti is a name with which to charm Parisians, and since the day on which she accepted the task of "creating" Juliet at the Opera her visit has been looked forward to with feverish interest. Every word she uttered in London has been faithfully reproduced by the press of this city, and on her arrival last Saturday night she was literally besieged by admirers and journalists at the Hotel Bristol. The fierce light that beats about a throne has been turned on her, and every detail of her daily life has been laid bare in hundreds of Parisian salons. Unfortunately, Madame Patti is forced to limit the number of her performances at the Opera House, but she has been induced to make a concession to the public by promising to sing on Saturday night. Otherwise the probabilities of hearing her were slight for those outside the *Tout Paris*, which engages its boxes by the year, and a very small official circle. These details, however, may be regarded as superfluous, so it will be well to launch at once into a description of the piece and the performers.

MM. Carré and Barbier's adaptation of Shakespeare, to which Gounod has set such charming music, is not a new one, although two scenes have been added to the work as originally produced at the Lyrique Theatre in 1867, and the Opéra Comique in 1873. But as these new portions are in the middle of the piece, they do not meet the objections to the work as an incomplete adaptation. The prologue proclaims that the death of the ill-starred lovers will heal the hated existing between the Capulets and Montagues, but the French version of Shakespeare is brought to a close with the death of the lovers, and the promise of the prologue remains unfulfilled. It is in front of a majestic gateway that the prologue is chanted by the chorus, which surrounds the principal artists. This unpretending scene gives place to Capulet's ball-room—a perfect marvel of elegance and scenic effect. The *fête* takes place in a gallery adorned with magnificent frescos, and sparkling with the reflection of many mirrors, and through the windows at the back of the stage is obtained a view of Capulet's park, which stretches away until it is lost in the blue sky in the distance. Tybalt is in a multi-coloured tunic, Mercutio in tunic and cape of dead gold, and Benvolio in an armoured costume. Capulet himself makes his entry in a loose robe leading Juliet, who was really the tender and poetic heroine of Shakespeare. She was charming as she advanced softly and timidly in the brilliant banquet-hall, her eyes sparkling under her magnificent black hair. Through the first and second acts she wore a gown of cream-coloured satin and lace over a groundwork brocaded with rose-buds and dead gold. The corsage was in white velveteen, with gold cord lacings and bordered with pearls. This border was superb, the pearls being divided with tiny balls of gold and rubies. Her black hair hung over her shoulders in long curls, and in her head-dress was almost concealed a magnificent band of pearls. It was in this costume that Madame Patti charmed the audience by her graceful rendering of the famous balcony scene. Romeo was attired from the painting by Carlo Crivelli. He wore a blue and iron-grey tunic; his tights were in a lighter shade of the same colour, which was harmonised by the neutral tint of the doublet. The design for the cloak was taken from the painting of Carpaccio at Venice. This was also of a neutral shade, brocaded with faded flowers, and lined with a silken velvet material. Even as to the sword worn by Romeo tradition's aid had been sought, and it was from the fresco of Pinturicchio at Sienne that the form of weapon was borrowed. Patti's other toilettes were even more astonishing than the first. In the third act the skirt was of terra-cotta toned velvet, over which was worn a robe of *faille française*. The corsage was laced with gold cords; tiny bonnet *en suite*, trimmed with black and grey pearls, necklace and cross of black pearls—in fact, the facsimile of the painting of Lorenzo di Pietro. It was in this costume that the marriage ceremony was performed in the cell of Friar Lawrence. In the fourth act Romeo was in black velvet, and Juliet in a *negligé* dress of dainty white tulle, cut simply in the old Greek style, and fastened at her waist with a girdle. In the final act the artist wore a plain white tulle gown.

The orchestra was conducted by Gounod himself, who appeared delighted with the success of Madame Patti and M. Jean de Reszké. Several times he laid down the baton to applaud the performers, and at the close of the second act, when these artists were recalled, he kissed his hand. It is impossible to say which of the numbers of the charming opera met with the most favour. The marriage scene, the duel scene, and the last scene of all were grand, the balcony scene delicious, the duet, "No, it is not yet day; 'tis the nightingale, not the lark," superb, and also the many little passages that call the master's "Faust" so vividly to mind. Adelina Patti appeared, in the opening act, to pay more attention to her pronunciation than to her voice, and it was remarked in the audience that her performance was slightly wanting in sentiment. But there were passages in which she fairly enchanted her hearers, such as the kissing duet, the valse air, the nightingale duet, and the tragic music at the close. Jean de Reszké had an unqualified success, and excelled himself. This is saying a great deal for the finest Faust ever heard on the stage of the Paris Grand Opéra. The *première* was a tremendous success, and those who had the pleasure of hearing the performance will retain a life-long recollection of its grandeur.

MR. F. H. COWEN IN AUSTRALIA.

Mr. Cowen was recently entertained at a banquet in Sydney by the professional and amateur musicians of that city. The chair was taken by Sir Patrick Jennings, who referred in highly eulogistic terms to the achievements of the guest of the evening. Mr. Cowen, in reply, spoke of the encouragement he derived from such expressions of sympathy and kindness, and proceeded to say how surprised and gratified he had been by the condition of music amongst them. A good many people at home were under the impression that he was doing nothing at the Exhibition but perform waltzes and polkas, for it was doubtful if an occasional symphony would be well received. So far from that being the case, said Mr Cowen, the classical concerts, where symphonies and Wagnerian music were performed every day, had been the best attended and the most appreciated. Mr. Cowen also spoke with enthusiasm of the organisation which he directed, saying that it would be difficult in the "old country" to get together a chorus of 700 voices which would be kept at work so constantly, with unslackening enthusiasm.

ANOTHER BUBBLE!

> *Faust.*—Who art thou then?
>
> *Mephistopehles*—Part of that Power not understood, Which always wills the Bad, and works the Good.
>
> *Faust.*—What hidden sense in this enigma lies?
>
> *Mephistopheles.*—I am the Spirit that Denies! And justly so: for all things from the void called forth deserve to be destroyed. 'Twere better there were naught created.—Goethe's "Faust' Scene III.

Every true musician will read with satisfaction and amusement a letter in the current number of the "Musical Times," by Mr. J. F. Rowbotham ("Bubble Rowbotham" as a Boston contemporary insists on calling him) in which that eccentric gentleman attempts to defend himself from the attack of Dr Villiers Stanford which appeared in the November number of the "Nineteenth Century."

It appears that the editor of that magazine very properly refused to allow Mr. Rowbotham a second opportunity of advertising himself and bringing ridicule on its pages by extravagant and blunder-headed remarks on a subject of which he knows little or nothing. It is whispered, we know, that some magazines will print anything by a writer who has made a name, but if this explains the insertion of Mr. Rowbotham's "Bubble" article, the refusal to allow a second exhibition of the kind shows clearly that the "Nineteenth Century" at least, considers that there are limits even to commercial considerations.

In his extremity Mr. Rowbotham threw himself on the mercy of the "Musical Times," whose indulgent editor has, as we think with misplaced kindness, allowed him space for a *pied-à-terre*. It is instructive to observe, however, that Mr. Rowbotham's remarks appear under "Correspondence," an evidence of prudence which will assuredly not be lost on the intelligent reader.

We have said that every true musician would read the letter with satisfaction; but Wagnerians will find in it special cause for rejoicing. The average music lover will see in it only the discomfiture of a fanatic, but the Wagnerian will see that since the famous article on "Tristan and Isolde," which appeared in the "Daily Telegraph" about twelve years ago, nothing so likely to tell in Wagner's favour has been written. Anti-Wagnerians, and there are still some left, will be inclined to cry "Save us from our friends," and to wish Mr. Rowbotham at the bottom of the sea for bringing them into contempt by so miserably failing to maintain his first position, and playing into the hands of the enemy by letting him see how strong he is. Indeed how little Mr. Rowbotham's exertions have been relished is evident from the fact that not a single writer anywhere has had a word to say in his favour; whilst he has been attacked not only by Dr. Stanford (who by the way is *not* the "acknowledged spokesman" of Wagnerians as Mr. Rowbotham asserts—and this makes his defence of Wagner all the more significant) but by writers all over the country, and in America. It is perhaps natural that all this should have its effect upon him; and accordingly we are not surprised to find from this letter that Mr. Rowbotham has lost his temper, and with it as a matter of course, his head. No doubt he smiles—after a fashion; and tries to look pleasant—after a fashion; but it is a very sickly smile, and the "pleasant" look is wonderfully like a spiteful grin.

It *is* annoying, of course—most annoying—to be asked to prove one's statements. To do so entails, in any case, a deal of trouble; and when one's statements have no foundation in fact, it becomes exceedingly awkward and inconvenient. There are in fact only two ways out of such a dilemma. Scrupulous men withdraw and, *if strong minded enough*, confess their error; unscrupulous men brazen it out. Mr. Rowbotham selected the second course, and it is to the credit of his better nature that he was unable to pursue it with the requisite *sang froid*. This deserts him to such an extent that he is not even able to quote his adversary correctly. Dr. Stanford, for instance, wrote: "Mr. Rowbotham is confusing two species the lion and the jackals * * * * the literary jackals have blown bubbles it is true," &c. This is the way Mr. Rowbotham quotes:—"He (Dr. Stanford) argues that all contributors to magazines are literary jackals." "*All* contributors."!! Dr. Stanford pointed but that Wagner and Beethoven brought more money to concert givers than any other composers, and wrote:—"To say that the bubble has burst already is to state what men's eyes, ears and pockets know to be absolutely false." Mr. Rowbotham quotes these words and thus comments: "While candidly admitting that the whole thing is a bubble he tells me I am wrong in saying it has burst yet and grumbles that it still exists to his cost."!! Dr. Stanford, as by this time every one interested in the matter knows, denied the truth of almost every one of Mr. R's statements. Yet we find this sentence early in Mr. R.'s letter. "These facts (*sic*) * * * are all allowed to pass completely unchallenged (!) by my opponent;" and, later on, this astounding assertion "I cannot deny, he says (mark the '*he says*') that Wagner in his music ignores all the past teachings of the art. I cannot deny, &c., &c." Here follow all Mr. Rowbotham's own statements foisted on Dr. Stanford. Of course Dr. Stanford wrote nothing of the sort.

It would be tedious to mention all the inaccuracies into which the perfectly natural excitement of Mr. Rowbotham has betrayed him, and the worst of which is the insertion *between inverted commas* of words which are not to be found in Dr. Stanford's article. This, among honourable men, is scarcely to be condoned even on the score of temper. But it is, of course, just possible that the inverted commas may have been inserted by the printer, and as Mr. Rowbotham was, no doubt, far too excited to correct his proofs, we willingly avail ourselves of this explanation of a singularly ugly feature of the controversy.

So far the spectacle can cause nothing but satisfaction and amusement to right-minded people. They will be delighted to find that Dr. Stanford has struck home, and they will hugely enjoy the frantic but harmless war-dance offered by Mr. Rowbotham in lieu of argument. But there is another side to the question. Both in his article and in his rejoinder, a disingenuousness is apparent which can have but one effect on honest men; and let us tell Mr. Rowbotham that there are many such even among those who cannot accept Wagner's teachings. By these, candour and fairness are considered of more importance than smart writing and bewildering exhibitions of the art of fence, which are adornments only—valuable in proportion to the worth of that which they are set to embellish. Mr. Rowbotham's tactics in this direction show that, if he were only able to keep his temper, he might aspire to high rank as a party politician. But discussions on art are usually conducted for the purpose of eliciting truth, or at any rate of giving reasons for what is held to be truth. This is certainly not Mr. Rowbotham's object. His purpose in the first instance (vide "Nineteenth Century" for October) was to throw ridicule on Wagner, not to test the soundness of his views or the merits of his art-works. His object now is to throw ridicule on Dr. Stanford, not to test the validity of any of his arguments. All through, one supreme good is kept in view: the exaltation of Rowbotham. "Down with everything and everybody, but up with Rowbotham." He is shrewd enough to know that if a sufficient quantity of mud be thrown, some of it is bound to stick. He knows too that one or two carefully concocted misrepresentations could easily have been set aside, and therefore flings them in handfuls, well aware of the difficulty which would be experienced in refuting them within the limited space of an article. He makes fairly good use of several well-known, but always effective "dodges" for beclouding the points at issue and misleading the inexperienced reader, such as quoting passages without their context for the purpose of giving them a different meaning to that intended by the writer; or assuming a tone of virtuous indignation, as where he complains of Dr. Stanford's "ungenerous treatment" and "unfairness." Then we have our old friend the *Odium Theologicum*—Wagner is called an "Atheist"; and so on, and so on.

The result of Mr. Rowbotham's two performances—after which we hope he will return to his historical studies, and try to be useful again—may be foretold in the words of Cicero which no doubt Mr. Rowbotham had in his mind when writing:—"MEN OF SENSE WILL ALLOW YOU TO BE ELOQUENT AND FOOLS WILL BELIEVE YOU TO BE IN THE RIGHT."

But Mr. Rowbotham has reckoned on too many fools. They abound certainly, but not among the readers either of the "Nineteenth Century" or of the "Musical Times."

"LONDON'S MUSICAL TASTE."

Such is the title of an article recently contributed to the *New York World* by Mr. Jerome Hopkins, a transatlantic pianist whose concert-lectures have been the astonishment of all who have heard them; the astonishment arising from precisely those features which have hitherto prevented us from mentioning them in these columns. With an inconsistency which, it must be admitted, is shared by other critics than Mr. Jerome Hopkins, he professes to have discovered many of these features in our own musical system. Insincerity, sensationalism, mediocrity in performance, vulgarity, plagiarism—all these faults are urged against us by Mr. Jerome Hopkins. The critical half-brick, however, may hurt the recipient head none the less that it was aimed by grimy hands; and, were the criticisms of Mr. Jerome Hopkins, the gifted composer of "Toffee and old Munch," and the "Kangaroo" *étude*, anything more than a re-statement, in typically exaggerated forms of what are counted as truisms by all thinking men amongst ourselves, we would gladly hail the gentleman in question as a new Daniel come to judgment. As it is, we must confess that the prophet's mantle ill beseems the shoulders of Mr. Jerome Hopkins; he would appear to have stolen the garment in question from some minor prophet who, perchance, had strayed into a piano-lecture in Bloomsbury Hall, and there fallen asleep. We are, for instance, informed that "the public love noise better than tone, and high sounds better than low ones; therefore it behoves all singers to be soprani rather than contralti, and tenori than bassi. Then we are given a short disquisition on the evils of the "royalty" system, and are told that the strength of English composers goes into the old-fashioned oratorio, cantata, and royalty ballad, because they pay the best—"when it is not comic opera," excepts Mr. Hopkins, in language less picturesque than peculiar. There are, however, two paragraphs of the article which, it must in justice be admitted, contain more than a form of truth, though overstated in characteristic style, and couched still in a language which may, or may not, be English, according to the literary standpoint, which may not without profit be quoted *in extenso*:

"As for composers of oratorios, it is surprising how numerous they are, when one realises that the only avenue to a public hearing is through the keyhole of some one of the yearly musical festivals in the provincial cities—Leeds, Birmingham, and Gloucester. Naturally, but a limited number is sufficient to supply the demand. But it is truly astonishing to one soaked with the best musical lore of German, Italian, French, and Russian musical genius to realise what simple innocuous music is here accepted as 'new' by these festival committees. The critics, too, fall right into line with the prevailing conservatism, and have the funniest ways of protecting their friends, the kleptomaniacal composers, by traditionally damnatory faint praise. Thus I read the other day in one of the London papers about a certain quartet which was a specially bold theft, 'The author has admirably caught the spirit of so and so.' The ghost of some dead composer or other, I suppose, was meant.

"If certain phrases and harmonic progressions are not absolutely cacophonous, and are sung in a sufficiently stentorian manner by the truly Titanic armies of performers congregated here, they seem to pass muster, for I have often thought, while listening to these monster English choruses, of two trite quotations—one from Scripture, 'Great is Diana of the Ephesians,' and the other from Wordsworth's poem on the 'Katydid,' 'Thou say'st an undisputed thing in such a solemn way.' It is thus with the way in which these dear perfunctory English singers announce the trite platitudes of Handel, Haydn, and Rossini, and talk about them afterwards as if they had never been new, and as if they were the only music in the world. Sound seems to count as of the first importance here. Ideas are entirely secondary. And to get a jury of one's peers by which to judge of a new score you would have to sift the English centuries."

When the force of these last remarks has been admitted, it remains to be seen whether the criticisms as a whole gain any new weight of authority from the lips of Mr. Jerome Hopkins.

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SOME SUGGESTED MODIFICATIONS OF DAY'S HARMONY, TO MEET THE VARIOUS OBJECTIONS RAISED AGAINST HIS THEORY.

PAPER READ BY DR. C. W. PEARCE, F.C.O., BEORE THE COLLEGE OF ORGANISTS.

(Concluded from page 190.)

Sir John Stainer is perhaps one of the principal objectors to Day's fanciful and unreal distinction made between so-called "artificial and fundamental discords." I need not waste time by describing the very familiar prepared discords of the 'Ancient Strict or Diatonic Scale" and the unprepared discords of the "Modern Free or Chromatic Style." Most of you have read either Day or Macfarren, and know exactly what I mean. Suffice it to say now that Mr. Prout met the objection very well upon Day's own ground - viz., that all these Diatonic prepared Discords could be readily derived from some one or other of the three arbitrarily selected roots before mentioned, they could very well be classed under the head of Modern Free and *un*Chromatic Discords prepared as Day would have us believe by nature herself.

I pass on to the third weak point—that of incorrectly deriving and treating concords and discords by a process either contrary to ordinary natural phenomena, or outside the reach of physical observation altogether.

This objection to Day's book was made in the most convincing, crushing manner by Mr. G. F. Cobb, in the paper previously alluded to. I strongly advise all who have not done so, to read it as soon as they can: it is one of the most valuable papers ever written, and perhaps has only one fault—viz., that it does not offer any suggestions for building up an improved system in the place of that which it endeavours so unflinchingly to destroy.

For the benefit of those who may not have had the opportunity of hearing or reading Mr. Cobb's paper, I will here—as briefly as I can—recapitulate some of his chief arguments, as they are most necessary for the intelligible reception of those remarks of mine which will follow.

Mr. Cobb points out that Musical Sounds may be considered under *three* aspects :—

(1) Their cause and mode of transmission. (2) Their reception by our *external* sense—the ear. (3) Their effect, after that reception, on our *internal* sense or musical feeling.

The first two of these aspects are recognised branches of physical science; the third (depending upon that hidden world of subtle processes of the brain into which the light of science has not yet penetrated, and in which, what we call mind, will, and choice hold sway), is best described as *physical.* Science has hitherto entirely failed to discover any difference between the ear of the musician and the ear of the non-musician, therefore, as an argument to start with, if the process by which we are made sensible of a difference in the *pitch* of sounds which are presented to us is a fault which resided in the brain, not in the ear—is in fact an operation of our inner, not of our outer sense - it is clear, that if physiology cannot determine this *elementary point* for us, it can as yet play very little part in our advanced investigations of harmony. It is one thing to describe and account for the means whereby *differences* of musical effect are produced and are producible; it is quite another to explain what may be termed *preferences* of effect. It is too readily assumed that because such and such tonal results are shown to be produced by such and such physical causes, therefore we are in duty bound in all cases to like them.

Musical psychics may be defined as the endeavour to ascertain and to describe the notes and combinations of notes which can be used in more or less intimate, but always distinguishable and agreeable relationship, to the one arbitrarily selected note which we call the Tonic. The phenomena of psychical music demand more careful and discriminating methods of investigation than those of physical music, inasmuch as being psychical, they are of their very nature occult, and recondite, and are incapable of being submitted to *corroborative testimony* —that is, the testimony of other senses than the one which is immediately concerned with them. Thus, Physical music can be calculated by arithmetic, felt by the finger, heard through the resonator, scrutinised under the microscope, measured with a foot rule, tested by the electric spark. Not so psychical music; yet its effects can be observed, noted, classified if only they be submitted to a skilled but different kind of scrutiny. Rules and regulations for psychical music have been made; but nearly every important step in the march of musical development has been taken in the teeth of them, and they lie so buried under the impressible growth of exceptions, as to assume the position of being far more honoured in the breach than in the observance. Under these circumstances, it is not unnatural that the phenomena of physical music should have been seized and welcomed as a kind of beacon light on a midnight sea of confusion, and that musical theorists should have been attracted to them by the hope of finding a new and more hopeful way of treating the subject. Thus, these theories owe their existence far more to the idea that they would form an escape from a previous state of chaos than from any clear recognition of the nature of the principles involved in them. But in any good, true, and educational system no amount of supposed *à posteriori* convenience can justify the toleration of *à priori* absurdity. Assuming the correspondence between psychics and physics in music to be successfully established, we are bound to the acceptance of one of three propositions :—

(1) We like physical music because we *prefer* the series of sounds it gives us to any other series.

(2) We like it because we have been *so created* as to make it impossible for us *not* to like it, without doing violence to our own nature.

(3) We like it because its presence is so incessantly with us that having *got so accustomed to it*, we prefer it to any other.

In fact, we like it either from *choice*, from *necessity*, or from *habit.*

EXAMINATIONS IN LITERARY WORK.

It is not seldom that one hears it said of musicians that they are uneducated men. Indeed some people seem to think that organists must almost necessarily be men of no education and no position. An organist called at a clergyman's house to ask for particulars respecting a vacant organistship, and, learning during the interview that the clergyman made it a matter of principle to choose the tunes himself, said he thought the choice of the tunes ought to be left to the organist if he were a competent man. The clergyman's wife here joined the controversy, and the respect in which she held the profession may be gathered from her remark: "I have a good cook, but I should not like her to choose the dishes" (?) The ridiculous expression, "He is only an organist," is common enough among unmusical people, who seem almost disposed to class modern church musicians with the merry minstrels and jongleurs of a by-gone period. While not agreeing with what is said by people that talk at random, the sincere friends and well-wishers of the church musicians must probably feel themselves compelled to admit that organists are not always as well educated as they might be. No serious person would require that church musicians should be great classical scholars, or expect every organist to be a Herschel; but everyone interested in church music would be glad to see the old reproach of ignorance removed from organists, and the professional *status* generally raised.

The Universities, formerly contented to admit, as candidates for musical degrees, men who could produce a letter from a Master of Arts certifying that they were "qualified in manners and learning to be members of the University," now require that such candidates shall pass a stiff examination in literary work. Probably the authorities may smile when they hear the examination called a "stiff" one. But although Responsions, the Previous Examination, the Senior Local Examination, the Dublin Examination, and Martriculation at London, must appear quite elementary tests of scholarship in their eyes, musicians find them very hard. Even undergaduates, who are professedly reading for a B.A. degree, find "Smalls" and "Little Go" sufficiently difficult; and the other examinations are a little easier. Indeed the examinations in literary work are so stiff that unless a musician pass them in his youth, when the education he received at school—and it must be no mean one—is still fresh in his memory, there is but very little chance that he will ever pass at all. An organist's time is fully occupied; his duties are many and onerous; he must devote some time every day to practising the organ and piano, and extending his acquaintance with the great masters; early and late he is teaching—probably the most fatiguing of all work. If amid the anxiety and toil of a professional life he did find himself able to spare time for preparing for a stiff examination in Latin, mathematics, and a modern language, it is not likely his wearied brain would be equal to the work that would be required of it. The writer would not willingly be guilty of exaggeration, but he believes that if a schoolmaster, who had an ear for music but knew nothing of theory, and a fine musician, who knew no Latin or mathematics, started together for the purpose of obtaining a degree in music, and the candidates were of the same age and equal ability, and had the same perseverance and opportunities for study, the chances are that if either ever arrived at the end of the course, the schoolmaster would not come in second. If musical degrees are given for knowledge and skill in *music*, it seems strange that they should be as much within the grasp of the unmusical scholars as that of the unlettered musician.

It is said that only educated men ought to hold university degrees, and many agree with this and hold that it is quite right that candidates for the degree of Mus. Bac., should be obliged to pass an examination in literary work. But the examinations are far too hard; they require too much of musicians. If the Universities had required candidates to pass some simple examination—such as the Oxford or the Cambridge *Junior* Local Examination—they would have asked no more than musicians might perhaps have done, and yet enough to guarantee that their musical graduates were men of some education. When men were admitted as candidates for musical degrees without any examination in literary work, probably uneducated men sometimes became Bachelors and Doctors of Music. And if the Universities, when they found the old scheme faulty, had insisted upon candidates passing a *really* elementary examination in Latin, mathemathics, English subjects, and a modern language, no one could have complained of those learned bodies. But good musicians have cause to complain when they know that they are being debarred by the interposition of a stiff examination in literary work (which is not their proper subject), from appearing before the University Professors of Music in their true characters as musicians. Even to to the many excellent musicians who have *not* altogether forgotten their Latin and mathematics, this examination is a stumbling block, whilst the case of musicians who have forgotten their school work must be more hopeless. Absolutely hopeless must be the case of those who never had what is called a good education—and yet some of these men, if they came before the Professor of Music, might be found to be musical geniuses. In the worlds estimation a musician with degree in music often takes precedence of one who has not, and it seems a little hard that the universities should close their gates against really good men. Everyone knows experienced musicians—men of great musical skill and learning, and of cultivated taste—who can never take a degree, simply because they have not passed in the literary portion of the work in youth, and, busily engaged in earning a livelihood, they cannot find the time and bear the excessive mental exertion necessary to pass the examination in after-life. Its is excessively hard on such men that they are effectually shut out from obtaining a degree, which very young men, fresh from a good school, can get without any very great difficulty.

But if the universities at present demand far too much of candidates for musical degrees, surely no musician should go to the other extreme, and ignore the importance of a fair general education. That an education is useful to musicians, as well as to other people, is certain. Some subjects are, indeed, of more practical utility than others to musicians, and on these stress might be laid. The hope has been expressed that the College of Organists—an institution held in high regard by church musicians and the clergy—would hold examinations in literary work, leaving it to candidates themselves to decide whether they would sit for them or not. If the College held such examinations, one would fancy that papers would be set in arithmetic, English grammar, geography, English history, a modern language, and (perhaps) algebra. A fair knowledge of the first four is expected of all who claim to be educated people. Arithmetic is of real use to the musician. In some branches of musical study a knowledge of it is absolutely necessary. In the Middle Ages great attention was given to the study of scientific or speculative, as distinguished from practical music, and we find music together with arithmetic, geometry, and astronomy, forming a *quadrivium* of mathematical sciences. The early musicians must have been good mathematicians. Indeed, many of them distinguished themselves as astrologers, and no less worthies than John de Muris and Walter Odington are said to have excelled in that singular science. For a long time an acquaintance with the abstruse and speculative writings of Boethius was required of candidates for musical degrees. Happily, we have changed all that, and music is no longer a branch of mathematics. But a knowledge of arithmetic is necessary to the student who wishes to follow intelligently the early history of music, which deals so much with the speculations and theories of philosophers and theorists. The great *composers* probably knew nothing of acoustics; certainly they could not have been acquainted with the recent discoveries in that science. Helmholtz points out that Palestrina generally uses the tetrards in the best positions, and adds that "as the existence of combinational tones was not then known, we can only conclude that his fine ear led him to do so." But, rightly or wrongly, a knowledge of acoustics is required of music students, and in reading this science and the theory of temperament, practice in arithmetic, especially in fractions, ratio, and proportion, and in squaring and extracting the square root of numbers, is quite necessary. Even in double and multiple counterpoint a practised arithmetician would probably learn faster than a person who had forgotten his arithmetic. In order to spare candidates useless labour, certain portions of the subject would not be asked for, such as interest, stocks, profit and loss, cube root; and no English church musician would question the importance of a knowledge of the elements of English grammar. And it will probably be conceded that all organists should all know the main outlines of English history, and have a fair knowledge of the continents and oceans, with their leading physical features, the division of continents into countries, and the government and religion and principal towns and places of interest in those countries. For the modern language, German would probably be considered to be quite the best. It is a fine language, and, when the rudiments are once mastered, very fascinating; and it is perhaps as good mental training as Latin. A knowledge of it is invaluable to musicians, as English translations of many excellent German theoretical works are not published. Probably our examiners would permit candidates to substitute French or Italian for German, if they preferred to do so. To be able to read a little Italian would certainly be very useful. Whichever language candidates chose, fairly easy questions would be set in the grammar and a bit of prose given for translation into English. It is interesting and curious to read what Tarlino, a contemporary of Palestrina, thought about the education of musicians. According to this famous theorist, a man, in order to be a complete musician, must know arithmetic (to be able to calculate musical proportions) and geometry (to measure them), must understand the monochord and harpsichord (to try experiments and effects), must be able to tune (in order to accustom the ear to distinguish and judge of intervals), must be able to sing with truth and taste, and perfectly understand counterpoint, should be a grammarian (in order to write correctly and set words with propriety), should know the history of his art, should be a master of logic (to reason upon, and investigate the more abstruse parts of it), and of rhetoric (to express his thoughts with precision), and should know something of natural philosophy and the philosophy of sound (that his ears being perfectly exercised and purified may not be easily deceived). If German is useful in enabling the musician to read many excellent modern treatises on music, a knowledge of Latin would be no less helpful if he wished to read the old Latin treatises. As much fine and interesting music has been written to Latin words, and Latin phrases occur in books on theory, an acquaintance with the language is, no doubt, useful to musicians. But, as regards the old treatises, the knowledge of Latin sufficient to enable men to read them, is to be only after very long study—and, after all, few men wish to become musical antiquaries. The old church composers probably knew Latin. In his well-known book Albrechtsberger relates a charming little story about himself and Haydn, and permits us to see a canon which he sent with a few lines of Latin—probably of his own composing—to that delightful composer. On the whole, Latin, beyond enabling them to understand the sense of the words of many fine church compositions, is not of much use to modern organists, and we should not expect to find it in the list of subjects for examination. Euclid would be a useless study for a musician. Admirably calculated to strengthen the reasoning powers, it would rather injure than improve the faculty of imagination so prized by artists. Algebra is of some use to students of music, as the formulas in acoustics are expressed algebraically, and perhaps a paper might be set which would require an acquaintance with the elements of this science as far as easy fractions and simple equations. But as so slight a knowledge of the subject would not be of much use—and more could not reasonably be expected of musicians—probably the authorities would deem it better to omit algebra.

The subjects, then, of such an examination as we have been imagining would be arithmetic, English grammar, geography, English history, a modern language, and, perhaps, a little algebra. A sound knowledge of the elements of each subject would be required, special stress being laid on certain parts of arithmetic. Bad spelling would count against candidates. As the object of the examiners would be to see if candidates had carefully prepared the subjects, fair, straightforward questions would be set, and care would be taken to avoid perplexing students, or setting papers of too great difficulty. Musicians who decided to sit for the examination might prepare themselves for it without any very great labour; and, as they would know beforehand that failing to pass it would *not* disqualify them for the examination in music, they would work comfortably, and have no cause whatever for uneasiness.

While the examinations in literary work held by the Universities in connection with examinations in music are far too stiff, the examination suggested here as suited to a college of musicians would not be found too difficult. There can be no doubt that if optional examinations in literary work were held, and organists availed themselves of them, much good would be the result. And not the least important among the benefits the system would confer on organists would be the certain rise of the profession in the public estimation.

R.B.D.

A NEW DEPARTURE.

The following appeared in the "Monthly Musical Record," under the heading:—

"THE FLOOD," A READING IN CHURCH RECITATION AND CHORUS, WITH ORGAN ACCOMPANIMENT.

The words selected by J. Powell Metcalfe; the music by Cornelius Gurlitt.

It is a world-wide truth that is stored up in the old proverb, "There is nothing new under the sun." The acorn is planted, and from it comes in due time of yearly growth the young tree fit for its own special uses—but let it grow and grow and grow, and at length the noble oak stands out in the landscape with all its beauty of intricate outline and all its glory of varied tints. If the useful young tree is again needed, we must start again from the acorn with the old process of growth. Something like this life of the forest giant seems to have been the origin of our present noble oratorio—with its beauty of interwoven theme and its glory of varied orchestration—it seems to have sprung and grown up from a very acorn. Its name, oratorio, leads us back to the day when in the adjacent Chapter-house, or in some building in which "prayer was wont to be made," one of the brethren of the monastery recited sacred stories to the people, which a choir of brethren illustrated and quickened by occasional chorus—the idea most probably derived from the classic Greek plays. As music doubtless most simple and inartistic, but an acorn that grew and grew with the gradual development of that art that shall never fail, till it stands revealed for the delight of man in an *Israel in Egypt*, an *Elijah*, or a Brahms's *Requiem*. And long and true be the great succession, ever increasing in beauty and glory.

But is not the primitive idea of oratorio—sacred story recited—quickened, interpreted, and brought home by interspersed chorus, worth a revival? Let any one who doubts as to the answer carefully look over Mr. Gurlitt's Reading, 'The Flood,' and see how a master of modern art can breathe beauty and interest into the old idea.

The recitation, though given to the orthodox G with its accustomed cadences, leaves ample scope for oratorical delivery—indeed, Mr. Gurlitt authorises the simple reading of the story—if it be thought that it can be better so enforced: in either case the chords and symphonies are to be used: and very unwilling indeed will any one be to leave them out who has once seen what marvellous musical vignettes they are—see, for instance, how a few notes of symphony are made to tell the whole story of the Dove. The choruses as a rule are very marvels of simplicity—long stretches of monotone are invested with fitting interest by the clever accompaniment of the organ—the melody is always natural and beautiful; it would be difficult to name a more charming movement than that which introduces the third part, the Rainbow—the subject, by recurrence in symphony, being used most skilfully to link emblem and promise together in succeeding numbers. The composer has most wisely held himself at liberty to give to fugues certain words that seemed to claim such treatment.

Assuredly this work will find a hearty and general welcome, for there is an increasing feeling among Christian thinkers that we have come to a time when it would be most desirable to revive another old use, namely, the Reading of the Great Bible to those who would gather to hear — that did so much to help forward the work of the Reformation. In these days of cheap Bibles the simple reading could scarcely be revived, but the singing grant in our elementary schools is year by year opening the ears of our people to the language of sound till music has acquired a new meaning and power to the people at large; and the two ancient uses may unite their streams in the reading in Church Recitation and Chorus, fulfilling the purpose of both. And is it too much to hope that such Bible readings to the people may become a bond of kindly brotherhood between Churchmen and Nonconformists? Even if were to be desired—which after all is a question with two sides—that there should be but one form of Church order throughout our free land, no one who knows our nation's history could for one moment think of such uniformity practicable. The long, long years of struggle against the Church of Rome that hard-fisted Henry VIII. terminated by putting himself at the head of the Anglican Church, that long struggle must have left, and did leave, behind it the latent antagonism of blood-feud against the Church, even when nationalised to the full. Nonconformity is the natural outcome of our nation's past history—and Nonconformity itself in its variety of form only reflects the jumble of nationalities that make up the English people. But with all this divergence of use and opinion there remains one rock on which all our feet are planted, and that is our English Bible. These are dangerous days, and wise men will not be anxious to search out in what way they differ but in what they agree. "Sirs, ye are brethren," and cannot brother Christian stand shoulder to shoulder with brother Christian, and tell forth to the people in *music*—the one universal language of the world—the stories and truths of God's word, without first calling on each other to say his or her special and particular catechism? This will come about, this must come about, if composers will supply us with readings like Mr. Gurlitt's "The Flood." The work here spoken of has been published by Messrs. Augener and Co.

SPECIFICATIONS.

SNEINTON CHURCH, Nottingham.—The organ, which has been enlarged and cleaned by Messrs. Brindley and Foster, Sheffield, at a cost of £180, now contains:

GREAT ORGAN.—Lieblich Bourdon, 16; Open Diapason, 8; Lieblich Gedact, 8; Principal, 4; Mixture, 2 ranks; Trumpet, 8.

CHOIR ORGAN.—Dulciana, 8; Salcional, 8; Wald Flute, 4; Clarionet, 8.

PEDAL ORGAN.—Bourdon, 16; Open Diapason, 16.

SWELL ORGAN.—Double Diapason, 16; Open Diapason, 8; Vox Angelica, 8; Voix Celestes, 8; Principal, 4; Oboe, 8; Horn, 8; Mixture, 3 ranks; Voix Humaine, 8; Tremulant.

COUPLERS.—Swell to Great, Swell to Choir, Swell to Pedal, Great to Pedal, Choir to Pedal, Composition Pedals, 4.

Mr. C. F. Hole, the organist and director of the choir, gave a recital on November 25. The programme was as follows: Offertoire, Hainworth; Nocturne, Gower; Prelude and Fugue in G, Mendelssohn; Anthem, "As pants the Hart," Spohr; Adoremus, Ravina; Barcarole from 4th Concerto, Sterndale Bennett; Anthem, "King all Glorious," Barnby. Postlude in E flat, Wely. Spohr's Oratorio, "The Last Judgment," will be rendered on the second Sunday in Advent.

RECITAL NEWS.

Catterick Church.—On the 21st of November the combined choirs of Yorkshire held a very successful choral festival. The Richmond, Catterick, Easby, Gilling, Grinton, Hipswell, Hudswell, and Marske choirs took part in the proceedings. Mr. James Callow, organist of St. Mary's Parish Church, Richmond, conducted, and the anthem was the "Hallelujah" Chorus from the "Messiah." Mr. Thomas H. Collinson, Mus. Bac., organist of St. Mary's Cathedral, Edinburgh, presided at the organ, and gave a recital after the service.

Town Hall, Birmingham.—On November the 22nd Mr. C. W. Perkins, organist of the Town Hall, gave an organ recital in the presence of a large audience. The programme included Bach's Prelude and Fugue in A minor, Turpin's Fantasia on the "Vesper Hymn," Batiste's offertoire in D major, and Meyerbeer's overture, "L'Etoile du Nord."

St. George's Hall, Liverpool.—The following pieces were played by Mr. W. T. Best on the 22nd and 24th November:—Offertoire in A major, Chauvet; Andantino from the Sonata in A minor, Op. 164, Schubert; Prelude and Fugue in C minor, Bach; Duet, "Dans ce séjour," Rossini; Andante in A major (posthumous work), Smart; Overture, "Le Duc d'Olonne," Auber; Marche aux Flambeaux, No. 1, C minor, Meyerbeer; Pastoral Chorus, "Guillaume Tell," Act 1, Rossini; Andante in A minor, Op. 122, Merkel; Overture for the Organ in F minor, Morandi; Air with Variations in E major, Op. 60, Weber; Finale to the Fourth Organ Symphony, Widor.

New Public Hall, Preston.—Mr. James Tomlinson gave a recital in the above hall on November 22, with the following programme:—Grand Concerto, Handel; Storm Fantasia, Lemmens; Selection from Sullivan's "The Yeomen of the Guard"; Overture to "Martha," Flotow; Ballet Music from "Sylvia," Delibes; Military March, Gounod.

Immanuel Church, West Brixton,—On November the 29th, Mr. F. G. Brooker gave a recital at the above church, playing the following programme:—Sonata in A minor, Gladstone; Fugue in A flat, Brosig; Theme in A flat, Hiles; Scherzo in A minor, Best; Cavatina in D, Raff; Barcarolle from 4th Concerto, Bennett; Sing unto God ("Judas Maccabeus"), Handel.

St. Peter's Brockley.—On the occasion of the re-opening of the organ on Nov. 7, an organ recital was played by Dr. Frost. The following was the programme:—Andante grazioso, Fantasia with Choral, H. Smart; Andante, Dubois; Fantasia, Petrali; La Carita, Rossini; Preghiera, Capocci; Overture in E, Morandi.—On Nov. 14, an Organ Recital was given by Dr. C. W. Pearce, F.C.O., with the following programme:—Sonato No. 2, Meditation for All Saints' Day, C. W. Pearce; Vorspiel zu Parsifal, R. Wagner; Grand March, E. Silas; Adagio Cantabile, Dr. E. J. Hopkins; Choral Song and Fugue, Dr. S. S Wesley; A Study on the Cambridge Chimes, G. F. Cobb, M.A.; Postlude in E. flat major, Dr. F. E. Gladstone.—On Nov. 21, and Organ Recital was given by G. B. Gilbert, Esq., F.C.O., when he played the following pieces: Sonata No. 5, in D, Mendelsshon; "Air with Variations," Dr. Rea; "Andante con Moto," Dr. Garret; "Con Moto Moderato in D, H. Smart; "Cantiléne Pastorale," "Marche Réligieuse," Guilmant.

St. James's, Hatcham.—At this church an Organ Recital was given on Nov. 27, with the following programme; Offertoire in D, Wely; Variation on a Ground Bass (Organ Concerto), Handel; Fugue in G Minor, J. S Bach; Andante in A, H. Smart; Fest Fantasie on a Choral, C. Steinhäusen; Idyll, Dudley Buck; Andante (Op. 16), Beethoven; Toccata, H. Schellenberg; Andante (Symphony No. 4), Mendelssohn; Overture to "Last Judgment," Spohr. The organist being Mr. E. H. Turpin.

Ockley Church.—The organ in the above church was reopened on Sunday, Nov. 25, after having been rebuilt and enlarged by Mr. Holdich, of London. Mr. C. G. Sadler, A.C.O., presided at the organ, and during the day played the following selection:—Fugue in C minor, Bach; Intermezzo, Macbeth; Nun's Prayer, Wely; Andante in E, Batiste; Festival March, Dunster; Largo in G, Handel; "O Rest in the Lord," and "If with all your Hearts," Mendelssohn; Evening Prayer, Smart; War March of the Priests, Mendelssohn.

Moseley Road Wesleyan Chapel, Birmingham.—An Organ Recital was given by Mr. A. T. Robinson, A.C.O., on November 28. The programme included: Prelude and Fugue in G major, Bach; Allegretto in B flat, Lemmens; Fantasia in E minor (the storm), Lemmens; and Overture in E minor and major, Morandi. Mr. A. T. Robinson's skilful performance was thoroughly appreciated.

NOTES.

The Rev. Edward Husband, Incumbent of St. Michael's, Folketone, occupies the position of organist of his own church. During, the last fifteen years the reverend gentleman has given 200 organ recitals.

A handsome organ has been erected in St. George's Church Glasgow, by Messrs. Harrison, of Durham, who are to be congratulated on the tasteful design of the instrument. The organ was inaugurated recently. Mr. R. Felvus Henn, who was so favourably received at the organ recitals in the Exhibition, has been appointed organist of St. George's.

Messrs. Puttick and Simpson sold, last Wednesday, the Library of Music belonging to J. T. Frye, Esq., the late organist of Saffron Walden, which included oratorios, operas and cantatas, numerous editions of Handel's works, Church music, anthems of the Early English School, choral works in score and parts, psalm and hymn tune books, collections of glees and old English songs, books on music and musical periodicals, the *Musical Times* from the commencement in 1844 to 1887, sets of concertos, symphonies, overtures, etc., as well as organ and pianoforte music.

Mr. Alfred Kirkland has erected an organ for the Rev. W. S. Smart, Curate and Precentor to St. Clement Danes' Church, Strand, at his residence, 40, Marlborough Road. The Organ which has two manuals, is enclosed in a pitch pine case, and is blown by a Blennerhassett hydraulic engine.

COLLEGE OF ORGANISTS,

On Tuesday, December 4, Dr. C. W. Pearce, F.C.O., read an admirable paper on the "Modern treatment of Ancient Ecclesiastical Melodies." Illustrations were excellently rendered by Messrs. Pearce, Holmes (violin), Wheeler (Organist of St. Luke's, Old Street). Some of these were compositions by the lecturer, displaying much genius and contrapuntal skill. Dr. Pearce treated the subject with much learning and sound judgment. Dr. E. J. Hopkins ably occupied the chair, and delivered some very interesting remarks.

COLLEGE OF ORGANISTS CALENDAR.

On Tuesday next the Library will be open from 7 to 9.

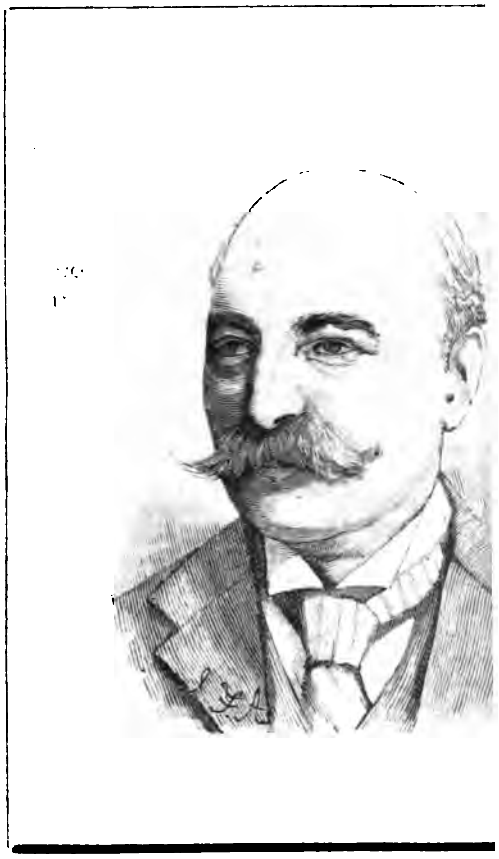
January 8—F.C.O., Examination (Paper work). Jan. 9—F.C.O., Examination (Organ Playing). January 10—F.C.O., Examination (Organ Playing). January 11—Diploma Distribution. January 15—A.C.O., Examination (Paper work). January 16—A.C.O., Examination (Organ Playing). January 17—A.C.O., Examination (Organ Playing). January 18—Diploma Distribution. February 5—Dr. F. J. Sawyer, F.C.O., will read a paper on "The History of the Theory of Harmony." March 5—Lecture. April 2—Lecture. April 29—Annual College Dinner. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ Playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ Playing). July 26—Diploma Distribution. July 30—Annual General Meeting.

Candidates for the forthcoming Examination should send in their names before January 1.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury.



HERR POLLITZER.

HERR POLLITZER, the well-known leader of the Royal Choral Soci
At an early age he entered the Vienna Conservatoire, where he studi
Gottfried Preyer, and when thirteen years old had taken a first p
continue his studies in Paris under Alard, and in 1850 came to Englan
made for himself an excellent reputation as performer and teacher, nur
as Miss Adelina Dinelli, Miss Kate Chaplin, the Misses Mabel an
tinguished amateurs as Mr. H. M. Morris and Mr. L. d'Egville. It is int
a boy, played the violin concerto of Mendelssohn, accompanied by th
tribute was recently paid him by the presentation at the hands of Mr
pupils, of an illuminated address and a gold repeater, as a token of t

PROVINCIAL.

BIRMINGHAM, December, 4.

Thanks to Mr. Augustus Harris and our experienced local manager, Mr. Mercer H. Simpson, the lessee of the principal theatre in Birmingham, a rare opportunity has been afforded us during the past week of hearing the Royal Italian Opera Troupe, from Covent Garden, in seven different operas. Never before in our experience have Italian operas been brought out here on such a grand scale, with such an array of principals, with such an excellent orchestra, chorus, and accessories. Mr. Augustus Harris, mindful of his high reputation, is doing for the provinces what he has done for Covent Garden, and we reap the benefit of his experience. The least our *soi-disant* musical population could have done would have been to show their just appreciation of such laudable efforts by their presence, but we regret that a different tale has to be told, and we must come to the conclusion that our wealthy citizens are not musical, that they are callous and indifferent to true art, and that fashion only reigns in their midst. It is true, there was the great counter attraction at the Prince of Wales's Theatre, where Mr. Irving was drawing crowded houses night
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that want of space will not permit us to enter into details, but we must not omit to name specially Mdlle. De Vigne. A welcome feature was the re-appearance of Madame Demeric Lablache. Signori D'Andrade, Miranda, Abramoff, Winogradow, and Foli also deserve high praise. The veteran Signor Arditi, who was greeted nightly with enthusiastic applause, conducted with his well-known ability. The orchestra and chorus were the most complete and efficient ever brought to Birmingham; and finally, the beautiful *mise en scène*, the dresses and rich appointments, under the careful supervision of Mr. Mercer Simpson, were in every way befitting his reputation.

Messrs. Harrison's second Subscription Concert, given at the Town Hall last night, brought together the "élite" of Birmingham society. The vocalists included Madame Albani, Miss Whitacre, Miss Alice Gomes, Mr. Edward Lloyd, Mr. Banks, and Mr. Santley. The instrumental department was rich in novelty, introducing the celebrated Heckmann String Quartet. Besides these we had Miss Fanny Davies (solo pianoforte), and Mr. Sidney Naylor, the conductor. Madame Albani gave Prayer and Barcarolle from Meyerbeer's "L'Etoile du Nord" with her accustomed finish and fervour, and elicited the most enthusiastic demonstration. The two tenors shared the honours of the evening, and Mr. Santley sang in his best style. Miss Whitacre, who created such an agreeable impression at one of Messrs. Harrison's earlier concerts, met with the same demonstrative reception as on the former occasion. Our space being so limited we regret that we cannot fully detail the many excellent points of this charming concert. It stands without saying that Miss Fanny Davies played her solos with perfect technique and expression. Miss Alice Gomes greatly pleased her audience with her finished singing. Mr. Sidney Naylor was a remarkably good conductor.

MANCHESTER, December 4.

An excellent programme of chamber music was provided at the Gentlemen's Concert on Tuesday evening, November 27. The artists were Sir Charles Hallé, and Messrs. Hess, Speelman, Bernhardt, and Piatti. Schubert's beautiful quartet in D minor was the first item: it is one of the many works of this composer, of which the "heavenly length" makes us feel that his difficulty was not how to go on, but when to stop. It was very well given, though in the allegro we fancied that Herr Hess's intonation was at times not quite accurate; but the *andante con moto*, with its solemn opening subject, derived from "Death and the Maiden," was perfect. Signor Piatti played two compositions of his own—one an impromptu on a very fine air, by Purcell, from the "Indian Queen"; the other, a *gagliardo*. In Schumann's Sonata for Pianoforte and Violin (A minor, Op. 105), Herr Hess confirmed the favourable impression which he made on his first appearance. The concert was concluded by an admirable performance of Haydn's Pianoforte Trio in E minor.

The "Elijah" was given at Sir Charles Hallé's sixth concert, November 29, before an enormous audience. On the whole, this most beautiful oratorio has, perhaps, not been heard here so well for many a day. The principal vocalists were Miss Anna Williams, Miss Hilda Wilson, Mr. Piercy, and Mr. Santley. Both the ladies sang excellently; and though we cannot convince ourselves that Miss Williams' upper notes possess so much intrinsic beauty as to recompense her for the efforts made in their production, there is no doubt that she sings both carefully and artistically. On Thursday last she almost surpassed herself, and her phrasing in particular left nothing to be desired. Mr. Piercy was very successful, and as for Mr. Santley, he is still the ideal Elijah—there is none like him. A word of praise must be given for Miss Jessie Moorhouse's interpretation of the minor part allotted to her. The choruses were, for the most part, very well done indeed.

CREWE, December 6.

An interesting pianoforte recital was given here on Wednesday by Dr. Horton Allison, of Manchester, who presented a programme of sustained and varied interest, which commenced with Beethoven's so-called "Moonlight" Sonata in C sharp minor, which gave the pianist ample opportunity for the display of his qualities of crispness and clearness of touch, supplemented by no small share of emotion and taste. Dr. Allison also gave excellent interpretations of Thalberg's Variations on "Home Sweet Home," and Liszt's "Tannhäuser" Fantasia. Miss Mary Athol was the vocalist, and gave charming rendering of Arditi's "Il Bacio" and the Jewel Song from "Faust."

Concerts.

CRYSTAL PALACE.

The lion's share of Saturday's programme was given to Robert Schumann, two of whose very finest works, the "Rhenish" Symphony and the Pianoforte Concerto, were presented. The Symphony was, almost as a matter of course, magnificently played, but the inadequacy of its orchestration contrasted more forcibly than ever with the splendour of its subject matter. Madame Essipoff's reading of the Concerto was instinct with the spirit of Chopin rather than Schumann. It is a pity that pianists do not realise and try to perpetuate Madame Schumann's style of rendering her husband's works, instead of allowing their own temperaments to guide them. We want as much as possible to know what the composer meant. In the case of Bach, Mozart, Beethoven even, this is often a question upon which doctors may reasonably differ, since no supreme authority can be appealed to. It is otherwise with composers the tradition of whose style has been received direct from its source by performers now before the public. In such cases there is but one one right way; all others are, and must be, wrong. The artist who can sink his or her individuality in that of every composer is no doubt extremely rare—perhaps non-existent; but why not avoid all works with which we are not *en rapport?* Madame Essipoff was further heard in pieces by Chopin and Paderewski, and in response to an encore, gave with perfect finish a little piece by Scarlatti. The remaining orchestral items were Bennett's lovely overture "Paradise and the Peri," and two novelties. The first of these, a Cortège Fantastique by Moszkowski, proved to be an example of our old friend the "band passing," picturesquely scored, and free from vulgarity; the second, Ambroise Thomas' overture, "Raymond, ou le secret de la Reine," beginning with a series of graceful dances, somewhat in Auber's manner, and ending with a noisy *cancan*, might appropriately be described as a "ballet overture." The vocalist, Miss Carlotta Badia, tickled the ears of her hearers, between the two great works of Schumann (!), with "Bel Raggio."

MADAME ESSIPOFF'S RECITALS.

Madame Essipoff, assisted by Madame Fannie Bloomfield, gave two of a series of three pianoforte recitals at Steinway Hall on the the 29th ult. and the 4th inst. Schumann's Sonata in G minor, Beethoven's sonatas Op. 26 and 57, duets by Saint-Saëns, Schumann, Reinecke, and Leschetitzky, and smaller works by various composers were given, In pieces requiring delicate manipulation and a rapid finger Madame Essipoff was very successful; but of her rendering of Beethoven the less said the better. It was tricky, sensational, and almost totally wanting in sympathy. Madame Essipoff's "expression" would seem to result mainly from an exercise of the decorative faculty, but at times she played with a coarseness which in so small a hall was positively painful. This artist's technical acquirements, her excellent memory, and her physical powers are so unmistakeable that in judging her, leniency would be quite thrown away; it is, indeed, necessary to protest strongly against her readings precisely on account of the prestige which her talents have gained her, and in order that she may not be taken as a model by the large number of ladies who "sit under" her at her *matinées*, and indiscriminately applaud every piece.

ROYAL SOCIETY OF MUSICIANS.

This excellent and venerable charity celebrated its 150th anniversary on the 29th ult., by a performance of "The Messiah" in Westminster Abbey. The glorious old building was, of course, crowded, and many stood outside, eager to catch any stray sound-crumbs from the musical festival within. It cannot be said that the rendering of Handel's masterpiece was altogether worthy of the place or the occasion. Dr. Bridge did the best that was possible with the forces at his command; but these were not adequate. The solos were, however, in capable hands, Madame Albani, Madame Patey, Messrs. Harper Kearton, Hilton, and Brereton having most generously given their services. The pure, rich tones of Madame Albani's voice floated through the building in a wonderful way. This was a delightful experience. It is pleasant to hear that the result is a substantial addition to the Society's funds; on this account, and because we believe that reverence for Art cannot fail to be fostered by opportunities of hearing great works in such localities, we hope that steps will be taken to make the performance annual.

LONDON SYMPHONY CONCERTS.

It is impossible to congratulate Mr. Henschel on the performance of Tuesday last. There were good points, of course, notably in Mozart's "Idomeneo" overture, and in Liszt's Symphonic Poem, "Orpheus," but the renderings of Mendelssohn's delightful Italian Symphony, and Wagner's Meistersinger overture can only be described as altogether second rate. The Symphony especially was wanting in *finesse*, and indeed the first and last movements sounded positively clumsy. Bach's beautiful concerto in D minor, for two violins, was tastefully played by Miss Emily Shinner and Miss Geraldine Morgan, but the orchestral accompaniments were rather untidy. It is almost incomprehensible how Mr. Henschel, who, when seated at the piano is a very angel of sympathy and intelligence, can bring himself to present such crude and soulless renderings of great and familiar works, when he knows how important for art is the success of his enterprise and how exclusively success in London depends upon the way in which the works are presented.

MISCELLANEOUS CONCERTS.

HECKMANN QUARTET.—Once more this excellent quartet, welcomed back by a numerous and enthusiastic audience, is with us, and in the course of a programme, remarkable for well-chosen diversity, displayed that unique *ensemble* which has characterised their previous performances,. Of Brahms's magnificant Quintet in F minor they, in conjunction with Madame Haas, gave a rendering, which if not ideally perfect, was undoubtedly of a high order of excellence, and Schumann's Quartet in A major was played with those wonderful *nuances* and that intelligence of phrasing which have made the Heckmann Quartet famous. But while fully acknowledging the power and individuality of their readings of such typical works of the romantic school, we confess we are wholly unable to agree with their undignified and restless performance of that most classical of quartets, Beethoven in C major, Op. 59. Too often Herr Heckmann was obviously striving to make effect at any cost, and, as conspicuously evidenced in the Trio of the Minuet, often with most eccentric results. On the other hand, important "points" with which every connoisseur is familiar, such as the well-known passage in G major, which precedes the "working out" of the first movement, were either wholly ignored, or only partially insisted upon. One agreeable feature of the concert was the performance of Bach's Prelude and Fugue in A minor, by that excellent artist, Mme. Haas, who in response to an encore, played a charming little trifle of Scarlatti's.

ST. ANDREW'S DAY.—The St. Andrew's Festival has for long been an annual institution at St. James's Hall, and the enthusiastic crowd which assembled therein on Friday of last week proved that there is no diminution of public interest in the national concert. The vocalists included Miss Liza Lehmann, Madame Patey, Miss Frances Harrison, Mr. Lloyd, and Mr. Santley, and the Glasgow Select Choir had been imported to lend importance to the occasion. Miss Lehmann's solos were given with her accustomed purity of style, and Madame Patey and Miss Harrison gave full expression to the determined and defiant elements of such songs as "Scots wha hae" and "Bonnie Dundee," while Mr. Santley was in excellent voice, and sang in his best manner. The Glasgow Choir occasioned a little misgiving in their first part-song, but their later efforts were marked by correct intonation and sympathetic expression, which never degenerated into the vulgarity of over-accentuation. A new part-song, "Bonnie Bell," composed by Dr. Mackenzie, was introduced, and proved of considerable interest, since it combines the melodic severity of Northern music with the rich harmonies of the modern school, and combines them so cleverly that the least suspicion of incongruity is happily avoided.

REGENTS' PARK CHAPEL.—Such a performance of the "Redemption" as took place here on Wednesday is a sign of the times indeed. Mr J. L. Phillips the energetic organist of the Chapel, who conducted, had brought together a choir and orchestra, which would have sufficed for one of our large concert rooms, and with their aid and that of Mis Alice Whitacre, Miss Hannah Jones, Mr. Hirwen Jones, Mr. Frank May and Mr. Frederick King secured a rendering of Gounod's work remarkable for its vigour, precision and dramatic power. The choir "attacked" with singular unanimity; and the orchestra, led by Mr. H. R. Starr, gave full effect to the picturesque scoring. The watchfulness and enthusiasm of the conductor, in short, communicated themselves to the executants, with results which had so great an effect upon the audience that they forgot the respect due to the building. Applause is all very well, but however much inclined to sympathise with the feelings which called it forth, we should have preferred the homage of silence. It is to be hoped that Mr. Phillips, encouraged by the success of his plucky experiment, will be induced to repeat it, until it crystallises into a permanent feature of London musical life.

HAMPSTEAD POPULAR CONCERTS OF CHAMBER MUSIC.—The second of these excellent concerts took place at the vestry hall on Friday last, and in spite of very bad weather was well attended. The players were the "Heckmann Quartet" (Messrs. Heckmann, Forberg, Ousboorn, and Bellmann) and Dr. Villiers Stanford; the vocalist, Miss Louise Phillips. The concert opened with Beethoven's Quartet in A, Op. 18, No. 5, and closed with Dr. Stanford's Pianoforte Quintet in D minor, Op. 25. It would be hard to find a better specimen of its kind by an English composer than this quintet, and the music was fully worthy of the finished and spirited rendering it received. The *adagio* is full of true feeling, the *scherzo* of fine humour; while clear construction and artistic restraint bind the four movements into a strong whole. Herr Bellmann appeared to great advantage in the violoncello Sonata in E minor by Brahms (Op. 38), but perhaps the skill and power of his playing were needed to carry off a certain dryness in the first and third movements of this sonata. The remaining work assigned to the strings was a movement from Schubert's posthumous quartet in D minor, viz., the variations on the theme which is contained in the song "Der Tod und das Mädchen." This was played in a manner at once exquisitely finished and full of warmth. Miss Phillips sang Grieg's "Die Odaliske," a Swedish song by Maude White, and a song by Gröndahl; but whether the last was Swedish, Norwegian, or Danish we cannot say. The sweet reflective monotony of the second song was rendered with an admirably liquid quality of voice. Mr. Wilfred Bendall is again the accompanist this season. A strong programme is promised for December 14, when the soloists will be Miss Gomes and Mr. Dannreuther.

CHELSEA TOWN HALL.—An excellent concert was given on Wednesday evening, November 28, at the above hall, under the direction of the Rev. F. J. D. Herbert, O.S.M., in aid of a local charity. The programme was of a miscellaneous character, consisting mostly of Irish songs and ballads, interspersed by some instrumental items. The artists included Miss L. Maidment, Miss Florence Simpson, Miss Alice Mordaunt, Signor and Signora Borghi, Signor Cesare Ducci (pianoforte), and Herr Polonaski (violin). In the course of the evening the Rev. F. Herbert gave a lecture on "The Scenery and Music of Ireland," which was frequently interrupted by hearty applause. Herr Polonaski played De Bèriot's "Scene de Ballet," and with Signor Ducci Schumann's Fantasiestücke for Violin and Piano. There was a very large and most appreciative audience, and the long programme was carried out in a most satisfactory, and to the artists, most creditable manner.

GRESHAM HALL, BRIXTON.—A concert for a benevolent purpose was given under the direction of Herr Polonaski on Thursday evening, November 29. The most important item of the programme was an admirable rendering of Gade's poetical Trio (for pianoforte and strings) in F, Op. 42, played by Miss Kate Cheyne, Herr Polonaski, and Mr. L. Roese. Madame Edwardes, Miss Rose Williams, Mr. Rupert Williams, and Mr. Britton Luget were the vocalists, with Mr. Louis Lee as conductor. Herr Polonaski played solos by Wieniawski, and Miss Marion Jay (pupil of Herr Polonaski) played an "air varié," by Dancha, on the violin in a highly promising manner; the young lady, who is only in her 11th year, was most enthusiastically encored for her performance. The rest of the programme was of a mixed nature, requiring no further comment. There was a very large attendance.

GROSVENOR CLUB.—An excellent smoking concert, under the direction of the Rev. A. Wellesley Batson, was given by the above Club at the Grosvenor Gallery on Saturday evening. The programme included glees and part-songs by Horsley, Lorenz, Hatton, and Paxton.

all rendered in excellent fashion by Messrs. Browne, Groome, Branscombe, and Stanley Smith. Two movements of Schubert's Trio in B flat were played by that well-known violoncellist, Mr. Charles Ould, and his clever sons, Messrs. P. and C. Hopkins Ould. Mr. Charles Ould also played in masterly style an "Introduction and Polonaise," by Dunkler, and Mr. P. Ould in a Reverie, by Sarasate, displayed an excellent technique, noble quality of tone, and refined phrasing that should ere long make their possessor a brilliant star in the musical firmament.

Mr. Penna's Vocal and Dramatic Recital, which took place on Thursday of last week at the Steinway Hall, afforded his friends an opportunity of hearing some of the choicest of old English airs rendered in a capital way, for it was in such charming numbers, as Purcell's "I attempt from love's sickness to fly," and Dr. Blow's "Self-Banished" that Mr. Penna's chief successes were made. The other vocalists included Miss Clementine Ward and Mr. Cobham Trelawney, and the instrumentalists were Madame Frickenhaus and Mr. J. C. Ward. The lady gave some brilliant pianoforte solos, and the gentleman performed upon the concertina, an instrument which proved, under such skilful manipulation, to be capable of much more than the uncertain wailing and erratic harmonies which one is accustomed to expect.

Miss Jessie Bridge, a young lady not half-way through her teens, gave a pianoforte recital on Friday in last week at Prince's Hall, under the patronage of the Marchioness of Lorne, in aid of the funds of the Victoria Hospital for Children. Miss Bridge must be judged as a student, and as such she is decidedly clever. Her phrasing is intelligent, though at present without any individuality, her touch is agreeable, and she has acquired considerable execution. Her rendering of Liszt's "Fantasie Hongroise" excited well-deserved expressions of approval, but her choice of the "Waldstein" Sonata was a mistake for which she, of course, was not answerable.

Madame Sophie Tueski's Concert took place at the Portman Rooms on Tuesday last, when a programme of considerable interest was provided. Madame Tueski appeared but once in her character of pianoforte soloist, playing a "Nocturne," by Döhler, and Logès' "La Farfalla," in which her power and neatness of technique were well displayed. Madame Tueski also took part in an excellent performance of Mendelssohn's Trio in C minor with M. Buziau and Mr. Hambleton, and displayed therein, in addition to the qualities mentioned, a considerable amount of intelligence and feeling. The vocalists of the evening included Mdme. Vaudrey, who gave a fairly adequate rendering of the *scena* from "Robert," although she has apparently yet to learn that the final "e" is not, by an accurate French scholar, pronounced as "ā"; Mr. L. v. Kollem, who sang with spirit the "Toreador's Song" from "Carmen," and Miss Alice Crang.

Miss Henden-Warde's concert.—A concert was given in the Steinway Hall on the 30th ult. by Miss Henden Warde, which was attended by a large and enthusiastic audience. Miss Henden-Warde elected to be heard in Glück's "Che Faro," in which she displayed to advantage a voice of good quality, used with excellent taste and skill, her *mezza di voce* being especially pleasing. The concert-giver also sang Mrs. Moncrieff's "Creole love-song," and two ditties from the prolific pen of Mr. Isidore de Lara, which, as they differ in no respect from their predecessors, demand no comment. Miss Carlotta Elliott, whose singing has greatly improved since we last heard her—being now free from excessive *vibrato*, and Mr. Lawrence Kellie, who gave an expressive rendering of Hope Temple's "In sweet September," were amongst the other vocalists.

Mr. Samuel de Sola's first concert took place on the afternoon of the 29th ult., at Princes' Hall. The concert-giver himself sang in excellent style Sullivan's "Thou'rt passing hence," and "Eri tu," from "Il Ballo," and he was assisted by, amongst others, Madame Edith Wynne, Miss Rosina Brandram, and Mr. Ben Davies, who all sang to the satisfaction of the audience. Miss Nellie Levey contributed some of her charming guitar-accompanied songs, and Miss Adela Duckham, a young lady of 13 years, showed tokens of undeveloped talent as a violinist.

Miss Eugénie Caverhill-Shiels' Concert was given on Tuesday last at the Steinway Hall. The *beneficiaire* proved herself to be a pianist of no mean ability, uniting neatness of execution to intelligence and taste. She was heard in two numbers from Schumann's "Kreisleriana" and Mendelssohn's "Variations Serieuses," and joined Mr. G. F. Huntley in an admirable performance of Rheinberger's Duet for two Pianofortes, Op. 15. The vocalists were Miss Ethel Winn, Miss Eleanor Rees, Mr. Claude Ravenhill, and Mr. Gabriel Thorpe.

Kingston-on-Thames.—A highly successful entertainment took place in the Albany Hall here last Tuesday in aid of the funds of St. Paul's Church. The chief interest centred round some excellent *tableaux vivants* given under the direction of Mr. W. P. Warren, which included a beautiful representation of Dicksees' well-known picture "Within the shadow of the Church," and, by way of contrast, the famous scene from "Nicholas Nickleby," in which Mrs. Squeers administers brimstone and treacle to her scholars. Some capital music was provided in the intervals by Miss Biddulph, Mr. Maxwell Tod, Capt. Lloyd Harris, and others.

Putney.—An entertainment was given at the Assembly Rooms on Thursday last in aid of the funds of the Royal Hospital for Incurables. The musical part of the programme was efficiently carried out by such well-known artists as Miss Helen D'Alton, Miss Nellie Levey, Signor Mhanes, Mr. Templer Saxe, and Mr. Franklin Clive, Mmes. Bandmann-Palmer, Genevieve Ward, and Gertrude Hemery recited, and Mr. Ganthony gave some humorous sketches. Miss Lewis at the pianoforte, and Miss Freda Marsden—one of our young violinists—played some solos admirably. Mr. Claude-Trevor was an excellent conductor.

Wandsworth Town Hall. — The Wandsworth Philharmonic Society gave their first concert on Monday, the 3rd inst., the chief item of the programme being Gaul's "Joan of Arc." As the Society is only just formed, and this was their first concert, it would hardly be fair to criticise the performance very closely. The female voices would bear strengthening both as regards quantity and quality, but the tenors and basses are fairly adequate. The Society appears to possess an efficient conductor in Mr. H. W. Weston, F.C.O. The solos were sung by Mdme. Wilson-Osman whose charm of voice and style gave much pleasure—and by Messrs. Dyved Lewis and Andrew Black. A short miscellaneous selection followed the cantata. The Hall was crowded, and the Society starts apparently well assured of support by the inhabitants of the neighbourhood.

Mr. and Mrs. Arthur C. Haden gave a Vocal and Violin Recital, at 46, Rutland Gate, last Monday afternoon. Mrs. Haden's refined and expressive singing of music by Grieg, Dvorak, her husband's "Easy is my bed," and Amor's "O, more desirous we," no less than Mr. Haden's thoughtful readings of several violin pieces, greatly delighted the audience which crowded the room. Miss Enid Stuart Jones showed in her pianoforte solos true musical feeling, and Mr. Heydrick's accompaniments were all that could be wished.

LETTERS UPON THE POETRY AND MUSIC OF THE ITALIAN OPERA."*

LETTER VIII.

From what I have said of the *aria di portamento*, the *cantabile*, the *mezzo carattere*, and the different sub-divisions of the *aria parlante*, I hope I have, in some degree, made it plain to your Lordship, that there is no affection of the human breast, from the slightest and most gentle stirring of sentiment, to the most frantic degrees of passion, which some one of these classes is not aptly suited to express. If this be true, other classes must be either bad or superfluous. This, in fact, is the case of the *aria di agilità*, or *aria di bravura*, as it is sometimes called; in treating of which, it will be almost sufficient to repeat to your Lordship the description I gave of it in the general enumeration of the different classes. It is an air composed *chiefly*, indeed too often *merely*, to indulge the singer in the display of certain powers in the execution, particularly extraordinary agility or compass of voice. In such a composition, the *means* are evidently confounded with the *end* of the art; dexterity (if I may be allowed the expression), and artifice, instead of serving as the instruments, being made the object of the work. Such are the airs which, with us, we so frequently observe sung to ears erect, and gaping mouths, whilst the heart, in honest sympathy, is carrying on its mere animal function. And of this kind, indeed, are all the attempts, in the different arts, to substitute what is difficult or novel for what is beautiful and natural. Where there has ever been a genuine taste for any of the arts, this aptness to admire what is new and difficult is one of the first symptoms of the decline of that taste; such is at present the case in Italy with respect to all the arts; but the admiration bestowed in Britain on difficulty and novelty, in preference to beauty and simplicity, is the effect, not of the decline, but of the total want of taste, and proceeds from the same principles with the admiration of tumbling and rope-dancing, which the multitude may gaze on with astonishment long before they are susceptible of the charms of graceful and elegant pantomine, these feats of agility having exactly the same relation to fine dancing that the above mentioned airs have too expressive music. They are, therefore, I conceive, incompatible with the nature of a serious drama; but in the burletta, or comic opera, in which much greater liberties may be taken, I think I have, sometimes, heard them introduced with success. In a comedy, a pretty frolicsome coquette may be supposed to cut an elegant caper, at once to show her legs and to display her skill in dancing; nay, such a stroke might be characteristic, and therefore proper. So a gay, fashionable lady might, with a kind of graceful levity, express, by an air of this kind, some of her pretty capricious humours, equally unintelligible with the music itself, the merit of both consisting merely in the prettiness of the *manner*; for this kind of music, tho' incapable of any expression excepting that, perhaps, of gaiety in general, may yet have all the beauty which can be given to it by a fine voice running, with ease and velocity, though an arrangement of notes, not in itself unpleasing, just as the humour of the lady, though perhaps rather unmeaningly, may be accompanied with many graces of countenance, figure, voice, and motion.

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* "By the late Mr. John Brown, painter. Edinburgh, 1789."

Now, the union of all this with music, produces often, without any violation of propriety, a very happy effect on the stage; but your Lordship will observe with what absurd impropriety these airs often make a part of our concerts, where all this elegant flirtation of face and figure is forbidden, and where these fanciful and exuberant follies are gravely pronounced by a lady standing at the harpsichord with downcast, or, at best, unmeaning eyes, and without the smallest apparent tendency to motion.

LETTER IX.

I have now endeavoured to give your Lordship as distinct an idea as I could of the simple and accompanied recitative, and of all those classes of airs which have names in Italian, and which I mentioned in the first general enumeration I made of them. There is, however, another species of Airs, which I have not classed with them, because it has no particular denomination, though it appears to me well deserving of that distinction. But this is easily accounted for when it is considered, as I took occasion to observe in the beginning, that the names of these classes are all taken from circumstances of the practical part of the art. The Airs alluded to here are those whose subject is a simile,and which I shall venture to call Airs of Limitation These, though essentially different from all those before mentioned, yet, from some circumstance of similarity in the practical part, have been referred to one or other of the above classes.

Though, upon the whole, similes of any length be perhaps seldom admissable in dramatic poetry, being in general repugnant to the genuine expression of passion, yet sometimes they may be introduced without impropriety, more particularly in the musical drama, which, like all the other arts, justly claims some licence in practice, with respect to that beauty which is its chief object, or that species of pleasure which it is peculiarly calculated to inspire.

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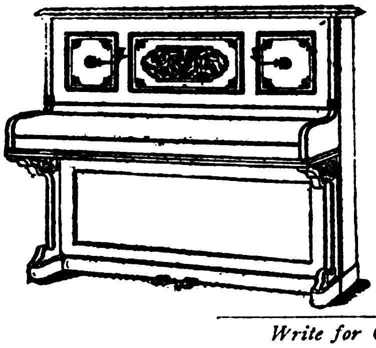

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The Musical World.

LONDON, SATURDAY, DECEMBER 15, 1888.

*** *MSS. and Letters intended for publication must be addressed to "The Editor." Rejected MSS. cannot be returned unless accompanied by stamped directed envelope.*

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Facts and Comments.

The following significant words appeared in the "Daily Telegraph" of the 7th inst.—"The discussion as to whether there is or is not a Wagner bubble, and, if there be, whether it has burst, goes bravely on. It is in the nature of such a controversy to continue, but the parties to it may usefully be asked, in a quiet moment, whether the game is worth the candle. Argument on such a subject will convince nobody and settle nothing. The great fact is that Wagner has lived and worked, and that he was a man of genius, having the merits and defects of his order. He certainly was no 'bubble,' for his teachings remain. Upon these time will work its inevitable process, accepting what in them is good, and there is no little; rejecting what in them is bad, and there is much. Let us leave the work to time, for life is short, though art is long." Upon reading which, Mr. Rowbotham may be imagined as sadly singing:—

> "Blow, blow, thou winter wind,
> Thou art not so unkind
> As man's ingratitude."

The "Neue Zeitschrift für Musik" publishes a letter by Liszt, written on the 17th November, 1869, which cannot fail to be of the highest interest, not less on account of the writer's unique personality, than of its bearing upon recent events in Vienna. In referring to the death of the painter Overbeck, Liszt writes to his friend the Princess Sayn-Wittgenstein:—"I wish and pray, and, indeed, earnestly command, that my interment shall be without any ostentation—as simple and economical as possible. I protest against a funeral like that of Rossini, and even against an assembling of friends and acquaintances, as at Overbeck's. No parade, no music, no procession, and no oration. I will not be buried in a church, but in a cemetery, *and I specially forbid that my remains shall be removed from one resting-place to another.* I will be buried in no other place than the cemetery of that place in which I may happen to die, and no other service than a Low Mass (no chanted Requiem) in the parish church. The inscription on my gravestone might be, 'Et habitabunt vultu recti cum vultu suo.' This letter has only quite lately been found amongst her mother's papers by the Princess Hohenlohe, who has shown her appreciation of the great Abbé by giving £3,500 for a Liszt Memorial.

"The Romance of Art" is doubtless an attractive phrase, and there are many incidents in musical history which may fairly be claimed as romantic. Madame Judith Gauthier, the author of "Wagner et son oeuvre poetique" is, however, somewhat too romantically inclined. For she has been writing the libretto of a one-act opera, the music of which is provided by M. Benedictus, entitled "La Sonate du Clair de la Lune," in which Beethoven is made to appear on the stage. The stories concerning the "Moonlight" Sonata are pretty enough, and may amuse a certain sort of amateur; but it is impossible to sanction the efforts of Madame Gauthier to drag the Titanic form of Beethoven upon the operatic stage. Beethoven is the Lear of music; that mighty shaken soul is all too grand to be made the puppet of a vivaciously-inclined Frenchwoman. A worthier rest is his:

> "Vex not his ghost. Oh, let him pass! He hates him
> That would upon the rack of this rough world
> Stretch him out longer."

We hear from St. Petersburg that Mdlle. Minnie Hauk made her first appearance there at a concert on the 30th ult., singing excerpts from "Lohengrin," "Carmen," "Mignon," &c., all of which were received with the customary enthusiasm, which reached its culminating point when the lady sang a Russian song by Dargomischsky, after which the force of enthusiasm "could no further go." A less sensational event, but possibly one of more permanent importance, was the production of a newly-published Symphony (No. 5 in E minor, Op. 64), by Peter Tschaikovsky. This took place the evening before Mdlle. Hauk's *début* at a concert of the Philharmonic Society, which marked its appreciation of the work by electing the composer an honorary member. One would perhaps have thought that a composer so respected and so enormously popular in his own country would have had that honour conferred upon him long ago. Herein is consolation for some of our own composers. A week later another new work of the composer was heard; this is an Overture, entitled "Hamlet." Mr. Tschaikovsky seems so fond of illustrating Shakespeare in music that we cannot help regretting he did not choose one of his works of this class to introduce himself to us on his first appearance here last summer.

Jubilee performances of Berlioz's opera, "Benvenuto Cellini," have, during the last few weeks, been given at three of the most important theatres of Germany, viz., those of Weimar, Carlsruhe, Dresden. It had previously and repeatedly been heard at Weimar and Carlsruhe, as well as at Hanover, Mannheim, and Leipzig, but was now played at Dresden for the first time. In Germany an amount of justice has thus been done to the French master which has not been accorded to him by his own countrymen. Berlioz may, therefore, be said to have had his revenge for the "brilliant failure" (*chute éclatante*), as he himself termed it, which accompanied the production of this opera in Paris in 1838, and in London in 1853. But how long will English opera-goers of the present generation have to wait for an opportunity of hearing this fifty-years'-old French masterpiece in London?

The principal of the Guildhall School of Music, Mr. Weist Hill, has been presented by the Students of the Guildhall Orchestra with a handsome gold watch and chain bearing the inscription:—

> "To our Principal, Weist Hill, Esq., as a token of esteem and regard."

In answer to several correspondents who have written to enquire concerning the "Technicon," we beg to inform them that the price of the instrument in question is £5. Messrs. Augener and Co., are the sole agents.

The attention of all those who care for the condition of English music may well be directed to the performances of the Westminster Orchestral Society, which gave its first concert of the season on December 5. Throughout the season nothing but compositions by English musicians will be presented, and, in accordance with this plan, the programme of the first concert included Dr. Villiers Stanford's "Festival" overture; Mr. E. Prout's symphony; and Mr. J. F. Barnett's "Pastoral Suite." The next concert will take place on March 13, when the most interesting feature will be the first performance of a Symphony in C, by C. S. Macpherson, the conductor of the society. The value of the work that is being done in this direction can scarcely be over-rated.

Signorina Elvira Gambogi had the honour of appearing on Tuesday last, before Her Majesty the Queen and the Royal Family at Windsor Castle, when she sang several operatic and other songs, with which Her Majesty was pleased to express her warm approval.

"THE LAY OF THE LAST MINSTREL."

It is in nowise derogatory to Mr. Hamish MacCunn's power to say that in his new cantata, "The Lay of the Last Minstrel" (Novello & Co.), traces are to be found of the influence of Dvorak and Wagner. To sit at the feet of such masters is a proof of wisdom; for it is very certain Mr. MacCunn's genius is far too individual ever to become fettered by such scholarship. Again, Mr. MacCunn is content to develop his powers in a gradual and natural way, instead of attempting, as is often the case with young composers, after one prodigious leap to start from the point which was only reached by his forerunners after years of work and progress. It may also be safely asserted that few composers of equal ability have passed through what may be called the "picturesque" period of youth with so dominant an individuality, and owing so little of inspiration to another, as Mr. MacCunn.

It is possible to question the fitness of Scott's poem for musical treatment, even when abridged and condensed to "cantata" length. At its best the story is somewhat deficient in directness, and though there are occasional incidents of a highly dramatic sort, they are not sufficiently sequent for the purposes of such a work as the present. As the story stands the part played by the magic book taken from the wizard's grave, is by no means clear, and the introduction of the final chorus, "O Caledonia, stern and wild," is certainly foreign to the purpose, however appropriate it may be in the original poem. Of the music it is impossible, on the present occasion, to write adequately, inasmuch as Mr. MacCunn's most striking effects are in the domain of orchestral colouring, and, until the work has been performed, it is scarcely possible to do justice to it. It is, however, easy to see in every page of the score the same dramatic intensity, picturesqueness, and melodic beauty, that have up till now distinguished all Mr. Mac Cunn's work. The choral recitative, "But he, the Chieftain of them all," may be taken as an instance of this, in which a bold theme is worked up, with daring harmonies, to a Wagnerian finish; while the dramatic soprano solo, "Sir William of Deloraine," forms an admirable climax to the preceding fanciful and vivacious tenor solo, "Merry Elves." The influence of Dvorak is nowhere seen more plainly than in the chorus, "The clattering hoofs the watchmen mark," which expresses effectively the impetuosity of the words, and the scene at Melrose Abbey, which strikes powerfully the note of mystery, while the sudden change to the major at the last two lines is beautifully suggestive of the rest of Death. In Part II. there is no falling-off in power or significance; indeed, there is so sustained a force in the successive themes, that relief would almost be welcome. In Margaret's solo, "True love's the gift," there is, indeed, a certain descent beneath the high level of the rest, but, as a whole, the vivid colouring, the dramatic power, are equally apparent; and, postponing until after the first performance on Tuesday next at Glasgow further detailed criticism, we may briefly say that the work is emphatically one which will establish more firmly Mr. MacCunn's position as perhaps the most gifted of the younger contemporary composers.

THE BROWNING SOCIETY.

(TO THE EDITOR OF THE "MUSICAL WORLD."

SIR.—As the last meeting of the Browning Society dealt largely with musical matters, an account of it may not be without interest for your readers. Mr. B. L. Mosely was in the chair, supported on his right by Mr. Alfred Forman, on his left by Dr. Furnival, who read a paper by Miss Helen J. Ormerod entitled "Andrea del Sarto and Abt Vogler." The story of Andrea's life, his outward success and deep inner sense of failure were contrasted with the apparent failure but hidden sense of artistic success which characterised the life of Abbé Vogler.

Andrea was viewed not only as he was but as what he felt he might have been—*without Lucrezia*, who, Miss Ormerod maintained, had been the evil influence of his life. "Had Andrea in him the genius of those great ones for equal companionship with whom he yearned, and was he crushed by his heartless wife?" she asked. A powerful picture and a masterly analysis of the painter's downward career as a man were given, with the aid of copious extracts from Browning's poem; after which that of "Abt Vogler" was considered. Miss Ormerod very wisely refused to institute a comparison between music and painting, but quoted an interesting conversation she once had with Mr. Gastineau, the water-colour painter. "There will probably come a time," said the old artist, "when music will be too painful for you; and then you will find painting will soothe you." "I believe," said Miss Ormerod, "that it is given to music to create feelings of more intense joy and more acute pain than any other art, but Abbé Vogler reminds us of the recompense for the pain :—

> "Sorrow is hard to bear and doubt is hard to clear,
> Each sufferer says his say, his scheme of weal and woe;
> But God has a few of us whom he whispers in the ear;
> The rest may reason and welcome; 'tis we musicians know.'"

Miss Ormerod was singularly eloquent on the subject of honesty in Art, and strongly condemned the eager race for worldly success which drags so many artists down. She also emphasised the distinction between aim and achievement, but the conclusion drawn from this was not that arrived at by society generally. Miss Ormerod holds with Browning that "'Tis not what man Does which exalts him but what man Would do" (Saul), and with the thought put into the mouth of Vogler by the poet :—

> "All we have willed or hoped or dreamed of good shall exist."

The Chairman, after warmly acknowledging the merits of Miss Ormerod's paper, commented on Browning's knowledge and views with regard to music. Other poets, he said, had generalised more or less eloquently on the scope and essence of the art, but few, if any, had penetrated to the core of the matter as Browning had done. It was not so much his technical knowledge which was valuable (though in this he was better equipped than most poets), but his keen sense of the psychological problems offered by music, and of the emotional meaning of its various combinations. Numerous examples from his works were adduced in support of this view, among them lines from "A Toccata of Galuppi's," "Charles Avison," "Master Hugues of Saxe-Gotha," and "Abt Vogler." Mr. Mosely pointed out also that Browning's, Wagner's, and Schopenhauer's view of the functions of music were identical; *e.g.*, Schopenhauer says: "Music stands apart from all the other arts, in that it is not an imitation of any reproduction of any idea of the things in the world as they are"; Wagner says: "The essence of music is this—that which all other arts only indicate, through it and in it, become unquestionable certainty, absolute and unquestionable truth"; and Browning (Avison):

> "There is no truer truth obtainable
> By man than comes from music."

Other passages also were quoted from Browning and Schopenhauer in proof of this contention. Mr. Mosely referred at some length to the poem, "Master Hugues of Saxe-Gotha," as exemplifying Browning's intimate acquaintance with the structure of a strict fugue. The poet seems to have taken the same view as Richard Wagner with regard to the fugue in its strict form. Neither of them looked with favour on the "expounding, explaining, wrangle, argument, dissertation, rejoinder." Says Browning :—

> "So your fugue broadens and thickens,
> Greatens and deepens and lengthens,
> Till we exclaim, 'But where's Music, the Dickens?'"

Mr. Mosely drew attention to the fact that Wagner had used the strict fugue but once—in the street row in the "Meistersinger." In conclusion he said: "There is one more analogy between Wagner and Browning—their exaltation, their ecstasy, their 'clairvoyance' (according to Schopenhauer), their unconscious creative instinct (according to Hartmann). This is the salient characteristic of their work. What differentiates such men of genius from men of talent is this—the idea seizes hold of them, not they of the idea, and will not relax its grasp till it has compelled them to work it out; whereas with men of talent the idea is sought and elaborated with diligence upon approved æsthetic lines. Wagner and Browning, he claimed, were the leading tragic dramatists of the age. This remark gave rise later to a spirited passage of arms between Dr. Furnival and Mr. Alfred Forman. The former contended that Browning's plays were not dramatic, that his dramas were not actable, while Mr. Forman stoutly maintained the contrary. 'The merits of Browning's plays,' said he, 'are absolute and transcendental—their defects are merely relative..'"

Yours, &c.,
GIGADIBS

MUSICAL ASSOCIATION.

Mr. E. H. Turpin read a paper on December 3 on "The Instincts of Musical Form." He said that he did not propose to enter the field of technical knowledge, or to treat his subject from the poetic side, but to show that music is not an independent art power, but is one member of the great art family, amenable to certain natural laws and acquired habits of thought which govern all the other members of the sisterhood of art. One division of art dealt with tangible material and appealed to the mind through the sense of sight, as in painting and sculpture; the other employed intangible material, such as sound, and appealed to the mind through the sense of hearing, as in literature and music. In all the arts we found certain great natural laws asserting themselves. Thus, evolution and multiplication of detail, gravitation of detail to central structural points, and the due proportion of the various parts forming a given whole, are apparent in all forms of objectivity, whether tabulated as objects of nature or of art. Broadly viewed, the outlines of form are presentation or exposition, development and recapitulation, or resultant attainment. Such processes have not only grown in the various arts in identically the same manner, but they characterise the operations of nature herself. Mr. Turpin then instituted a comparison between the methods of the poet, dramatist, and novelist, and that of the musician, showing how they were guided by the same principles of form, and pointed out that the lyric, epic, and dramatic qualities were as recognisable in music as in poetry. It was curious that in following the study of human aspiration and actions, the dramatists first succeeded in giving method to the instincts of literary form; not less curious was it that the revolts against the abuse and tyranny of form should have arisen on the stage at different artistic epochs of the world's history, where all must of necessity be artificial. The reforms of Gluck were chiefly confined to deepening expression, and preserving appropriate naturalness. Wagner grasped the truth that the arts had great principles in common, and his giant efforts to bring all the arts into one common focus of action were matters of history. It may be, in course of time, people will be as readily impressed by, and as familiarly acquainted with musical, as with verbal forms and idioms; then indeed, by force of this yet to be created artistic memory will be the full fruition of the philosophic reforms of Wagner. So far as the instincts of musical form were based upon the strength and eternal action of natural laws, certain principles would ever remain for the guidance of coming generations of composers and deserved to be recognised as philosophic impulses, seeking by artistic methods to strengthen the memory, quicken mental perceptions, and enforce impressions by the exercise of logical power.

Dr. Hubert Parry was one of the speakers in the subsequent discussion.

Concerts.

SATURDAY POPULAR CONCERTS

Last Saturday, as at the previous concert, Madame Neruda was prevented by indisposition from being at her post, and her place was again taken by Mr. Straus; Mendelssohn's Quartet in E flat being given instead of the promised Spohr in A major (Op. 93), the rest of the programme remaining unaltered, M.M. Ries, Hollander, and Piatti, completed the quartet; and Mdlle. Janotha, who was the pianist, played with much intelligence and finish, Beethoven's Sonata in E minor, and, as an encore, the variations on "Rule Britannia." In Schumann's Violin and Piano Sonata in A minor that sense of ease born of perfect sympathy between the executants was not attained. But how rarely it is, when one of the instruments in question is the piano! In Schumann's Pianoforte Quartet the same want of absolute smoothness was apparent, and in the first movement an "all abroad" state of things set in for a short time; but, owing to the prominence of the pianoforte part, it is probable that none but those who were thoroughly familiar with the work, or who were following the score, were aware of the fact. Mr. Edward Lloyd, who was in fine voice, sang Gluck's "'Tis thy words," showing by his delivery of the line, "So I only die near thee," which closes the recitative in the stereotyped manner, how the most ordinary phrase can be lifted out of the commonplace. He also sang two of Dvorak's Gipsy songs, repeating the second—the beautiful "Songs my mother taught me." Mr. C. Hopkins Ould accompanied in his usual admirable manner.

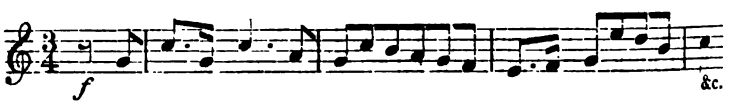
LONDON SYMPHONY CONCERTS.

Last Tuesday's performance showed a great improvement. Mr. Henschel had his forces well under control, and his bâton for the nonce relaxed its severity. The result was seen in excellent renderings of Berlioz's "Harold' Symphony, Beethoven's "Coriolan" Overture, Wagner's "Träume," and the Hungarian March from Berlioz's "Faust." The date of the concert being the anniversary of the French composer's birthday, there was ample excuse, had such been needed, for the presentation of works from his pen. "Harold in Italy," however, is always well worth hearing; it contains some of its composer's best music—for example, the Pilgrim's March and the "Serenade." The Viola solo, which runs with such beautiful effect through the work, was well played by Mr. Emil Kreuz, not long ago a student at the Royal College of Music. Madame Essipoff gave a brilliant and tasteful reading of Saint Saens' Concerto in G minor. The piece suits her admirably, and she was heard in consequence at her best, which is very good indeed. On Wednesday next the first morning concert will be given. Beethoven's C minor is promised, and Mrs. Henschel will sing.

HERR WALDEMER MEYER'S CONCERT.

The second orchestral concert of this now well-known artist, given on Wednesday, will, for many reasons, largely add to his already considerable reputation. His performances of the violin concertos of Beethoven and Dr. A. C. Mackenzie, and of the adagio from Spohr's "9th" were marked by the broad style, intelligent phrasing, admirable technique, and finished, though never exaggerated, expression which had before been recognised. An indication of the golden opinions won by Herr Meyer was afforded by the presence of Dr. Mackenzie, who conducted his own work. Apart from this, however, the occasion was rendered permanently interesting by the first performance of Dr. Stanford's new Concert Overture, "Queen of the Seas," composed in celebration of the Tercentenary of the defeat of the Spanish Armada. This is no *pièce d'occasion*, doomed to speedy oblivion, but a genial and powerful work, thoughtfully conceived and carried out with the skill and, let us add, the reticence of a master. The leading themes of the overture are three—typifiying respectively the English, Spanish, and Religious elements of the subject which inspired the composer. We subjoin them:—

No. 1.



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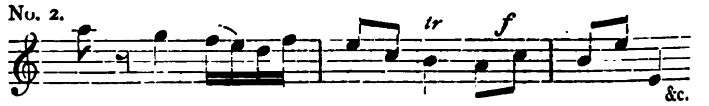
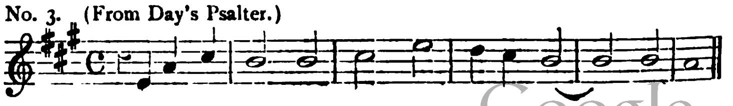


No. 3. (From Day's Psalter.)



In the "working-out" section the three subjects are variously combined in a manner which unmistakably suggests the fight, the English subject (No. 1) finally asserting itself, though by no means in the blustering and swaggering style so dear to the youth of Britain. Dr. Stanford's overture, though to a certain extent descriptive, may safely challenge criticism as a piece of "pure" music. Judged either way, it is a worthy contribution to English art. Dr. Stanford being at the conductor's desk, it goes without saying that his work was sympathetically rendered; but we had also to thank him for an exceptionally good performance of Goetz's charming Symphony in F, and for the general efficiency of the orchestra all through the evening.

THE NOVELLO CHOIR.

Dr. Parry's "Judith," with an excellent performance of which Dr. Mackenzie inaugurated his campaign on Thursday, the 6th inst., was so fully dealt with at the time of its production at Birmingham that we do not hesitate to defer until next week such remarks as we have to offer upon the work itself. Such a course is, moreover, amply justified by the fact that "Judith" will be given again to-day at Sydenham under the same conductor. Opinions based upon a second hearing within little more than a week of the first will naturally be given with greater confidence than it is now possible to feel. It may be said, however, that the public seems to have quite made up its mind that "Judith" is a great work. Unstinted applause, rising at times to a high pitch of enthusiasm, was a distinguishing feature of Thursday's performance. Dr. Parry was several times called to the platform, and choir and principals did their utmost to deserve the appreciation so freely bestowed.

MADAME PATTI'S SECOND CONCERT.

Madame Adelina Patti's second concert was given at the Albert Hall on Tuesday last, when, it is needless to say, the vast building was crammed with an audience anxious to welcome the *diva* on her return, with added laurels, from the Paris Opera House. Madame Patti chose, as her contributions to the evening's programme, the recitative and aria from "La Sonnambula," "Ah, non credea," and "Ah, non giunge," and Gounod's "Ave Maria," besides joining Mr. Lloyd in the duet, "Tornami à der," from "Don Pasquale." It would be waste of words to describe the manner in which Madame Patti sang throughout; there is but one Patti, and it may easily be imagined that on the present occasion she sang in a way that justified the enthusiasm of the audience, which insisted upon encoring each song. The artists associated with Madame Patti were in every way worthy of the occasion. Madame Sterling sang Cowen's "The reaper and the flowers" and Hullah's "Three fishers." Mr. Edward Lloyd was in excellent form, singing Clay's "I'll sing thee songs of Araby," and the "Cujus Animam" from Rossini's "Stabat Mater"; while Mr. Santley, who seems to have discovered the secret of perpetual youth, sang, in a way that recalled the days of his greatest triumphs, Sullivan's "Thou'rt passing hence" and Shield's "The wolf." A special word of praise should be accorded to Mdlle. Marianne Eissler, whose violin solos were as remarkable as ever for exquisite tone, graceful expression, and highly finished execution. The band, under the able direction of Mr. Wilhelm Ganz, performed, *inter alia*, Beethoven's "Egmont" overture, and Gounod's "Funeral march of a Marionette."

MONDAY POPULAR CONCERTS.

In spite of an excellent programme, last Monday's concert was a decidedly depressing affair. A scanty audience, the absence of Mme. Néruda through continued indisposition, and the foggy weather, were the suitable complements of a somewhat ineffective performance. The concert commenced with Schumann's delightful A minor Quartet, which was tamely played, and had not even the redeeming merit of technical accuracy. A lifeless performance of the first movement was the necessary result of the slow *tempo* adopted, and Herr Straus seemed almost unable to enter into the spirit of the bright and picturesque finale. The two middle movements went better, but failed to rise above the level of respectable mediocrity. An otherwise good performance of Rubinstein's Trio in B flat was marred by Mme. Essipoff's successful endeavours to prevent the strings being heard. This is the more to be wondered at, as the work is by her own countryman, and one with which she might have been expected to be in fullest sympathy. Mdme. Essipoff is undoubtedly a great artist, but she sometimes sacrifices the higher qualities of artistic expression and reticence to her marvellous technique. This, however, was not the case with renderings of an air by Gluck and a caprice by Scarlatti, which will surely live long in the memory of those who heard them. She also played (in conjunction with Mdme. Fannie Bloomfield) Saint-Saëns's masterly "Variations on a Theme by Beethoven" in a manner which fully justified her European celebrity. Mr. Thorndike was the vocalist and sang an effective Spanish Lullaby (the 'cello obbligato by Signor Piatti) by Gerard Cobb, and three pretty songs by Lassen, but he was so obviously out of voice, that criticism is quite unnecessary.

CRYSTAL PALACE.

The Symphony on Saturday last was Mozart's ever welcome "G Minor." Sir George Grove inserted some pertinent remarks in the programme on the change which has taken place since Mozart's day in the expression of emotion—that of grief especially—by means of music. The change, he points out, began with the French Revolution. Beethoven, Schubert, and Schumann "have accustomed us to the relation of their troubles, and the forms of combinations under which they express their grief have become so familiar that it is difficult to recognise the same feeling which they convey (if indeed it exists) under the quieter phrases, the elegant forms, the less remote harmonies, the regular rhythms of the G minor symphony." It were well if this question of progress were better understood by amateurs, since comprehension of its inevitable laws would put a stop both to sneers at that which is called "old fashioned," and to complaints against modern efforts to enlarge the boundaries of symmetrical form. All such superficial views are the outcome of comparisons which we have no right to make, since every healthy style must necessarily reflect the tendencies of its epoch. Mr. Praeger's fine Symphonic Prelude to Byron's "Manfred," which had not been heard here for eight years, was very well received. It is a noble work, full of passion, and embodying with rare felicity the despair and yearning of the central figure, his love for Astarte, and his conflict with the spirits. The love theme is very beautifully treated, and the whole reveals a master hand. It is pleasant to hear that Mr. Manns has underlined the work for performance in Edinburgh on the 7th January next. The other orchestral items were Berlioz's overture, "Les Francs Juges," and the overture to Sir Arthur Sullivan's "Yeomen of the Guard." Of the latter we do not feel called to speak. though something might doubtless be said of its appropriateness in such a programme; nor is it possible on the present occasion to deal adequately with Berlioz's work, of which the composer, writing to Humbert Ferrard (Oct 30, 1829) said: "Nothing, I swear to you, is so terrifically fearful as my overture to the 'Francs Juges.' It is a hymn to despair—the most deplorable, horrible, tender despair that can be imagined." There is, in truth, an almost oppressively colossal sombreness about the work in question, claiming kinship with "the larger utterance" of a bygone time. Its performance on Saturday was adequate, and the same may be said of the rendering, so far as the orchestra was concerned, of Schubert's setting of the Twenty-third Psalm, and of Mr. MacCunn's ballad, "Lord Ullin's Daughter." M. Marsick was the solo violinist, and presented Wieniawski's Concerto in D. His tone is somewhat thin, nor is he to be specially distinguished from the crowd of good soloists who now throng our concert-rooms. Mdlle. Antoinette Trebelli, who was the vocalist, achieved a fair measure of success in Mozart's "Non mi dir" and the Polacca from "Mignon."

Reviews.

INSTRUMENTAL.

Lovers of good music should direct their attention to a series of no less than seventeen books containing over one hundred pianoforte pieces, by a young Spanish composer, Del Valle de Paz. Apart from the novelty of pianoforte music hailing from Spain, these pieces are exquisite little-tone pictures distinguished by grace and poetic fancy, combined with no ordinary musicianship, and they are, with few exceptions, *not* tinged with Spanish "couleur locale," of which, however charming in itself, we have, since the extraordinary success of "Carmen," had a little too much. They rather breathe the spirit of Schumann and of that delightful and (in this country) unfamiliar composer, Theodore Kirchner, yet with a distinct "cachet" of their own. Their technical difficulty is very moderate, but more suitable specimens for the study of refined expression it would be difficult to name. Let the intelligent performer take up at random, say, the "Fleurs et chansons," Ops. 23 and 39 ("Flowers" which keep their fragrance, and will not fade!) or the "Morceaux de Salon" Ops. 35 and 36 (too good and likewise too easy to justify their title) or the delicious "Canzonette amorose," Op. 44, or the "Idylles," Op. 69, and "Miniatures" Op. 71—a surprising flow of original inspiration being fully maintained to the latest—and he will be sure to ask for the rest, especially as the music is published in Messrs. Augener and Co.'s edition at an almost nominal cost.

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		P.M.
SATURDAY (THIS DAY) DECEMBER 15.		
Saturday Popular Concert	St. James's Hall	3
"The Golden Legend" (Royal Choral Society)	Albert Hall	8
"Judith"	Crystal Palace	3
MONDAY, 17.		
Monday Popular Concert	St. James's Hall	8.30
TUESDAY, 18.		
"Messiah"	St. James's Hall	8
WEDNESDAY, 19.		
Extra Symphony Concert	St. James's Hall	3
THURSDAY, 20.		
Royal Amateur Orchestral Society—First Smoking Concert	Prince's Hall	9

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The Organ World.

SOME SUGGESTED MODIFICATIONS OF DAY'S HARMONY, TO MEET THE VARIOUS OBJECTIONS RAISED AGAINST HIS THEORY.

PAPER READ BY DR. C. W. PEARCE, F.C.O., BEFORE THE COLLEGE OF ORGANISTS.

(Continued from page 193.)

With the first proposition we need not concern ourselves, for it concedes the whole point at issue. If we like physical music from choice, then the logical basis of our music is psychical, not physical, and if we succeed in establishing a correspondence between it and physical music it is one of cause and effect. It may present coincidence, it *cannot* furnish causation, it *may illustrate*, it cannot *explain with regard to the second proposition, that we are born to like physical music.* Mr. Cobb observed that the whole position had a semi-ethical, semi-theological air calculated to provoke a smile of surprise, not to say amusement, were it not for the extreme practical importance of the theories which it has been thus invoked to support.

Dealing with the third proposition that because these natural sounds have always formed part of our musical surroundings—so to speak—our ears have grown to like them, Mr. Cobb gave a four-handed arrangement upon the piano of the harmonic chord as far as the 16th Harmonic (it is far too hideous to be reproduced upon this occasion), and went on to say that out of this chord, as out of a mine, we are supposed to have unearthed the various groups of notes which go to form the scale and the chords of psychical music, and apart from this chord, as the natural origin from which our music is derived, our brain must be supposed to be a musical blank, or at least to be musically passive. To obviate all possible objection to this reasoning, Mr. Cobb further assumed that it was the Harmonic *Scale* rather than the Harmonic *Chord* which was so familiar to us, and then went on to show how absurd it was to maintain that our psychical scale could have been evolved from the physical scale even supposing that ever since there was a human ear to listen to it, some colossal Alpine horn blown by a giant of the hills had been perpetually droning out the world over, the scale of nature even up to the 48th harmonic.

In addition to Mr. Cobb's argumentative reasoning against the derivation of our modern scale from natural supposed phenomena, it is possible to reduce this assumption to still greater absurdity. Let us take the sister art of painting as an analogous example. What should we say to any Royal Academician who insisted upon teaching us that all the glowing colours now exhibited upon the walls of the Burlington House were derived, nay more than derived, were *obtained* by some subtle process of chemical solution from the rainbow which appeared to Noah when he came out of the Ark! Yet this is not worse than the astounding dogma poor musical students are requested to swallow,—viz., that the whole system of music from the days of Ecclesiastical plain song to the chromatic gorgeousness of Beethoven, Spohr, Berlioz and Wagner has been evolved, suggested and inspired by the mathematical harmonies of a stretched string or an inflated organ pipe!

The many interesting phenomena, therefore, with which musical acoustics present us are to be dealt with in their relation to the brain precisely as we deal with other problems of the same class—they may and can explain *difference*, they cannot account for, much less compel *difference*. The brain is as free and autocratic in this corner of its empire as in any other, and if music of this nature—part that is of a system of operations in which psychic choice holds sway—then the logical origin of music is most unquestionably psychical and not physical; and theories which take as their basis the axiom that what is physically provided and physiologically received is necessarily productive of certain psychic effects are not theories which can meet with approval from an educational point of view.

MORE ABOUT CHURCH MUSIC.

In "Church Bells" on this subject the writer, S. A. LEWIS, observes:—

As one of many, who have suffered much at times from 'Congregational singing,' I know there is much to be said on what I will call the unpopular side of the question, and I trust you will, with your usual generosity, permit me to advance a few arguments in favour of good, intelligent, and devotional choir singing, as distinguished from bad, unintelligent, and, consequently, undevotional singing by the congregation.

Let me premise that all worship to be *real* must be a matter of heart feeling, as opposed to mere outward expression. This applies to all parts of worship—whether prayer, praise, or hearing the Word. If it be conceded that—

"Prayer is the soul's sincere desire,
Uttered or *unexpressed*,"

the same concession must logically be made as regards praise, and it cannot, therefore, be deemed more essential to praise than to prayer that it must necessarily be loud-mouthed; in both cases it is the assent of the heart to the external act which constitutes true worship, otherwise those who are unable from physical defect or other cause to give actual utterance to their worship cannot be said to worship at all —a position, which I venture to say, no one will take up.

That our worship should be performed both with heart and voice I dare not deny, but as our public prayers are offered *silently*, our hearts going up in unison with the audible utterances of the minister, so I contend that certain portions of the sacrifice of praise may be worthily offered by a devout *listener*, whose heart is attuned to the melody of the pealing anthem or the tuneful canticle, carefully and reverently sung by the recognised exponents of the service of song. Such a listener, though his lips move not, enters fully into the spirit of the exhortation, "Sing ye praises with understanding," which I take to imply not only an understanding of the spiritual significance of the act, but also an understanding of the method of performing it.

It seems to be taken for granted by most advocates of congregational singing, pure and simple, that every one has a "singing" voice, and, moreover, that every one knows how to use it. How far this is from being the case! How many worthy people are there, who, if requested to sing in a drawing-room, bashfully decline on the plea of lack of voice, want of musical knowledge, and so forth, yet how many such persons do not hesitate to utter the most discordant sounds at Church. That which they know is not good enough to offer for the amusement of their friends is deemed quite good enough for the worship of Almighty God.

It is very well for the clergy and organists, seated at a respectable distance from such disturbing influences, to pronounce in favour of "congregational singing," but let such be located service after service in close proximity to some lusty vocalist, whose notions of harmony differ from those of the composer, and who indulges in excruciating variations upon the music as sung by the choir, and I am sure they would confess that such congregational singing is not conducive to devotion in those worshippers situated within range of the sound of his efforts.

Some time since such a singer as I refer to took a pew immediately behind mine. This gentleman was the possessor of a peculiarly strident but penetrating bass voice, which vibrated upon the sensory aural nerves in a painful manner; but he was *a zealous* singer, and his idea of harmony was limited to two intervals, viz., tonic, dominant; tonic, dominant; tonic, dominant; and these two intervals, *and no others*, he persistently shouted within two feet of my ears throughout every chant, hymn, kyrie, &c., &c. I ask, what could be the effect upon the devotion of neighbouring worshippers of such congregational singing as this?

Again, I once attended matins at Westminster Abbey. It was my misfortune to be seated next to an elderly lady, who, in shrill, quavering tones, accompanied the choir in everything except the despised "ornate settings" of the *Te Deum*, *Benedictus*, &c. This lady was also another zealous singer, for, when by some mischance she failed to find the Psalms for the day, she continued to pipe out an inarticulate sound upon an open vowel, but *without uttering a single word*. Can this kind of singing by any stretch of charity be deemed to be "singing praises *with understanding*?" How welcome was the sense of relief when the canticles were sung with the expression and skill by the choir to "settings" in which my neighbour could not attempt to take part!

One more experience. I once attended evensong at a large parish church. In the pew next behind sat one of three hearty singers. Not one single Amen did he suffer to pass by, but from first to last he accompanied every musical item in a voice about as melodious as a coffee mill in full swing, a little louder, and more "raspy," if anything. I need hardly say that for myself and friend the whole service was simply spoilt by this congregational singer. A few days later I heard from one of the regular worshippers at the church in question, that this hearty vocalist was known as the "tin-kettle," his noisy contributions to the services being so notorious that it was found impossible to let the pews in the near neighbourhood of his sitting. Will the most enthusiastic advocate of congregational singing maintain that this person, who, to say the least, was little short of a nuisance to other worshippers, added anything to the glory of God by his strepent efforts, which had the effect of silencing everybody near him, for it was impossible to joint in chant or hymn in company with such an inharmonious vocalist?

Probably your readers will think me very un-Christian for wishing to check, in the least degree, the humble outpourings of my fellow-creatures in the sanctuary, and will count me no better than a heathen for my pains. With due deference to their opinion, I can but think that God is more glorified by one who devoutly listens while those set apart for the work offer to Him their best efforts to make His praise to be glorious than by one who is so fond of the sound of his own voice that he drowns every one else in a very flood of noise and jargon.

That this kind of singing is not uncommon I know, for, in my capacity of sidesman at my parish church, I hear much of it as I pass about among the congregation, and, to a normally musical ear, it is not only distracting, but also utterly destructive of real devotional feeling, and I claim that those who have been endowed by God with some degree of musical taste, and who feel that music is a proper vehicle of religious fervour, are entitled to offer their worship in peace, undisturbed by such hindrances as I have feebly described. Now as to the remedy.

This lies chiefly in the hands of the clergy, who alone possess the opportunity of addressing their congregations upon such matters, and who, therefore, are in the best position to advise them as to the conduct of their portion of the services, and to lead them up to a better appreciation thereof. I can do no more than briefly suggest a few bare outlines of "reform." 1. Church choirs should be trained to their highest capacity, so that their function may be performed in the best possible manner to the glory of God. 2. That the clergy should endeavour to publicly regulate the singing by requesting the congregation to sing only at certain parts of the services. Without venturing to dogmatise upon the subject, I might suggest, *e.g.*, that in the Psalms and Canticles (when the latter are sung to chants) it might very well suffice for the congregation to join in at the *Glorias* only. This would be in pursuance of the rule followed in the prayers, when the people are silent except during the concluding assenting Amen. 3. Printed requests to the above effect might be distributed in lieu of those which we meet with in some churches requesting the congregation indiscriminately to "join in the singing." 4. It would be an immense advantage if the clergy would in a kindly manner suggest to their congregations that only those who are able to "sing from music" should attempt to sing in harmony. Others would do well to confine themselves to singing the air *in a subdued tone of voice*, thus conforming to the spirit of the general exhortation, wherein they are asked to accompany their minister "with a pure heart and *humble voice*." 5. The congregation should be publicly requested to stand during the singing of the anthem. For some years past the contrary practice has been gaining ground, based, probably upon the mistaken idea that because the singing is confined to the choir the congregation have no part or lot in it; the fact being that the anthem is the highest tribute of praise offered on behalf of the congregation during the whole service, and should therefore be the subject of their recognition in the way indicated. Not to stand during this portion of Divine service is, to my mind, to be guilty of irreverence. 6. The congregation might also from time to time be reminded that shouting is not singing any more than whispering the prayers is praying, both of which disconcerting practices are all too common.

Many other suggestions might be made, but here I must stop.

AN EIGHTEENTH CENTURY MUSIC BOOK.

A correspondent, writing to "Church Bells" on Church Music observes:—"The 'Compleat Psalmodist,' fourth edition, by John Arnold, Philo-musicæ (London, 1756). It consists of four parts, each with its own title-page and separate paging, though all in one volume of 422 pages, small octavo. The First Part is called the introduction, being a short treatise on music, including a great variety of subjects, from the gamut to composition in five, six, seven, and eight parts, and the rudiments of what is now known as the Tonic Sol-Fa Notation. As a sort of appendix to this introduction there is a copious dictionary of musical terms. This part, introduction and dictionary, have been so abundantly thumbed that the leaves are all loose. The Second Part contains 'A set of Services commonly called Chanting-tunes, together with four-and-twenty excellent Anthems composed of solos, fugues, and choruses, after the Cathedral manner.' The Third Part 'being proper for parish-clerks, and useful to country congregations . . . . for the use of country choirs') gives one or more extracts from each of the 150 psalms in Sternhold and Hopkins' version, almost invariably of four verses, and with accompanying tunes. The Fourth, and much the smallest part, contains twelve hymns and canons. It may be worth while to give a list of the hymns: 'While shepherds watch'd,' 'Rejoice, rejoice, ye mortals, all rejoice' (for Christmas), 'A Virgin unspotted,' 'Mourn, mourn, ye Saints' (Good Friday), 'Christ from the dead is raised,' 'Jesus Christ is risen to-day,' 'He's come; let every knee be bent' (Whit Sunday), 'Lord, tune our souls with one accord' (Trinity) a hymn on the joys of Heaven—'Never weather-beaten sail more willing bent to shore,' the Angel's Hymn, a metrical version of Luke ii. 14, and comment thereon. In this quaint old book we seem to have an eighteenth-century forecast of Mercer's Psalter and Hymn-book, with a treatise on music besides. I am not quite sure whether the vast quantities of hymns that we now possess are *altogether* an improvement on the rough but pathetic psalms which used to content our forefathers. But besides the change from psalms to hymns, there has been, since the middle of the last century, a change quite as great in the arrangement of psalm and hymn-tunes. In Arnold's book the air is *always in the tenor*; the treble equally with the 'contra,' and 'bassus' is an accompaniment. Does this imply that our country singers in those days were chiefly *men*, instead of, as at present, children?" The writer is possibly wrong with regard to the tenor being the leading part, as in the sixteenth century, and led astray by the habit a hundred years ago of writing psalm and hymn-tunes, &c., on the score with alto at the top, the tenor next, then the treble above the bass, so that the two bottom lines, with the addition now and then of a few small notes, formed the accompaniment, and the treble occupied the place of the tenor as being next to the bass.

"Part 2 begins with 'The Order of Performing the Divine Service in Cathedrals and Collegiate Chapels, commonly called Chanting-Tunes.' The first rule or rubric stands thus: 'The Confession and Absolution being read by the Priest in one continued solemn tone, the Priest and Choir repeats the Lord's Prayer, thus,' then follows a musical stave for the Lord's Prayer, monotoned on D. 'O Lord, open,' &c., and its response, on the lower A. The first note of 'O Lord, make speed,' &c., is D; the rest, with the response, *Gloria*, &c., on F. The reciting notes for the versicles and in Litany, are almost exactly as in Mercer, except that the Lord's Prayer sinks to D in the versicles, and in the Litany to D for all except 'But deliver,' which goes down to B. All this is set in the *bass clef* and *unharmonised*. But in the 'Second Service' the responses to the Commandments, and the *Gloria* before the Gospel, are *harmonised*, the air being here, as in the psalm-tunes, in the tenor. The Litany is to be sung 'by two of the *choir* in the middle of the church, near the Bible desk, the whole choir answering,' &c 'The second service is begun by the Priest, who reads the Lord's Prayer in one grave tone, the deeper (if strong and audible) the

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Pedal Movements.—Couplers; Great Organ Forte; Choir Organ Forte; Swell Pianissimo; Swell Organ Forte; Great Organ Forte; Choir Mezzo Forte; Reeds.

Crescendo and Decresendo.—A mechanical contrivance to draw all the stops of the organ one after the other, commencing with the softer one, reaching full organ, and then decreasing in the same manner.

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Pedal Organ.—Bourdon, Flute Bass, 30 pipes each.

Couplers.—Swell to Great, Swell to Pedals, Great to Pedal, Octave on Great, Swell Sub to Great, Tremulant.

Self recovering Pedal, Great to Pedal. Self-recovering Pedal, Tremulant in and out. Two Composition Pedals to Great, two ditto to swell.

Gern's Tubular Pneumatic System throughout.

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Bradford, Yorkshire.—At the White Abbey Wesleyan Chapel, a Recital on the occasion of the re-opening of the Organ was given on December 1, by Dr. Chas. Joseph Frost, F.C.O. Sacred solos were sung by Miss Emilie Norton and Madame Armitage and Anthems by the Chapel Choir. The programme included Fantasia in E flat, St. Saens; Andante in A, Henry Smart; Marche Funebre (by request), Gigout; Fantasia (introducing storm effects), Chevalier Newkomm; La Carita, Rossini; Organ Solo (introduction and variation upon Mendelssohn's well-known Hymn Tune, "Hark! the herald angels sing"), C. J. Frost; Fantasia Concertante, Petrali; Preghiera, Capocci; Overture in E, Morandi.

The organ has recently undergone entire re-construction by Mr. James Murgatroyd, of Bradford. All the keys and key action, pedal action, swell draw stop action, choir draw stop action, couplers, swell sound board, swell box, and pedal sound boards, are quite new. The old pipes have all been retained; the swell pipes have all been carried down from Tenor C. to C C. The following is a specification of the instrument:—

Great Organ.—Double Open Diapason, wood and metal; Open Diapason, metal; Dulciana, metal; Stop Diapason, wood; Principal, metal; Fifteenth, metal; Mixture, 2 ranks, metal; Trumpet, metal.

Swell Organ.—Bourdon, wood; Open Diapason, metal; Stop Diapason, wood; Salcional, metal; Voix Celeste, metal; Principal, metal; Mixture, 3 ranks, metal; Oboe, metal; Horn, metal; Tremulant.

Choir Organ.—Lieblich Gedact, wood; Gemshorn, metal; Viol de Gamba, metal; Flute, wood; Clarinette, metal.

Pedal Organ.—Grand Open Diapason, wood; Bourdon, wood.

Couplers.—Choir to Pedal; Swell to Pedal; Swell to Great; Swell to Choir; 3 Composition Pedals to Great Organ; 2 Composition Pedals to Swell organ.

NOTES.

At St. Peter's, Eaton Square, Special Services are being held during Advent. The church is thrown open, and no tickets are required. On Thursdays, December 6 and 13, Spohr's "Last Judgment" was sung, with organ accompaniments by Mr. Sergison, organist and choirmaster. On Thursday, the 20th, at the same hour, a selection will be given at 8 p.m., and on Monday, the 24th (also at 8 p.m.), there will be a carol service.

Lately, at a concert given in Wollaston School, the parishioners of Wollaston took the opportunity of presenting a testimonial to Mr. H. M. Jackson, who for more than twenty years has occupied the position of organist of the Parish Church. In the interval between the first and second parts of the programme, Rev. S. Gilbanks said during the twenty years Mr. Jackson had been organist of Wollaston Church he had courteously, faithfully, and conscientiously discharged the duties of his office. He had very great pleasure in asking Mrs. Gilbanks to present to Mr. Jackson an illuminated address, a purse of gold, and a handsome timepiece and ornaments, in addition to a liqueur stand, the gift of the choir.

The December musical arrangements at St. Marylebone Parish Church, on Thursdays, 13th and 20th, include renderings of Mendelssohn's "Hymn of Praise."

COLLEGE OF ORGANISTS CALENDAR.

On Tuesday next the Library will be open from 7 to 9.

January 8—F.C.O., Examination (Paper work). Jan. 9—F.C.O., Examination (Organ Playing). January 10—F.C.O., Examination (Organ Playing). January 11—Diploma Distribution. January 15—A.C.O., Examination (Paper work). January 16—A.C.O., Examination (Organ Playing). January 17—A.C.O., Examination (Organ Playing). January 18—Diploma Distribution. February 5—Dr. F. J. Sawyer, F.C.O., will read a paper on "The History of the Theory of Harmony." March 5—Lecture. April 2—Lecture. April 29—Annual College Dinner. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ Playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ Playing). July 26—Diploma Distribution. July 30—Annual General Meeting.

Candidates for the forthcoming Examination should send in their names before January 1.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury.

(*From a Photograph by the London Stereoscopic Company.*)

MADAME BELLE COLE.

Madame **BELLE COLE**, the famous American contralto, was born among the Chautauqua Hills, of a family which has long been honourably distinguished in the musical world. Madame Cole received her first musical education from her father, to whose thorough and careful tuition she doubtless owes much of her success. So early did her education commence, that she was able to sing comparatively difficult music at sight before she could read a book with ease, and at the age of 14 she directed a class for sight-singing, which numbered over sixty members, and at a concert given by this class, Madame Cole appeared as a solo violinist. On leaving her country home, Madame Cole proceeded to Jamestown, N.Y., where she studied at Institute Hall, under Professor Love, and subsequently under the most celebrated *maestri* of New York. Madame Cole is one of the few contraltos—if, indeed, she be not the only one—who commenced their career as sopranos, for it was as a high soprano that Madame Cole's first teachers trained her, her voice at this time extending to F in alt. Her first important engagement was in the season of 1883, when she was the leading contralto in Theodore Thomas's famous company on their Trans-continental tour, and she was selected by the late Leopold Damrosch to create the contralto part in his work "The Sulamith," and she has since sung at all the great American festivals and Concerts, such as the Philharmonic Society Concerts at New York and Brooklyn, and the Worcester, Gilmore, and Cleveland Festivals. Having conquered the American world Madame Cole became ambitious of vanquishing England also, and arrived in London in May, 1887. She received her first English engagement from Mr. Barnby, who heard her sing one evening in a private drawing-room, and at once engaged her to sing the "Elijah" music at Eton College. Her first appearance in London was made at a Crystal Palace concert, and she has since that time attained success with an altogether phenomenal rapidity. It would be superfluous to recount achievements which are fresh in the reader's memory, but we may add that Madame Cole, amongst her future engagements, will sing in Mancinelli's "Isaias" at the Albert Hall, and will start, in January next, on a two-months tour with Madame Minnie Hauk.

Swell Organ (Compass Co to a3).—Bourdon, 16 ft., wood; Open diapason, 8 ft., metal; Stopped Diapason, 8 ft., metal; Salicional, 8 ft., metal; Aeoline, 8 ft., metal; Fugara, 4 ft., metal; Fluite Harmoique, 4 ft., metal; Cornet, 3 rks., metal; Cornopeon, 8 ft., metal; Oboe and Bassoon, 8 ft., metal.

Choir Organ (Compass Co to a3).—Viola, 8 ft., metal; Dulciana, 8 ft., metal; Melodia, 8 ft., wood; Flute d'Amour, 4 ft., wood and metal; Violina, 4 ft., metal; Piccolo, 2 ft., metal; Clarionet, 8 ft., metal.

Pedal Organ (Compass Cl to C—a curiously deficient compass in these days)—Open diapason, 16 ft., wood; Bourdon, 16 ft., wood; Posaune, 16 ft., wood; Octave Bass, 8 ft., wood; Violoncello, 8 ft., wood.

Mechanical Registers—Great to Pedal Coupler; Swell to Great Coupler; Choir to Pedal Coupler; Swell to Pedal Coupler; Swell to Choir Coupler; Choir to Coupler; Tremolo.

Pneumatic Push Buttons.—Choir Organ Forte, Swell Organ Forte, Fortissimo Full Organ.

Pedal Movements.—Couplers; Great Organ Forte; Choir Organ Forte; Swell Pianissimo; Swell Organ Forte; Great Organ Forte; Choir Mezzo Forte; Reeds.

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metal; Mixture, 2 ranks, metal; Trum

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COLLEGE OF

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The programme included:—Overture, "Oberon," Weber; ncerto for violin and orchestra, No. 2 in D, Wieniawski; Symphony, 4 in B flat, Beethoven; and Ouvertura di Ballo, Sullivan. Iver M'Kay was announced as the vocalist, and M. M. Marsick lo violinist.

Next Tuesday evening Mr. MacCunn's new cantata, "The Lay of e Last Minstrel," will be given, notice of which will be given in xt week's issue. The artists engaged are Madame Nordica, Miss race Damian, Messrs. Andrew Black, and Iver M'Kay. At this ncert also will be performed (for the first time in Scotland) the me composer's ballad for orchestra, "The Dowie Dens o' Yarrow." he conductors for this concert are Mr. Hamish MacCunn and Mr. oseph Bradley.

MISCELLANEOUS CONCERTS.

THE BARNSLEY ST. CECILIA SOCIETY gave a performance of Samson" on Thursday last. The principals were Miss Julia Jones, iss Yates, Mr. Houghton, and Mr. W. Riley. Miss Jones's full prano voice showed to excellent effect in all the airs. Her coms is extensive, and her distinctness of enunciation might well be pied by many older singers. Miss Yates, Mr. Houghton, and Mr. y acquitted themselves in a most praiseworthy way. The chorus, ich numbered over 150 voices, was satisfactory.

THE MISSES BATEMAN AND MOWBRAY'S RECITAL.—A pianoforte al of an original character was given on the 7th inst., by Marian Bateman and Miss Esther Mowbray; the peculiarity that only duets or pieces for two pianos were performed. Of atter class were Mozart's Sonata in D, Schumann's Andante and ions in B flat. The duets were by Schubert (including one of larches Caracteristiques, which, strange to say, are not found in Grove's catalogue of Schubert's works), Schumann, Gade, an, Dvořàk, and Brahms. It will be seen that almost every of duet was exemplified, and it is gratifying to be able to add young ladies displayed as much ability in the execution, as the selection, of their pieces. The ensemble was excellent out, and a better rendering of the group of different pieces, ch the concert concluded, could hardly have been desired; the f Brahms's Hungarian Dances, to name only one instance, ressed with rare delicacy and truth. The hall was well l the audience showed marked appreciation. There is in such a mass of admirable music in the duet form scarcely med in public and comparatively little played in private, ncerely trust that these young ladies will be encouraged to in the path they have opened out, for there is no good y duet-playing should not be as popular a feature of t programmes as duet-singing. In the intervals of the ing, Miss Farmer sang songs by Brahms, Bishop, Arne, ing a voice better than her style, and ably accompanied n Farmer.

N A. ST. O. DYKES'S RECITAL took place on the after-December 7 at Prince's Hall, when a large audience o welcome the young performer, who is, if we are not son of the late well-known Precentor of Durham Cathe- beautiful hymn tunes have given a distinct colour to glish church music. It would be premature to decide r. Dykes will succeed in accomplishing the same desirable e present generation of pianoforte players; and we shall rselves for the present with the record of a performance in ndant evidence was given of the possession of a highly technique, a powerful tone, and a large share of artistic The programme included Beethoven's Sonata, Op. 27, Schumann's "Fantasie," Op. 18, an adequate selection from antic school, and Bach's Organ Fugue in A minor, the fitness for such a purpose is doubtful. We shall look forward with to hearing Mr. Dykes again.

RR VON CZEKE, the Hungarian violinist, gave a concert at the hall on Saturday last. The concert-giver displayed his usual , and was ably supported by the Misses Zukie, Flower, rick, and Paton, and Messrs. Connery and Koch, vocalists, Kosminsky (pianoforte), and Mr. Langsey ('cello). The con- tors were Miss Mathilde Wolff and Mr. Lawrence.

THE PEOPLE'S PALACE, MILE END ROAD.—A concert was given here on December 10, when the artists were Miss Adela Duckham

Correspondence.

THE DAY THEORY OF HARMONY.

TO THE EDITOR OF THE "MUSICAL WORLD."

DEAR SIR,

Miss Prescott, in her letter in your issue of the 1st inst., takes exception to my considering the A flat chord, in her example from Rossini, as belonging to the key of E flat, and says she cannot see why the Neapolitan Sixth in G minor should be borrowed from the submediant (*i.e.*, the key of E flat), while that in C comes from the subdominant (*i.e*, the key of F minor), as alleged by me, in reference to another example, at a meeting of the Musical Association. Unwittingly, Miss Prescott has herself supplied and virtually approved my answer to her objection, inasmuch as, only a few lines previously, she endorses Professor Macfarren's obviously correct teaching, that *chords belong to several keys*, and that *the only way to find out to which they belong at a particular point is to examine their surroundings.* Precisely so; and *this is just what I did in the cases in question.* I may add that Miss Prescott does not correctly represent me in adducing the statement, as if it were *mine*, that the Neapolitan Sixth in G minor is borrowed from the submediant. My contention is that it is *not* in G minor, and the borrowing of it from another key does not change its tonality.

Miss Prescott's *raison d'être* of the common chord on the minor second of the scale—viz., that it has been used by good composers with good effect—is practically sufficient for those who, like herself, take honourable place in such goodly company; but it does not afford any explanation to the *student*, whom systems should *teach.* Now, if the 17th "upper partial" is claimed as the root of the common chord under consideration, why not similarly with each of the previous upper partials, 5, 7, 11, 13, and 15? They all involve, more or less, admitted objections, but at least they all have prior claim to the 17th to furnish sounds "in the key"! On the other hand, while Dr. Day's system uncompromisingly demands a root or roots for every other chord, if his adherents relax in this solitary instance, because they see no better way, we still must pin them to Dr. Day's thesis that *every note in a key, whether diatonic or chromatic, must exist before it can be used*, and so they must cull the three notes of this particular chord somehow thus, in the key of C:—

A flat, 17th upper partial of G.
F, 7th upper partial of G.
D flat, 17th upper partial of C.

—in which case the F would be in untruthful intonation with the other notes, and all three would be at variance with the diatonic scale. Other derivations on the Day system would give no better results, but the chord must be accounted for *somehow* by his disciples. Such tentative processes remind one of Dean Swift's Peter, Martin, and Jack, who, because they could not find authorization in their father's will, *totidem verbis*, for what they wished, tried for it *totidem syllabis*; failing also in this, they then tried *tertio modo*, *totidem literis*, when, finding one particular letter wanting, they substituted another for it!

Faithfully yours,
CHARLES E. STEPHENS.

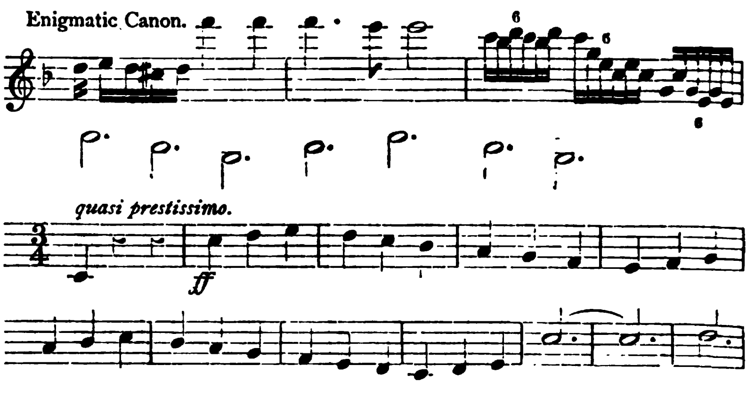
37, Howley Place, Maida Hill, W.
December 3, 1888.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—With reference to your recent notice of Mendelssohn's canons, allow me to send you one which has lately been shewn to me by my friend, Mr. Paul David, son of Ferdinand David, to whom the Canon was in the first instance addressed by Mendelssohn. It is on a strip of paper, apparently half of half a sheet of "Bath." It has been folded across, and tucked in and wafered like a note. The address on the outside is "An Herrn Concertmeister David Oder an Herrn C. Weisse, Wohlgeboren, bei Tische" (*i.e.* at dinner).

David and Weisse had evidently sent Mendelssohn a delicacy from their dinner, for on the other side of the paper we find the words "Dass das Nusstorte ist bescheinige ich mit meiner Namensunterschrift Felix Mendelssohn Bartholdy isst sehr dankbar." (That the almond cake exists I certify with my signature F.M.B. *eats* very thankfully).

Then follows the Canon, with a large formal red seal before it.



I commend it to the ingenuity of your readers. They will notice that the 12 bars, from the signature $\frac{3}{4}$ (which apparently abolishes the B flat) are from the Trio to Beethoven's Quartet in E flat, Op. 74. Whether the mysterious minims which stand under the first three bars are a continuation of the minim phrase which ends the Canon or not, I do not presume to judge. I have given the whole as it stands on the autograph. I am sometimes tempted to fancy it may be a mere hoax.

Yours obediently,
Dec. 12. G. GROVE.

PROVINCIAL.

MANCHESTER, Dec. 11.

At Sir Charles Hallé's seventh concert, December 6, Herr Hess, the leader of the orchestra, appeared as solo violinist. We have previously had occasion to mention this young artist in terms of high praise, and his latest appearance has only shown more clearly the almost complete mastery which he has obtained over his instrument. His bowing is of quite unusual grace, and the tone which he produces, though perhaps less sonorous than that of some *virtuosi*, is pure and beautiful. His technique almost rivals his style, and we especially admired the clearness and precision of his staccato playing. Moreover, Herr Hess is a thorough musician, and has a refined conception; no one could doubt this who heard him play Spohr's Ninth Concerto. We have, we believe, heard a more poetical rendering of this work, but it was by an artist with whom most violinists would feel it an honour to be compared, and to whom Herr Hess need have no shame in acknowledging himself second. His reception was most enthusiastic, and after his second solo ("Introduction," and "Rondo Capriccioso," by Saint Saëns) he was not allowed to rest until he had given an encore. There were two vocalists, neither of whom have appeared at these concerts before. Of these Madame Sandon claims the first place, and this by no means solely on account of her sex. It may be mentioned that though this was her first appearance in Manchester on the concert platform, she sang in "Faust" during the last visit of the Carl Rosa Opera Company, taking the part of Siebel, in which she was very successful Her voice is one of remarkable range, and though really a contralto, it includes the mezzo-soprano register, and even to some extent the soprano. It is also of very considerable volume, and of good quality, massive rather than rich. Her vocalisation is in many respects excellent, the intonation is accurate, and her method of production indicates careful training. In Meyerbeer's "O Figlio mio" we thought that her low notes occasionally suffered through being declaimed with more vigour than was necessary, considering how very well her voice carries. But the solo as a whole was admirably given, and this in spite of the fact that Madame Sandon was evidently suffering from nervousness, a misfortune which we held responsible for the rather excessive vibrato noticeable. In two little Italian songs, "Si tu m'ami" (Pergolesi), and "E m'e venuto" (Gordigiani), she was still more successful, and thoroughly deserved the hearty recall which she received. We have no doubt that the Manchester public will welcome further opportunities of hearing so gifted and careful a singer. With regard to the other vocalist, Mr. C. Banks, we must confess to having been greatly disappointed. There are undoubtedly good qualities about his voice, and the huskiness which was observable may have been only temporary. But it is throaty to an unpleasant degree, and he has a jerky style of singing which struck us as being highly inartistic. It is only fair to add, however, that the local papers for the most part speak of him in terms of guarded commendation. Amongst the orchestral pieces were Beethoven's Second Symphony, and two Légendes, by Dvoràk.

EDINBURGH, December 11, 1888.

The Carl Rosa Opera Company concluded a more than usually successful, but very brief, season of a single week here on Saturday evening last. To add to the ordinary attractions of Mr. Rosa's visits, which are seldom less than ample, there were on this occasion not only two entirely new works, so far as Edinburgh is concerned —Meyerbeer's "Robert the Devil" and Halevy's "The Jewess"—produced, and one or two artists (notably the talented young American soprano, Miss Fabris) hitherto strangers to our audiences, heard; but the great satisfaction was also afforded of welcoming, in the person of Madame Gaylord, back to her former place in the company an old favourite who has for some time been regretfully missed.

Throughout the entire series of seven performances, there cannot be said to have been a single instance of an unworthy or weak representation; while, in more than one case, a really high level of excellence was attained. Although "The Jewess" drew together the largest audience of the week, by far the most noteworthy rendering was that accorded to "Carmen" on Saturday night, with Madame Burns, Mr. M'Guckin, and Mr. Crotty in the three principal *rôles*. A better all-round performance of Bizet's bright and romantic work it would be difficult to conceive; and all who had the good fortune to assist at it will long remember the treat they enjoyed. At the close of the performance the house signified its appreciation and approval of the efforts that had been made for its entertainment by recalling Madame Burns and her two fellow artists four times before the curtain. The other works during the week, besides those already mentioned, were Wallace's "Maritana," Balfe's "Bohemian Girl," and Thomas's "Mignon."

The engagement of Miss Fabris was recognised on all hands as a conspicuous gain to the strength of the company. Both vocally and histrionically she proved herself in such parts as Isabella in "Robert the Devil," and the Princess Eudocia in "The Jewess" to be unquestionably an artist of no mean order; and her subsequent professional career will not—here at least—fail to be watched with much sympathy and interest.

Miss Fanny Moody still succeeds in holding her place in the affections of the students, who, on all occasions on which she appeared, received her with enthusiasm. On Friday night Miss Moody, assisted by a few of the leading local amateurs, gave a concert in aid of the funds of the Students' Union, the completion of which is somewhat delayed in consequence of a lack of sufficient pecuniary means. It is needless to say that Miss Moody, on the occasion in question, was made the recipient of an ovation of a most flattering kind, and was presented also, on behalf of the students, with a handsome bracelet in token of their appreciation of her kind and generous assistance. At the close of the concert the horses were removed from Miss Moody's carriage, which was then hauled to her hotel by a detachment of youthful admirers, while the main body formed themselves into a somewhat boisterous escort by the way. Before bidding them good night, Miss Moody obligingly sang her friends some verses of a popular melody, which appeared to afford them much satisfaction, and had moreover the desired effect of causing them to disperse decorously. A word of commendation is due to Mr. Rosa's orchestra and chorus. Considering the great amount of fatigue inseparable from the production of so many difficult works in so short a space of time as that available, the services rendered by both orchestra and chorus were, under the able conductorship of Mr. Goosens and Mr. Claude Jaquinot, conspicuously praiseworthy and excellent in every respect.

To-night, the first of Mr. Paterson's series of orchestral and choral concertstakes place in the Music Hall, and your readers may expect to have some notice of it next week.

GLASGOW, Tuesday, Dec. 11.

The Glasgow Choral Union opened their season on Thursday evening, 13th inst. The orchestra, consisting of 75 performers, was conducted by Mr. August Manns.

The programme included:—Overture, "Oberon," Weber; Concerto for violin and orchestra, No. 2 in D, Wieniawski; Symphony, No. 4 in B flat, Beethoven; and Ouvertura di Ballo, Sullivan. Mr. Iver M'Kay was announced as the vocalist, and M. M. Marsick solo violinist.

Next Tuesday evening Mr. MacCunn's new cantata, "The Lay of the Last Minstrel," will be given, notice of which will be given in next week's issue. The artists engaged are Madame Nordica, Miss Grace Damian, Messrs. Andrew Black, and Iver M'Kay. At this concert also will be performed (for the first time in Scotland) the same composer's ballad for orchestra, "The Dowie Dens o' Yarrow." The conductors for this concert are Mr. Hamish MacCunn and Mr. Joseph Bradley.

MISCELLANEOUS CONCERTS.

THE BARNSLEY ST. CECILIA SOCIETY gave a performance of "Samson" on Thursday last. The principals were Miss Julia Jones, Miss Yates, Mr. Houghton, and Mr. W. Riley. Miss Jones's full soprano voice showed to excellent effect in all the airs. Her compass is extensive, and her distinctness of enunciation might well be copied by many older singers. Miss Yates, Mr. Houghton, and Mr. Riley acquitted themselves in a most praiseworthy way. The chorus, which numbered over 150 voices, was satisfactory.

THE MISSES BATEMAN AND MOWBRAY'S RECITAL.—A pianoforte recital of an original character was given on the 7th inst., by Miss Marian Bateman and Miss Esther Mowbray; the peculiarity being that only duets or pieces for two pianos were performed. Of the latter class were Mozart's Sonata in D, Schumann's Andante and Variations in B flat. The duets were by Schubert (including one of the Marches Caracteristiques, which, strange to say, are not found in Sir G. Grove's catalogue of Schubert's works), Schumann, Gade, Volkman, Dvoràk, and Brahms. It will be seen that almost every style of duet was exemplified, and it is gratifying to be able to add that the young ladies displayed as much ability in the execution, as taste in the selection, of their pieces. The ensemble was excellent throughout, and a better rendering of the group of different pieces, with which the concert concluded, could hardly have been desired; the *nuances* of Brahms's Hungarian Dances, to name only one instance, being expressed with rare delicacy and truth. The hall was well filled, and the audience showed marked appreciation. There is in existence such a mass of admirable music in the duet form scarcely ever performed in public and comparatively little played in private, that we sincerely trust that these young ladies will be encouraged to continue in the path they have opened out, for there is no good reason why duet-playing should not be as popular a feature of our concert programmes as duet-singing. In the intervals of the piano playing, Miss Farmer sang songs by Brahms, Bishop, Arne, &c., exhibiting a voice better than her style, and ably accompanied by Mr. John Farmer.

MR. JOHN A. ST. O. DYKES'S RECITAL took place on the afternoon of December 7 at Prince's Hall, when a large audience assembled to welcome the young performer, who is, if we are not mistaken, a son of the late well-known Precentor of Durham Cathedral, whose beautiful hymn tunes have given a distinct colour to modern English church music. It would be premature to decide whether Mr. Dykes will succeed in accomplishing the same desirable end for the present generation of pianoforte players; and we shall content ourselves for the present with the record of a performance in which abundant evidence was given of the possession of a highly finished technique, a powerful tone, and a large share of artistic feeling. The programme included Beethoven's Sonata, Op. 27, No. 1, Schumann's "Fantasie," Op. 18, an adequate selection from the romantic school, and Bach's Organ Fugue in A minor, the fitness of which for such a purpose is doubtful. We shall look forward with interest to hearing Mr. Dykes again.

HERR VON CZEKE, the Hungarian violinist, gave a concert at the above hall on Saturday last. The concert-giver displayed his usual ability, and was ably supported by the Misses Zukie, Flower, Petherick, and Paton, and Messrs. Connery and Koch, vocalists, Miss Kosminsky (pianoforte), and Mr. Langsey ('cello). The conductors were Miss Mathilde Wolff and Mr. Lawrence.

THE PEOPLE'S PALACE, MILE END ROAD.—A concert was given here on December 10, when the artists were Miss Adela Duckham (solo vio'inist), Miss Mary Symons (solo pianist), Miss C. Dowle, Ma. A. Glover, and the Gem Quartet Party. Mr. Orton Bradley, musical director. Miss Adela Duckham was enthusiastically encored for each of her solos, "Zigeunerweisen" (Sarasate) and "Fantasie on Yankee Doodle" (Vieuxtemps), and repeated both of them. Miss C. Dowle's three songs were "Sweet September," "Little Maid of Arcadee," and "Roberto o tu che Adoro" for the last of which she was encored. The Gem Quartet Party were much appreciated.

Miss Dora Barnard's Concert.—Miss Dora Barnard gave a concert at the Steinway Hall on Thursday of last week, which, although, as a whole, was too "studentish" in tone, presented some features of considerable interest. The concert-giver's voice, which is of good quality and compass, was well displayed in Meyerbeer's "Noble Signor" and Balfe's "The Green Trees Whispered," each of which was sung with much refinement and taste. Mr. Septimus Webbe gave brilliant readings of Liszt's Study in B flat and a Mazurka by Godard; and the rest of the programme included songs by Mr. Frank May, some clever violin solos by Miss Cecilia Gates, and a highly paternal rendering by Mr. W. H. Cummings of songs by Sterndale Bennett.

Mrs. George Cox's concert.—A concert was given by Mrs. George Cox on Thursday last in the handsome drawing-rooms of Mrs. Elgood, 81, Ladbroke Grove. The vocalists included Miss Marie Curran, Madame Hughes Paltzer, Mr. Claude Ravenhill, and Mr. A. D. Saxon. Miss Curran, of whose singing we have more than once spoken in high terms, once more proved herself a distinct acquisition to the concert-room, and her excellent voice, refined method, and artistic earnestness should earn her a good position. Madame Paltzer sang charmingly Godard's "Chanson de Florian" and Logé's "Relics." Mr. Ravenhill gave an expressive rendering of the "Salve Dimora," the violin obbligato to which was extremely well played by Miss Dinelli, and Mr. Saxon, the young American baritone, sang with much spirit Logé's "Fidelis" and Moir's "Best of all." Mrs. George Cox's pianoforte solos were played with much grace and refinement, and to her skill as a teacher efficient testimony was borne in the persons of her pupils, Miss Finnis and Miss Bradley.

The Fraser Quintet.—The accomplished and charming young ladies composing the Fraser Quintet gave on Thursday last a concert at the Portman Rooms in aid of the Railway Officers and Servants' Association. To describe in detail the pleasant performances of this gifted family would now be superfluous, inasmuch as there are few amateurs acquainted with the excellent ensemble produced by the young performers. On the occasion in question, Vincent's "Cavatina" was perhaps the most successful item in a programme which was throughout warmly appreciated, and amongst the solos special mention may be made of the performance by Miss Stella Fraser of Papini's "Saltarello;" by Miss Mabel Fraser of De Bériot's "Tremolo," and the singing, by Miss Violet Fraser, of "Robin Adair." Assistance was also given by Madame Marion MacKenzie, whose rich voice and sympathetic style found scope in Cowen's "Because," by Madame Madeline Hardy, and Mr. Alfred Moore.

An entertainment was also given on Tuesday by the Fraser Quintet at Brompton Hospital, the chief feature of which was an exceedingly good performance of Virginia Gabriel's amusing operetta, "Widows Bewitched." The part of the Marquise Monalby was very cleverly played by Miss Violet Fraser, the other *rôles* being satisfactorily filled by Miss Elsie Evans, Mr. Henry Yates, and Mr. Oscar Baird. The operetta was preceeded by a short musical programme which included an excellent rendering of Brahms's "Hungarian Dances."

Eyre Arms Assembly Rooms.—A concert was given at the Eyre Arms Assembly Rooms on Thursday of last week. Miss Marie Hooton and Messrs. Charles Rose and Charles Copland were the vocalists, the band of the Royal Horse Guards (Blue), under Mr. Charles Godfrey, supplying the instrumental part of the programme. Miss Hooton, a promising young artist, gave great satisfaction, but perhaps the rendering by Messrs. Rose and Copland of the duet from Halévy's "Reine de Chypre" was the artistic success of the evening. Mr. Arthur E. Godfrey was solo pianist and conductor.

Mr Claude Trevor's Matinee took place on Monday in the presence of a large and fashionable audiance, and he was assisted by a number of well-known artists. Miss Helen D'Alton was particularly successful in a song "Passing Thoughts," by the concert giver, which was magnificently sung, and Miss Marie Douglas scored a great success in some violin solos. The great feature of the concert was, perhaps, the singing of Signor Mhanes, whose exquisitely artistic and sympathetic style was much admired, so much so that on several occasions he had to repeat the songs set down for him. Mr. Claude Trevor also sang. In his first song he was obviously too nervous to do himself justice, but in "More and More" he won a well-deserved encore. His voice is a light baritone of agreeable quality, and his pronunciation is well nigh perfect—every word being heard at the farthest end of the hall.

Kingston-on-Thames.—A highly successful chamber concert was given at the Albany Hall on Friday last in aid of the Parish Church restoration fund. The concert commenced with Schumann's Pianoforte Quintet, played by Messrs. Pollitzer, Morris, Stehling, Scott and Weber, in a manner which fully justified the great reputations of the distinguished artists and amateurs who interpreted them. and it is only right to add that the numerous audience showed at once their appreciation of Schumann's glorious music, and its admirable rendering. Perhaps the greatest success of the evening was achieved by Messrs. Pollitzer and Morris. In their brilliant performance of a duet by De Bériot for two violins, virtuosity of the highest order was united to most artistic phrasing and expression. Messrs. Seaward and Beddome played with much taste and refinement a nocturne by Behr, and a fantasia on Rossini's "Semiramide," for flute and clarinet, and Miss Agnes Larkcom and Mr. Frank Connery sang in excellent style songs by Bishop, Félicien David and Gounod. An admirable performance of Mozart's perennial Clarinet Quintet, the clarinet part played by Mr. Leonard Beddome, with great beauty of tone and delicacy of phrasing, concluded a concert which Kingston will not soon forget.

Steinway Hall.—Mr. Max Heinrich and Mr. Emanuel Moor gave the first of three vocal and pianoforte recitals on Friday last. Mr. Heinrich sang, with much refinement and excellent expression, "The Wanderer," and other songs of Schubert, a charming song by Jensen, and three of Mr. Moor's composition, of which "Winter Night" was the most acceptable. Mr. Moor is a talented pianist, with great executive powers and a fine memory. His rendering of pieces by Liszt, Chopin, and himself, among the latter of which a Gavotte and a Nocturne may be favourably mentioned, gave considerable pleasure, but we cannot praise his reading of Beethoven, whose Sonata "Appassionata," was given with little or no perception of its beauty and meaning.

Madame Essipoff gave her third and last recital on Wednesday at Steinway Hall. The gifted artist was in excellent form, the brilliance and delicacy for which she is famous being especially conspicuous. The reading given of Schumann's Fantasia in C, however, was decidedly the pianist's own, though everyone could admire her spirited rendering of the "March" movement. Nothing could have been more charming than Madame Essipoff's playing in the "Soirées de Vienne," of Schubert, or in pieces by Chopin, Schütt, and Paderewski.

Mr. Harold Savery's Second Concert at the Lyric Hall, Ealing, on Saturday evening, was attended by a fairly full audience, whose ardour was in no wise damped by the unpropitious weather without. Miss Louise Phillips struggled valiantly against a severe cold; and though in anything but good voice, she gave musicianly renderings of Clay's "She wandered down the mountain side," Mary Carmichael's graceful air "From the Red Rose," and Sullivan's "Where the Bee sucks." The honours of the evening, however, were awarded to Mr. W. Nicholl, Mr. Herbert Thorndike, and Mr. Frank Braine. The hall is not too large for Mr. Nicholl's voice, and the light and shade of his truly artistic singing were not lost on the audience, who insisted on encoring Tosti's "Vorrei Morire," and the ever-fresh "Kathleen Mavourneen." An equally favourable reception was given to Mr. Herbert Thorndike's rendering of the "Toreador's Song" from "Carmen," and Hope Temple's popular ballad "In Sweet September." Mr. Frank Braine recited in easy colloquial style the story of "How Bill Adams won the Battle of Waterloo"; he failed, however, to give to his impersonation of Lord Dundreary the touch of amiable imbecility which characterised Mr. Sothern's utterance of the criticisms on Poor Richard's Proverbs. Mr. Savery sang in excellent style Gounod's "Nazareth," and Stephen Adams' "Star of Bethlehem." Miss Frances Hipwell and Mr. Julian Egerton, whose mastery of the clarinet might have been displayed on worthier subjects than those of his choice, also contributed to the programme; and efficient renderings of several choruses and part-songs were given by a carefully trained choir under the baton of the concert-giver.

LETTERS UPON THE POETRY AND MUSIC OF THE ITALIAN OPERA."*

LETTER IX. *(continued.)*

The sound of a little flute, for example, resembles the singing of birds, not from its shrillness merely, but on account of a certain quality of sound common to both, which every ear is sensible of, but which we have no words to express. It is by this quality of sound that we distinguish the voices of persons, though speaking, perhaps nearly on the same pitch, and discriminate different instruments while playing the same musical notes; and the Italians have, therefore, very properly termed it *il metallo della voce*. Again, motion in bodies, though not common to motion in music, in all its extents, is, in some respects, the same; in others similar, or, at least, analogous. Slow and quick, with regard to succession, with all the possible degrees between their perceptible extremes, are common to both. The same may be said of regular and irregular; and, where these fail, analogies can be effected by different means, as striking as circumstances of positive sameness or resemblance. Gliding, as it is sometimes practised, both by the voice and by certain instruments, is the same in music as in bodies, it being in reality the effect of that motion in some body acting on another. The notes of music, however, being each, by its nature, stationary, cannot, strictly speaking, be said to glide; yet the idea of a gliding motion is easily conveyed by a certain number of notes. In the same manner, soaring, sinking, and even level motion, are equally easily expressed; and though, to be sure, a note cannot be said to turn or run round like a body, yet a succession of notes may be found that may give an idea of circular motion, the difference between these motions in music and in bodies being something like the difference between these circles—

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Setting aside, then, the more obscure analogies in music, which are felt, perhaps, only in consequence of a certain organisation, or a degree of imagination not common to all men, it is surely evident that resemblances and analogies may be produced by means of sounds, and of their rhythm and arrangement, to everything in nature, which we perceive in consequence of sound and motion. Thus the whistling of the wind, the noise of thunder, the roaring and dashing of the sea, the murmurs of a stream, the whispers of the breeze—the solemn waving of a lofty pine, the forked motion and momentary appearance of lightning, the grand swell of a billow, the rapidity of a torrent, the meanders of a rivulet, or the smooth gliding of a silent stream, must, even to those who have not a musical ear, appear all within the compass of musical imitation, for this plain reason, that positive resemblance is, in fact, the ground of this imitation. Nor does the analogy seem much strained, when we say that music may imitate the tread of a giant, the light and nimble footsteps of a nymph, or even the motion of those fanciful beings whom Shakespeare has described as "chasing, with printless feet, the ebbing Neptune."

(To be continued.)

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* "By the late Mr. John Brown, painter. Edinburgh, 1789."

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The Musical World.

LONDON, SATURDAY, DECEMBER 22, 1888.

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⁂ *Advertisements and business communications generally should be addressed to the Manager* (MR. WILLIAM PEARCE), *while the Proprietor's receipt will be the only recognised one for all payments. Advertising, Publishing, and General Offices:* 138*a*, *Strand, London.*

Facts and Comments.

An American firm of pianoforte manufacturers, Messrs. Behming and Son, have recently been holding high festival, the occasion for which was afforded by the completion of the 25,000th instrument turned out from their factory. No doubt the contemplation of this record is pleasant to the firm in question; but it is an appalling thing to those—and they are many—who share the opinions of M. Gounod and Dr. von Bülow on the piano-plague, which has assumed terrific proportions. Egyptians surely endured no worse infliction; for after all, what is a frog in your bedroom compared to the piano which is in every house, and from which there is no refuge though one should fly to the uttermost parts of the earth! For this record is doubtless equalled or approached by many other firms throughout the world, and it may be presumed that before long the pianoforte will be planted amidst Greenland's icy mountains, and the burning sands of Africa, so that all places shall be filled with the sound thereof and, the young lady who "plays a little" shall be queen of all.

Hèrold's opera "Zampa," is to be produced during the approaching season at Milan, when the principal *rôle* will be taken by M. Maurel. To what Walt Whitman calls "the average man," "Zampa" is a name of terror, since, but a few years ago, the overture was the favourite item in the repertoire of the young ladies, referred to above, who played a little, and played in couples.

Some time ago we commented in these columns on the means adopted by the clergy of an Italian village to interrupt a theatrical performance. Fitting sequels to that tale of disgraceful bigotry are supplied by the various stories in circulation concerning the recent prohibition of "La Tosca" in the Netherlands, and the ecclesiastic curses hurled from the pulpits of Utrecht against those who ventured to attend the performances of Sarah Bernhardt; and of the Cathedral scene in "Faust," which by order of the Burgomaster of the Agra is now excised whenever the opera is performed. Against such intolerance as this, argument is of course vain and equally useless is the attempt to discover any rational ground for it, since the scene in question is beyond doubt of the most profound spiritual significance. The trouble and grief of the stricken Marguerite, as she listens to the accusations of Mephistopheles, almost hidden in the shadows, and who seems to be the voice of her conscience made audible, is in itself a sermon more convincing than any that could be preached by Batavian stupidity or Italian ignorance.

Seldom has a musical event of equal and similar importance been received with such unanimous favour as the production of Gounod's "Romèo et Juliette," which, besides pleasing both public and critics, and helping to replenish the coffers of the management, has filled M. Gounod with an unbounded delight, in token whereof he has written a most amiable letter to MM. Ritt and Gailhard. "Nowhere in the world," says the enthusiastic composer, "could one have a more beautiful "ensemble musical." And Madame Patti, too, has been so moved by her reception in Paris that the imaginative Gallic journalist has lately announced the diva's intention of giving up her Welsh castle in order to buy the château of Chenonceaux. The Parisian mind finds it hard to separate the spheres of fiction and journalism.

Nor is French art criticism always an entirely admirable thing. Like the little girl in the nursery rhyme, when it is good it is very, very good; but when it is bad it is "horrid." Saint Beuve, Baudelaire, Gauthier—these are critics indeed; but what shall be said of the writer in "L'Europe Artiste," who, in referring to a concert at which M. Devrîes sang an extract from Wagner's "Walkyrie," speaks of the work in question as "musique incompréhensible," to which the artist could lend no impressiveness.

The attention of our readers is invited to the following letter, with the object of which we entirely sympathize:—

SIR,—May we trespass on your valuable space on behalf of an old and deserving musician who is now in want. We refer to Edward Panormo, who is about to enter his seventy-eighth year. He is the last of the celebrated Pamormo family so famed for their manufacture of violins and guitars. This venerable gentleman is in very delicate health and quite unable to support himself or aged wife. References can be given to several well-known musicians. Subscriptions are being received by Messrs. Harper Bros., of Ship Street, Brighton; or by yours truly,

Harrison and Son,
Dec. 17, 1888. 14, Queen's Road, Bighton.

The "Sainton Dolby" prize at the Royal Academy of Music has been awarded to Miss Hannah Jones. There were twenty candidates.

Messrs. Klein and Co., of 3, Holborn Viaduct, have submitted to us a specimen of their new candle-reflectors, an ingeniously simple adaption of an old idea which will probably find favour with all, but with musicians in especial. The advantages claimed for the reflector are its steadiness, safety, and adaptability. For the pianoforte or music-stand it is likely to be extremely useful.

It is reported that the ingenious M. Eiffel, who is now so busily perpetrating the monstrous tower in Paris, proposes to fix upon its topmost height Aeolian harps, automatic trumpets, and all kinds of "musick" that can be acted upon by the wind. At certain regular intervals these will be set to work, and the inhabitants of Paris will be cheered in their toils, or soothed in their slumbers, by the dulcet strains wafted from the iron heights. Were it not that the performances will occur at various times during the day or night, M. Eiffel might christen his hideous erection "Memnon," though it is the rising wind, not the rising sun, which will smite the monster into song. Were we Mr. Ruskin, we might base on all this some highly moral observations, and find therein a quite perfect illustration of the aims of the Nineteenth Century. But we are not Mr. Ruskin.

Herr Joachim will, during the present month, celebrate at Berlin, the fiftieth anniversary (let not the awful word Jubilee be spoken) of his first public appearance, made, at the age of nine, in December, 1838. No "Temporal King" could receive such hearty congratulations as will be offered to Herr Joachim by every musician. *A propos* of this interesting occasion, it may be remarked that, at the Lower Rhine Festival, Herr Joachim will play a new concerto of his own composition. The rest of the programme will include one of Beethoven's Masses, as well as his "Ruins of Athens;" Schumann's "Paradise and the Peri;" Mendelssohn's "Walpurgis Night;" Berlioz's "Queen Mab" scherzo; and three Symphonies, viz., Beethoven's C minor; Schubert's B minor; and Brahms's First.

Mr. Hamish MacCunn's new Cantata, "The Lay of the last Minstrel," will be given at the Crystal Palace, on Feb. 19, when the soloists will be Madame Nordica, Miss Marie Curran, Mr. Iver McKay, and Mr. Andrew Black.

Mr. Avon D. Saxon, a "recently imported" American baritone, whose appearances in England have, so far, been highly successful, has been engaged by Mr. Carl Rosa for his season at Liverpool where Mr. Saxon will make his first appearances early in January, as the Toreador in "Carmen," and the Count in the "Bohemian Girl."

Under the title of "Twelve Lyrics," Messrs. J. B. Cramer and Co. will shortly publish an album of songs (ten solos and two duets), by Mr. A. Goring Thomas. The words are by Mr. Harold Boulton, who may be congratulated on the poetical merit and rhythmic variety shown. In these respects his poems are distinctly out of the common. Those familiar with Mr. Thomas's graceful and *distingué* style will not be disappointed with this, his latest offering to amateurs of taste. There is so much to admire in each of these songs that we hesitate to single any one for special mention, especially as their merits differ rather in kind than in degree. Some are ambitious and dramatic, others simple and tender, others again are fanciful and dainty; but all are marked by melodious charm and refinement, and, in the accompaniments, by singular taste and skill.

Miss Grace Damian will give a concert at Princes' Hall on January 9, at which she will make her last appearance before her departure to Canada with Madame Albani. She will be assisted by, amongst others, Madame Mary Davies, Madame Clara Samuell, Mr. Barrington Foote, and Mr. Arthur Oswald.

Correspondence.

THE DAY-MACFARREN THEORY OF HARMONY.

TO THE EDITOR OF THE "MUSICAL WORLD."

DEAR SIR,—When Mr. Stephens reminds us of upper partials, 5th, 7th, 11th, 13th, 15th, and 17th, I frankly confess he is far above me—in fact, he is up in the realms of minute sounds, audible only to the bees and the ants. I do not know that we should object to the 5th harmonic for a root, as he says we do; we have not yet used it for a chord in the key; but we certainly use it as the tonic of a related key. Many of Beethoven's second subjects will testify to this.

His contention that all chords of a key, as used in modern music, must be in perfect tune with their corresponding notes in the harmonic chord of Nature, goes back to my former objection—viz., that opponents of the Day theory wish to drive it, and music with it, to the dreary level road of an exact science—to make chords according to mathematical principles. When we think that acousticians have said we must have eighty notes in the octave in order to get every one in tune, we feel inclined to quote Euclid, that mathematical musician of the past, and say "which is absurd."

I am reminded of another acoustician, a musician, too, who confessed once: "When I go into the orchestra now, I hear nothing but the beats, I lose the music."

Look, as I said before, at other arts; for the principles of art are the same in all, though music seems so much separated from others. Was there not a picture a few years back of a beautiful maiden in some hapless plight? She was by a tree, and at her feet there grew a daisy. A subsidiary idea it was, but carrying on the main thought as a type of her maidenly nature. I can fancy the mathematical objectors gazing at this daisy, magnifying glass in hand, and saying, "There ought to be twenty-five petals in circle round the yellow centre, but there are only twenty-one or twenty-two; it is a little indistinct, and we cannot count the leaves that press against the ground. It is out of tune! It cannot be a daisy at all."

However, I am satisfied with the striking resemblance which the few spots of paint bear to a daisy; it suggests the little flower and its whole character to my artistic perception, such as it is. I do not want a botanical drawing in such a place.

In the same way the few notes selected by the composer as one of the fundamental discords bear such a strong resemblance to the natural chord, and suggest to our artistic musical perceptions the quality of chord that is hovering more or less distinctly in all Nature's musical sounds. Our sense takes them for it, and receives them in its place.

Doubtless there is, and must be, great difference of opinion among different artists as to how much Nature should be copied in Art. One man will have a model arranged for everything in his picture, while another works entirely from memory. All, however, perceive that arrangement, or composition, must be applied by their artistic minds, or the picture fails to be a work of art, and becomes mere mechanical drawing.

Mr. Stephens contends that such imperfect representation of nature as a part of art may be well for a composer, but is not sufficient for a student, "whom systems should teach." To my mind, the moment an art-student enters into an examination of nature for the purposes of his art—in music, the moment he touches the solution of the dominant 7th, and its followers—he should be prepared with the motto I quoted in my first paper on this subject, "Nature is not Art, but Art is Nature seen through the human mind."

May I make another quotation from the old friend of the theory whose name is coupled at the head of this? "Acoustics have no more to do with music than the anatomy of the elephant has to do with pianoforte-playing!" Are you not surprised—you who are among the mathematical objectors? The anatomy of the elephant has a great deal to do with pianoforte-playing, for without it we should not have those "beautiful cold keys" that some poet has spoken of. But a great deal of cutting, smoothing, and selection has to be carried out before the elephant's tusk can be manipulated by the pianist. I think the mathematical musician's theory would be best carried out if the whole tusks were arranged in order for the keyboard—8 feet in the bass up to 2 feet in the treble. Fancy the giant performer necessary for such an instrument! Even a Rubinstein or a Menter would be aghast at it. I will say no more, but cheerfully concede the last word to my friendly opponent.

Yours truly,

December 15, 1888. OLIVERIA L. PRESCOTT.

TO THE EDITOR OF "THE MUSICAL WORLD."

DEAR SIR—With the exception of the performance of the "Merry Wives," by the pupils of the Royal College of Music, and one just given at the Avenue Theatre of the "Bohemian Girl," I believe there has not been a single performance of opera in English in London this year. And yet we are supposed to be such a musical people, and so much attached to our national opera!

I am, &c.,

35, Stanley Gardens, South Hampstead. W. W. LINTON.
December 15, 1888.

"THE LAY OF THE LAST MINSTREL."

[FROM OUR OWN CORRESPONDENT.]

GLASGOW, December 19.

The first performance of Mr. Hamish McCunn's new dramatic cantata, "The Lay of the Last Minstrel," took place here last night in St. Andrew's Hall. The choral portion of the work was given by the Glasgow Choral Union, and the solos were taken by Madame Nordica, Miss Damian, Mr. Iver McKay, and Mr. Andrew Black. The exigencies of time and space will prevent me from adding much to the review of the score which appeared in your columns last week, but I may, at the outset, record an admirable performance of a work which excited the utmost enthusiasm. The cantata opens with a short orchestral prelude, during which is introduced the chief theme of the opening chorus, "Nine and twenty Knights of fame," and it is an excellent example of Mr. McCunn's judicious employment of the *leit-motif.* Another example is the stately phrase referring to the dead Lord Walter, and which may be called the "Chieftain's theme," while the motive which dominates the entire poem, telling of love's conquest over pride, is expressed in a phrase not less beautiful. The concluding scene of the first part, which describes the visit of Sir William of Deloraine to Melrose Abbey, is both dramatically and musically, one of the most important numbers, and shews at its clearest Mr. McCunn's singular power of vivid orchestral colouring. Especially significant of the supernatural character of the scene is the use of the trombones, trumpets, and contra-fagotto, which give out strangely weird phrases in the bass, while two horns sustain a wailing melody, founded on the "Mighty Book" theme. An admirable contrast to the lurid mystery of this scene is supplied by the peace and beauty of the number with which the second part opens, descriptive of the lovers' meeting. This is interrupted by a vigorous passage, in which the meeting of the two knights is admirably set out. The scene is then abruptly changed to Margaret's room in Branksome Tower, which is succeeded by the fiery chorus "'Tis the beacon blaze of war!" From this to the penultimate number, the music increases in vigour and intensity, reaching its climax in the simple, but exceedingly impressive chorus, "'Tis done! 'tis done! that fatal blow." I cannot but question the fitness of the concluding recitative and chorus, "O Caledonia, stern and wild"; but this is a small blot on a work which seems to me one of superlative merit, and which places Mr. McCunn on an enviably high position. Nor do I doubt that every musician in London, who may hear the work on its production at the Crystal Palace (which, I understand, is fixed for February 16), will endorse this opinion. It only remains for me now to say, that the artists engaged did their utmost with the music allotted to them. Madame Nordica declaimed her solos with the highest dramatic power, and Miss Damian's excellent voice and style were well displayed in Margaret's music. Mr. McKay was in fine voice, and Mr. Andrew Black, whose singing has greatly improved, won much applause. The band and chorus were also entirely satisfactory. At the conclusion of the work the young composer was the recipient of a wildly enthusiastic ovation.

MUSIC A DEVELOPMENT OF SPEECH

BY G. W. L. MARSHALL-HALL.

The ultimate use of music was foreshadowed by the savage who perceived that he could convey to his fellows his wants and emotions by means of the vocal sounds which in all probability preceded speech. The nerve centres excited by various emotional stimuli contract the muscles, and this in the case of those of the chest and larynx produce sound. Such movements, at first accidental and purposeless, become in time inseparably associated with the emotional state which originated them, and so become an index or expression of it.

Language must therefore have been gradually formed by using certain sounds to express certain thoughts or emotions, and then, by varying these, to indicate modifications of the thoughts and emotions.

The consciousness of man is capable of a trifold division, viz., Sense, Thought, and Emotion.

Speech utilises the sense of hearing to convey (1) thought, (2) emotion. Its lowest use is the mere expression of thought, its highest is the endeavour to arouse noble emotion. This it accomplishes (1) indirectly through the thought, (2) directly through the senses.

Let me give an example.

To ejaculate the word "bread" to an Englishman is to cause the image (or thought) of a certain substance to enter his brain, without, however, causing in him any emotion. If the same sound be uttered to a Frenchman it will arouse neither thought nor emotion, for he has not been taught to associate that particular series of sounds with any definite object.

But let the sound "oh!" be emitted in a suffering tone, and the emotions of every human being will be awakened. The word itself will convey no thought to them, but sympathy will be aroused. All will be aware that a sound so pronounced indicates suffering.

If the word "bread" be ejaculated in a like manner, all the world will understand that the speaker is suffering, but only the Englishman will know that the suffering is connected with bread.

The concrete thought "bread" is produced purely by the peculiar noise, by the peculiar concussion of the different parts of the mouth, and the word only becomes capable of portraying emotion by imparting to it musical sound, that is to say, melody in its primitive form; and each modification of such melody will produce a distinct emotion quite independently of the word or thought to which it is imparted.

Thus the chief emotion of a song is produced by the *music*, each phrase having its distinct, peculiar passion. The words cannot alter this emotion. They either, if not in keeping with it, jar on our perceptions, so that we say the music doesn't "suit" the words; or they help to intensify the emotion by drawing a mental picture of the action which gave rise to it.

At once a glimmering of the real use and purpose of music is seen. Music does not portray thought; it does not attempt to represent it as a book, a table, or any concrete idea for which speech altogether suffices; but where speech stops short, music advances, embodying in its illimitable combinations and juxtapositions of sounds every minute shade of emotion in the human breast.

The noblest office of speech is to aid in this elevation of man above the brute beast, which can only be done by *educating his emotions.*

Man has given a name to every object, every action, and, as far as he could, to his most powerful emotions, in order that at any moment he may call these to remembrance. In many cases he has tried to convey to the mind a more exact impression of the object by imitating its chief characteristic in sound. Thus the word "scrunch" very well imitates the sound of the action so named. For the same purpose rhytm was introduced. All words of more than one syllable have a certain rhythm, and when the rhythms of many words are blended together into clearly perceptible, corresponding periods, we call the speech "poetry." The more images (*i.e.*, words previously understood) can be grouped together, the greater the poet's chance of influencing the emotions. This effort to procure a yet more powerful agent by which to arouse the emotions has been developed in music in precisely the same way as melody. A "theme" is formed of one or more rhythms,[*] and can be used in musical prose or poetry. The former is a series of rhythmical phrases not proportioned one to another; the latter is a series of rhythmical phrases proportioned to a nicety. Really noble recitative—in which the phrases must be rhythmical—is the simplest form of musical *prose*, which has, however, been developed enormously in instrumental music; and one of the most powerful instances of tone *poetry* is the Scherzo of Beethoven's C minor Symphony.[†]

To give a further example of how music imparts emotional power to speech, I beg leave to quote the following speech from one of my own music-dramas:—

> "O fearful strait! . . . .
> Is it more honour honour to forego,
> And by so doing safeguard England's freedom?—
> Or, holding honour in my clenchéd grip,
> To lightly vault life's fence, and thereby shun
> The horrid stain which else shall poison peace
> And pluck existence bald,—to o'erskip shame,
> But, by so doing, England plunge in woe?"

It will be sufficient to analyse the third line. The emotion is here portrayed by speech through the thought, and through the threefold use of the sense of hearing.

Each word conveys a thought to the reader, an action, or an object; by combining these in a certain way a picture is drawn. A man stands tightly grasping something in his fingers, about to leap over a fence into the vast unknown. By the tightness of his grasp we know the something is precious; his attitude betokens doubt, as described by the "or"; easiness of performance of the action which he is considering, is portrayed by the simile of vaulting a fence. The hesitation, and the fact that it is *life's* fence portray the gravity of the donbt. And from putting these facts together we are enabled to, *more or less*, imagine the emotion which is agitating him. This is where speech, to a great extent, fails; it relies on a vivid imagination, which is possessed by few, for its effect. It, however, endeavours to supply the deficiencies of the imagination in some degree through the senses.

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[*] *i.e.*, Accent groups.

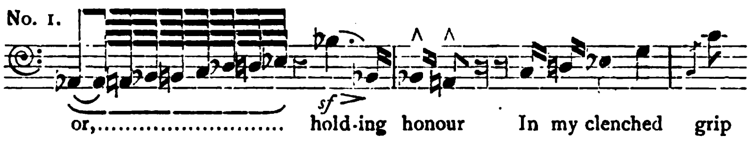
[†] Thus those who do not understand music (by which *they* mean proportioned rhythm), directly the rhythms cease to be proportioned declare that "there is no tune!" Just as a man might declare that there is no sense in a prose writing, because the rhythm of the words is not proportioned.

It portrays the force with which the fingers were clasped, by imitating the sound made by suddenly tightening them on a compressible object. Compare the actions and words "clench" and scrunch" and note the similarity. The *thought* would have been much the same if "closed hands" had been substituted, but "clenched grip" appeals more powerfully to the emotional perception. Then the force which the rhythm imparts to the sentence seems to draw us with it, we feel that a pause, a climax must come, the tension must cease, which happens on the word "lightly."

Finally the *melody* of speech is imparted to the words by the voice, and we at once become aware that a new, wonderful, living element has entered them, which effects what the presentation of the thought alone was incapable of. The emotion which he had before to imagine, is actually presented to us *without any effort of our own*, for every inflection of voice produces a corresponding shade of emotion.

I noted down, as far as our fixed scale would allow, the melody of the voice of an actor who spoke the above lines with powerful and natural dramatic effect, together with the rhythm, and was much struck with its great resemblance to my own emotional representation of it in music.

No. 1.



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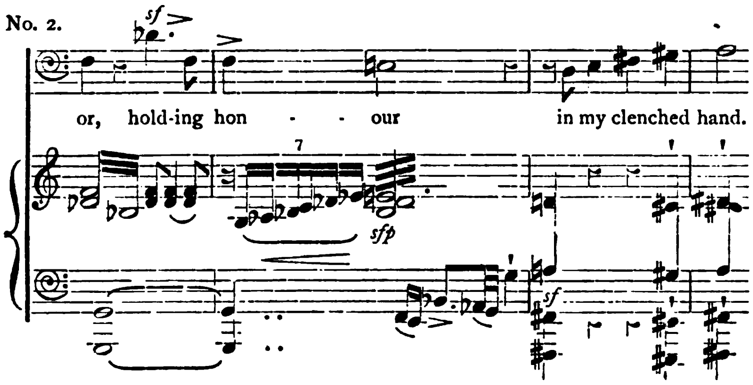

The rhythm is identical, and the tendencies of the voice much the same, but no actor will ever be able to produce the same degree of emotion in his hearers as the singer, at liberty to use the full beauty of his voice to express himself, and with the minds of his audience already tempered by the orchestra. A musician will not need the words, he will *feel* the emotion through the music. In fact, whereas only those particular notes, in that particular order, are able to arouse the particular emotion, it would be possible to quite change the thought, as expressed in words without affecting the emotion in the least degree. So imperfect is speech.

Thus speech, having endeavoured to arouse emotion by the use of thought, by drawing mental pictures, finds these means inadequate, and assumes to itself as much of melody and rhythm—*i.e.*, music, as its inherent imperfections will allow.

At this point began the true cultivation of music as tone-poetry. It is unnecessary to trace its gradual development, which was of necessity carried on by a small minority of the world, the foreigners, so to speak, often never understanding, or losing sight of, its real purpose, in the sensual delight which accompanied it. Just as though a man, having learnt to pronounce a few words, meaningless to himself, were to occupy himself by ejaculating these sounds, pleased at their agreeable effect on his ears. The world is already tiring of this purposeless amusement, and a great movement seems to be setting in with regard to music; men are beginning to see that it is wrth otheir while to learn to understand the new speech.

What language through the thought, and through an imperfect use of the senses, has begun, music is completing, by making a more thorough use of these very senses. Man having noted the various inflections and melodies of the speaking voice, and the imperfect attempts at rhythm in speech, has developed them, to a comparative perfection. So that now, without using thought at all, he is enabled to call up every possible passion, and write it down in black and white. Every true musical phrase depicts an emotion, and every new tone-poet adds to the vocabulary. Where music, leaving its own sphere, tries to vie with speech, and depict concrete thought, it fails miserably, and becomes mere buffoonery. Berlioz, in particular, attempted to force this unnatural office on music, and where he does so, excites our wonder that he did not use words, which were so admirably adapted for his purpose.

(To be continued.)

Concerts.

SATURDAY POPULAR CONCERTS

Madame Neruda was welcomed back with peculiar pleasure, last Saturday, as the first piece on the programme was Mozart's Quartet in D minor, commonly known as "No. 2"—a work in which her graceful individuality always makes itself felt in the happiest manner.

Miss Agnes Zimmermann chose for her solos Schumann's Nachtstuck, No. 4, and Toccata, Op. 7. The latter work was taken at a very rapid pace, the difficulties in the way of maintaining which, all pianists must have duly appreciated. This result, combined with smoothness of execution, and clearness of phrasing, is perhaps all that the most exacting critic ought to expect, and it is idle to contend that there lies even passionate feeling waiting for expression beneath the formal and scholastic exterior.

Mendelssohn's Variations in D, for Piano and 'cello, Op. 17, came next in order, and were evidently much enjoyed by the (for a Saturday Popular) extremely small audience, and Schumann's Pianoforte Trio in G minor closed the scheme. Schumann's Pianoforte Trios are by no means among the most easily grasped of his works, and we cannot say that the performance, especially as regards the first movement, was altogether masterly.

Mr. Santley, accompanied with skill by Mr. Sidney Naylor, was the vocalist. His rendering of Brahms's exquisite "Wie bist du, mein Königin" was something to dwell in the memory, especially the lingering tenderness of the reiterated "wonnevoll!" "Unüberwindlich," also by Brahms, which followed, sounded b'oisterous and even coarse, by comparison. His second selection was Scarlatti's noble melody, "O cessate di piagarmi" and a very clever Italian song by Gounod, "Ho messo nuovo corde"—clever because the Italian spirit has been caught with rare felicity. Mr. Santley, too, appeared to be transformed into a Neapolitan as he sang. The song was encored.

MONDAY POPULAR CONCERTS.

By far the most enjoyable feature of the last Monday's concert was Mozart's Trio in E flat for pianoforte clarionet, and viola, a work, the first two movements of which exemplify to the full, some of the master's most characteristic qualities. Artless grace and almost childlike simplicity are in the first movement combined with that rare inventiveness which knows how to extract the utmost variety of effect from the slenderest materials. A turn, and an arpeggio on the common chord! One cannot help reflecting on the dreary result which most modern composers would produce with such a theme for sole capital. The Minuet is a worthy companion to that in the Symphony in E flat, made familiar to amateurs by Schulhoff, but its Trio is infinitely more significant than the orchestral one. Miss Fanny Davies, who is always particularly successful in Mozart's works, Mr. Lazarus and Mr. Hollander were the interpreters of Mozart's dainty imaginings, to which they did full justice. The lady was heard later in Mendelssohn's "Presto Scherzando," and also accompanied Brahms' Gipsy Songs, given here for the third time, by Mr. and Mrs. Henschel, Miss Little, and Mr. Shakespeare. An encore was, with great persistence, demanded, but without avail. The concert opened with Mendelssohn's Quartet in D, Op. 44, in the performance of which Madame Nerunda, Messrs. Ries, Hollander, and Piatti were worthily associated.

LONDON SYMPHONY CONCERTS.

The first of two afternoon Symphony Concerts took place on Wednesday at St. James's Hall. The scheme included Wagner's "A Faust" overture,and that to "Tannhaüser,"Grieg's charming music to Peer Gynt, Beethoven's C minor Symphony, and two songs, sung with her usual refinement and sympathy, by Mrs. Henschel. There was much to admire in Mr. Henschel's reading of the Symphony; dynamic gradations were well attended to, and the general spirit of the various movements was well conveyed. But a little more attention should have been given to the details of the score, many of which were treated in the slovenly fashion common to even the best orchestral players when they are not carefully watched. Vigour and precision are all very well, but they are not everything. Grieg's delicate scoring was treated in the most affectionate way, however; nothing was wanting. Mrs. Henschel's songs were Handel's "Lusinghe più care," and Mr. Henschel's beautiful setting of Victor Hugo's "Adieux de l'hôtesse arabe."

KENSINGTON ORCHESTRAL AND CHORAL SOCIETY.

An excellent performance of Cowen's "Rose Maiden" was given at the Town Hall on Friday last. Considering that the orchestra consists, with only three or four exceptions, entirely of amateurs, Mr. Buels deserves much credit for the admirable *ensemble*. The chorus, if not quite balanced, sang well, "'Tis thy wedding morning," being encored. Miss Evelyn Carlton (Soprano), and Mr. J. Bartlett (Tenor), gave their solos very effectively, and Mr. Bradford (Baritone) and Miss Annie Dwelley (Contralto) gave the greatest satisfaction, the rendering by the lady of "Ask of yon ruined Castles" being perhaps the best thing in a generally good performance. The second part consisted of selections by the orchestra and part songs by the choir and a wellplayed pianoforte solo by Madame Strebelle.

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The Organ World.

SOME SUGGESTED MODIFICATIONS OF DAY'S HARMONY, TO MEET THE VARIOUS OBJECTIONS RAISED AGAINST HIS THEORY.

PAPER READ BY DR. C. W. PEARCE, F.C.O., BEFORE THE COLLEGE OF ORGANISTS.

(Continued from page 197.)

Accordingly the first step to be taken with Day's book, if is to be placed upon an equal footing with educational treatises on other subjects—is at once to sweep it clean of all reference whatever to the Harmonic Series of nature. I am well aware that to do this, is at first sight equivalent to abolishing the book altogether, but such is not really the case. Day has two sides to his book. He is pre-eminently psychical but he tries to be physical as well. The one object of this paper is to show the untruth and worthlessness of Day's *physics*, and to prove that when his book is stripped of its pretended and false science, his *psychics* still remain, not only uninjured by the separation, but immensely improved; and, by this means, fit in every respect for adoption as a trustworthy educational text-book for the use of musical students. We shall then be able to see what it was which really attracted Professor Macfarren and other distinguished musicians who have supported Day, and we may also indulge the hope that when the physical part of Day's book has been completely swept away, other musicians who have long been forced to hold aloof from it by their natural love of *truth*, may be brought to confess that they have all their lives unconsciously acknowledged the accuracy of the psychical part of the same because *this*—and this only—has (to use Sir George's words) been "authorised by the practice of the greatest masters and confirmed by practical experience."*

Startling as it may seem to old and tried adherents of Day and Macfarren, there can be no doubt about it, but that the time has come for an entire rejection of purely natural phenomena as a basis for the psychical study of music; indeed, as Mr. Cobb argued, this ought to have been the case long ago. It is perhaps not too much to say, that if Day had only lived some seventeen years or so longer to have witnessed the discoveries made by Helmholtz, and to have read the great German physicist's "Treatise on the Sensations of Tone," he would have considerably modified his own Treatise on Harmony.

To some extent, Day may be said to have improved upon, extended, and developed the older treatise of Rameau; but compared with the results obtained by the penetrative genius of Helmholtz, his physiological basis is poor in the extreme. As Mr. Lecky points out—"Day's definition of chords and scales are merely formal: he tells us how to find the various intervals on the keyboard, but does not attempt to explain how these intervals are obtained. He divides chords into consonant and dissonant, but does not say in what consonance and dissonance consist, as Helmholtz does." Again, Mr. R. H. Bosanquet, M.A., and Mr. Cobb clearly show that Day's great error as a theorist is his utter disregard for the partial tones of all the notes in the chord, save of that note which he calls the root. Even Macfarren saw this weak point, and acknowledges in his Third Royal Institution Lecture that if "every note of every chord might be supposed to furnish its harmonic series, and each of these its harmonics in turn, all sounds would comprise all other sounds, tonality would be at an end, and Babel would reign supreme." True enough! But this is an awkward admission to make after the dogmatic statement which opens the preceding paragraph of the same lecture: "*the phenomenon that every musical sound generates others, is the basis of the free style of harmony.*" If we are told that the harmonics of the root are co-existant with their generator, and these are further spoken of as sounds verily "throbbing in the air," who shall describe the phenomenon—or rather the *miracle* by which the upper partials of the other notes of the chord shall be silenced? Again, Day cannot really explain the minor third, major third, perfect fourth, perfect fifth, major sixth, or minor sixth, because, strictly speaking, not one of these intervals in its simple (not compound) form is a natural harmonic of any root. He acknowledges this with regard to the *minor* third and he calls it an "arbitrary not a natural third." Accordingly, in all chords varying one iota in form with that of the harmonic chord of nature, Day is compelled to fall back upon a theory of implied or imaginary roots. In the difficulty with the minor third, Day is really far behind Rameau in his scientific observation, for as Dr. C. Hubert Parry remarks in his article on "Harmony" in Grove's Dictionary, the old French theorist "does not take his minor third as represented by the nineteenth upper partial, which is very remote, but justifies the minor chord on the principle that the minor third as well as the root note generates the fifth (as both C and E♭ would generate G) and that this community between them makes them prescribed by nature." This is, in a measure, precisely what Helmholtz does. Moreover, Day does not attempt to explain why the ear should perceive any peculiar character or function in the root which would distinguish it from all the other notes of the chord; and in deriving a chord like that of the German sixth from two roots, such as the dominant and supertonic of the key, he offers no explanation why the *five* absentees from his family of *nine* implied notes are mercifully kept from disturbing the peaceful harmony of their *four* brethren who are present in the chord.

(To be continued.)

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* Preface to First Edition of "Six Lectures on Harmony."—Longmans, 1867.

SPECIAL HYMNS.

An eminent clerical authority writes to a church paper:—

I believe that there is a very strong desire amongst many devout Church-people that *Special Hymns* should be substituted for the *Venite* at Morning Prayer, upon certain festivals. The festivals to which I refer are Advent, Christmas, Circumcision, with the civil new year, Epiphany, Ash Wednesday, Palm Sunday, Good Friday, Easter Even, Ascension Day, Whit Sunday, Trinity Sunday, and, I must add, Rogation Days.

The *Cathedral Psalter* (Novello) gives special hymns for nine of these festals, to be used instead of the *Venite*.

I enquired, by letter, of the late Dean of Westminster, by what authority he did this most excellent thing, and just two months before his death I received the following reply, with his signature attached:—

"I use the hymns as Ordinary, by the same title—neither more nor less—as that of a Bishop in his diocese. Either Bishop or Ordinary can appoint other psalms in place of those usually employed, as provided for in the Act for the Amendment of the Act of Uniformity, cap. 3, and I think there is a more special clause somewhere by which psalms may be substituted for those of the day, on the approval of the Bishop or Ordinary.

"With regard to the *Venite*, I follow the arrangements in the Prayer-book, by which a hymn composed of verses from the Psalms is substituted for it in the Ascension service."

Now, it must be beyond question that the Dean is correct in hinting that as Ordinary he has no more power than a Bishop who is Ordinary (as our Bishops are).

But if so, then, unless the Dean is altogether at fault in his interpretation of the law, there is nothing to hinder any bishop of a diocese who may think it right so to do, from giving permission within his diocese for the use of hymns, taken from the Holy Scriptures, on certain occasions, to be used instead of the *Venite*.

There seems to be very much that may be urged in favour of their doing so, and it is just possible that their attention has not been drawn to the interpretation of the law, as given both in writing and in practice by the late Very Reverend Dean of Westminster.

I feel sure that many good Churchmen would greatly rejoice to be enabled to use some other hymn than the *Venite*, or some few festivals during the year.

REFORM IN CHURCH MUSIC.

A writer in "Church Bells" observes:

I am deeply interested in everything connected with the services of our Church, including congregational singing, and I can fully enter into the mental agony he has undergone (speaking musically) in his experiences of vocal discord, &c., that he has heard in the various churches he has attended. But much as I agree with him in some of his remarks, he has not convinced me that the distraction he or others may have occasionally met with ought to stop congregational singing; neither do I think it would be wise to suggest to the members of a congregation when they were to sing and when to be silent.

I write as one connected with a village church, and feel sure that if this was done, it is probable some of the voices would soon be heard in the neighbouring chapel.

Your correspondent, Mr. Lewis, in his remedy, has given some excellent rules for the guidance of the clergy in the proper working of a choir; let me suggest *one* more in favour of congregational singing. Let the clergy ask such members of the congregation who *can* sing, and *wish* to sing, to join the choir practice; they would then be prepared to take their part in the services on the Sunday, and would, at any rate, render the Doxology more distinctly than his friend, "the Tin-kettle," appears to have done. I hope I am right in thinking that a congregation, as a rule, if they have not a musical ear and voice, have the good taste to be devout listeners.

COLLEGE OF ORGANISTS EXAMINATIONS.

The following are the conditions of the College examinations, here reprinted as a matter of general interest to organists:—

To obtain the certificate of an Associate, the following tests must be passed:—1. The Candidate will perform an Organ Piece of his own selection.—2. The Candidate will be required to read a Hymn Tune at sight.—3. The same Tune must be transposed at sight into any key or keys specified by the Examiners.—4. A Figured Bass must be harmonised at sight upon the key-board.—5. A given Melody must be harmonised in four parts on paper, and without the aid of an instrument.—6. A Figured Bass must be harmonised on paper, and without the aid of an instrument.—7. Simple counterpoints, in not more than four parts, must be written.—8. The Candidate must be prepared to modulate (on paper) to or from given keys or chords.—9. The correct answers to fugal subjects will be required.—10. The Candidate's general knowledge will be tested by questions on the general structure of the Organ; on the combination and contrasting of the various registers; on the chief causes of Casual Derangements of Mechanism; on Form (or Plan) in Musical Composition; on the Orchestra; on Musical History; on Harmony, Acoustics, and other branches of Musical Knowledge.

To obtain the certificate of a Fellow, the following tests must be passed:—1. The Candidate will perform an Organ Piece of his own selection.—2. The Candidate will be required to play at sight a fragment of Organ Music specially prepared for that purpose.—3. The Candidate will play a Chant (he may choose between an Anglican and a Gregorian), as if accompanying a given Canticle or Psalm.—4. The Candidate will be required to extemporise upon a given Musical Phrase.—5. A given Melody must be harmonised at sight upon the key-board.—6. The Candidate must play from a Vocal Score, written in Bass, Tenor, Alto, and Treble Clefs.—7. A given Melody must be harmonised in four parts on paper, and without the aid of an instrument.—8. An unfigured Bass (or a Ground Bass) must be harmonised on paper, and without the aid of an instrument.—9. Counterpoints of various kinds must be written.—10. The Candidate must score a given passage for Full Orchestra.—11. A Fugal Exposition upon a given subject must be written in four vocal parts.—12. The Candidate's General Musical Knowledge will be tested by questions on the subjects required in the case of Associates; but these questions will be of a more advanced character.

All Candidates for Examination, if not already elected to Membership, are required to become Members of the College. Candidates for Membership are proposed by two members of the College, and elected by the Council at any ordinary meeting. The subscription for Membership is an annual payment of One Guinea, to be paid on election, and renewed at Midsummer each year. Proposal Forms can be obtained from the Secretary.

It is required that Candidates first obtain the certificate of an Associate, before they enter for that of a Fellow.

Those Candidates who fail at the first Examination, may attend *at the next Examination ensuing* without additional fees.

Those Candidates who, though not succeeding in the whole Examination, may yet have acquitted themselves to the satisfaction of the Examiners at either the Organ Examination or the Paper Work, may, on re-examination, be exempt from that portion of the Syllabus, and in such cases the Candidates entitled to such exemption will receive a Certificate, granting the exemption allowed for the succeeding Examination.

University graduates in Music of the Universities of Oxford, Cambridge, London, or Dublin, are exempt from Paper Work. They may also present themselves as Candidates for Fellowship without previously becoming Associates; but in this case they will be required to perform an Organ Piece, to transpose at sight, and to read from a Figured Bass at the key-board, in addition to the ordinary tests.

Ladies and Foreigners are eligible for Examination.

The Candidates are neither required to use given text books, nor are they called upon to exclusively base their work upon any given methods or theories.

All Candidates for Examination must send in their names at least one week before the first day of Examination, the latest date for receiving names for the next Examination will be........................ and the following fees are payable at the same time:—Members' Annual Subscription, One Guinea; Examination Fee, Two Guineas. On obtaining a Diploma, a further fee of Two Guineas is payable.

The Hood, worn by Fellows of the College (brown silk, lined with light blue), price 30/-; the College of Organists' Gown (plain stuff with pointed sleeves), price 35/-; and cap, price 11/- (to be worn on special occasions), can be obtained at the College.

An optional Preliminary Examination on Paper Work (by letter only) has been instituted for the convenience of Members of the College, on payment of a fee of Ten Shillings and Sixpence, for which purpose the papers used at the previous Examination will be forwarded on application. Candidates may also harmonise melody, and render in four parts, figured bass of Paper Work at Organ; both to be worked out on paper in vocal score.

Past Examination Papers can be obtained at the College, as well the Scheme of the Organ upon which the tests are played, 1d.

The next Examination will take place during January 8, 9, 10 for Fellowship, and on January 15, 16 and 17 for Associateship.

JOSEF LABOR.

We have had many distinguished blind organists as Stanley, Mather, etc., and we have now some notable players as Alfred Hollins and Mr. H. Schivier, F.C.O., who labours under the great affliction of blindness with marked success. Now we have a visitor with us, Josef Labor, who is a well-known blind organist and was born in Harrowitz (Bohemia), June 29, 2842. He became blind in his earliest childhood. In 1849 he was received as a pupil in the Austrian Imperial College for blind people (students). In 1857 he became a pupil of the Vienna Conservatorium, where he studied the pianoforte under Pinkhert, and harmony and counterpoint under Simon Sechter. He also heard Professor Hanslick's lectures on the History of Music at the University. In 1863 he gave three concerts in Vienna with great success. In 1864 he went on a concert tour, accompanied by his mother, when he played at Prague, Dresden, Leipzig, and Hanover with very great success. When in Hanover an important event of his life took place. The great protector of arts (music in particular), King George V. of Hanover, appointed him his "Kammervirtuose," and offered him an annuity for life. In 1865 he gave some successful concerts in England, and on February 8, 1866, he played with great success at the Gewandhaus, Leipzig. In 1867 he went to Vienna with the royal family of Hanover. In 1869 and 1870 he gave concerts at St. Petersburg and Moscow. So far Labor as only appeared in public as a pianist. He now studied his favourite instrument, the organ, under Johannes Herbert, for some years, and in 1878 appeared for the first time as an organist in a sacred concert given by the "Männergesangverein" in Vienna. Since then he has constantly been playing the organ publicly in Vienna (Gesellschaftder Musikfreunde), Leipzig, Münich, and other places, where he introduced (or rather revived) compositions for the organ by the old masters, Muffat, Buxtehude, &c. Of Labor compositions only a Fantasia, a Scherzo in canon form, and a Pianoforte Quintet have been published. The Imperial "Hofkapelle" (Vienna) has repeatedly performed compositions by him. Mr. Labor is now London, and projects some concerts under the patronage of Princess Frederica of Hanover, and other distinguished persons.

RECITAL NEWS.

CHRIST CHURCH, LUTON.—An Organ Recital was given by Mr. H. S. Webster, A.C.O, (Organist of the Parish Church, Kingswalden), on Wednesday, November 28. Vocalist, Mr. George Lund. Programme: Toccata and Fugue in D minor," Bach; "Lied ohne Worte, No. 18," Mendelssohn; "Concerto in B flat, No. 2," Handel; Air, "His Salvation is Nigh," S. Bennett; "Offertoire in C," L. Wely; "Blumenstuck," Volkmann; "Hero's March," Mendelshon; Solo, "Come unto Me," Coenen; "Offertoire," Batiste; "Hallelujah," Beethoven.

ST. ANDREW'S, UNDERSHAFT.—What is called a missionary cantata, "St. Andrew" for choir and congregation, was performed for the first time at the Church of St. Andrew Undershaft, E.C., on St. Andrew's Day. The composer (Mr. W. M. Wait) presided at the organ, and Mrs. Wallis at the pianoforte, and the efficient choir sang the cantata in a manner which gave entire satisfaction to the large congregation present, and who joined in singing the hymns therein. The Rev. W. Frazer Nash, who selected the words, gave an explanatory address.

ST. MARY'S CHURCH, NORTH PETHERTON.—An Organ Recital by Mr. T. J. Dudeney, L.R.A.M., F.C.O., on Tuesday, November 27. Programme: Sonata in F. minor, Op. 65, F. Mendelssohn; Andante in G, G. A. Macfarren; Allegretto in B flat, Earnest Slater; Andante Con Variazioni E Fuga, T. J. Dudeney; Aria in F, J. S. Bach; Andante in D, E. Silas; Hallelujah Chorus from "Messiah," G. F. Handel.

CHRIST'S CHAPEL, DULWICH COLLEGE.—An interesting carol service on Christmas Eve, and a service with the assistance of the Dulwich stringed orchestra on the afternoon of the first Sunday in the New Year are among the arrangements of the season of Christmas.

NEWBURY.—A new organ was opened on December 14 at Greenham Church, by F. de G. English, Esq., B.A., F.C.O. (organist of Godalming parish church), with the following programme:—"Fixed in his everlasting seat," Handel; Andante (Violin Concerto), Mendelssohn; Fugue, St. Ann, Bach; Air with Variations in B flat, Haydn; Carillons de Dunkerque, Carter; Grand Solemn March, Smart.

PARK HALL, CARDIFF.—Organ recitals have been given by Mr. E. H. Lemare, F.C.O. Programme, November 23:—Part 1. Marche Cortege, "Irene," Gounod; Serenata, Braga; Fugue in D major, Bach; Allegretto in F minor and Toccata in F (5th Symphony), Widor. Part 2. Prelude "Lohengrin" Wagner; Fantaisie de Concert, "O Sanctissima Lux; Andante avec Variations, Lemmens; Selection, "Faust," Gounod. Programme, Dec 7th. Part 1. Kaiser Marsch, R. Wagner; Graceful Dance, (From the incidental music to Shakespeares's Henry VIII.), Sullivan; Toccata et Fuga in D minor, Bach; Morceau de Concert (Prelude,) Theme, Variations et Final), Guilmant. Part 2. Storm Fantasia Lemmens; Gavotte in A flat, E. H. Lemare; Overture, "The Merry Wives of Windsor," Nicolai.

HOLY TRINITY CHURCH, SWANSEA.—An organ recital was given on December 6, by Mr. C. Milton Bill, F.C.O. Programme: Andante and Allegro (Cuckoo and Nightingale Concerto), Handel; Lamentation (by desire), Guilmant; descriptive sketch, "Vesper Bells," Walter Spinney; descriptive piece, "The Harvest Home," Walter Spinney; Allegretto in B flat, Scotson; Offertoire in G, Wely.

GODALMING PARISH CHURCH.—An organ and violin recital was given on December 21, by Mr. F. de G. English, B.A., Oxon., F.C.O., and Mr. E. O. Haenni. Programme: Grand Chœur in D. Guilmant; Duetto (Songs withou Words), Mendelssohn; Concerto in G. minor (Allegra—Variations on a ground-bass—Fugue), Handel; Violin Solo, "Auf Flügeln des Gesanges," Mendelssohn; Prelude and Fugue in A minor, Bach; Andante in C, No. 3, Smart; Violin Sonata in A (Andante—Allegretto), Handel; Barcarolle (4th Concerto), Sterndale Bennett; Nazareth, Gounod.

ST. MARY'S, BRYANSTON SQUARE.—This programme was performed at Trinity Church, Marylebone, on the 15th ult., and repeated by request at St. Marys, as under, on Saturday December 12. Sonata III. (Op. 65.), Mendelssohn; Communion in F, Grison; Aria "He counteth all your sorrows," Mendelssohn; Storm, Fantasia, Lemmens; Andante in A flat, W. S. Hoyte; Grand Fugue in A minor, Bach; Aria, "Be thou faithful unto death," Mendelssohn; Andante in G, R. Steggall; Offertoire in F minor, Batiste. Organist, Mr. Reginald Steggall, A.C.O. (Balfe Scholar Royal Academy of Music). Recitals on December 19th, and after the Sunday Evening Services during Advent. "Last Judgment," on December 13th and 20th. Organist on December 19, Mr. E. Barnes (Organist of Holy Trinity, Paddington).

HOLY TRINITY CHURCH, BOW ROAD.—The vicar and churchwardens of Holy Trinity, Mile End, have arranged for Sunday afternoon recitals. The first was given on Advent Sunday at a convenient hour, 3 to 4 o'clock. On the occasion in question, the church was fairly well filled with an attentive congregation. After a short prayer by the vicar, the following programme was gone through, viz.:—"Song of Peace," Roeckel; "Jerusalem the Golden" with Variations, Spark; Allegretto from the "Hymn of Praise," Mendelssohn; Fugue in G minor, and Finale Intermezzo, "Macbeth," Bach; The organ music was interspersed with vocal selections, including "Lord God of Abraham," from "Elijah"; Sacred Song, "Jerusalem," by Parker; and a very effective "Eia Mater," from a Stabat Mater, composed by Dr. W. H. Hunt. The organ music was rendered in an able and musicianly manner by the organist of the church, Mr. J. C. Bishop whose playing of the G minor Fugue of Bach was specially noteworthy.

LIVERPOOL.—Recitals were given by Mr. W. T. Best, at St. George's Hall, on November 29 and December 1:—Prelude on the Eighth Gregorian Tone, Rheinberger; Andante (Six Concert Pieces, No. 5) Best; Prelude and Fugue in A major, Bach; Seranade, "Mira la bianca luna," Rossini; Pensée Musicale, in C sharp minor, Op. 94, Schubert; Overture, "Raymond," Thomas; Overture, "La Part du Diable," Auber; Air, "Zefferetti lusinghieri" (Idomeneo), Mozart; Organ Sonata, No. 2, D minor, Best; Cantilène Pastorale, Grison; Finale in E major, from the Orchestral Suite, Op. 52, Schumann.

LEEDS.—Recently Spohr's Oratorio, "The Last Judgment," as a Church service during Advent, was sung at the Leeds Parish Church. The force of this impressive work must have been strongly brought home to the large congregation which filled the Parish Church. The soloists were Miss Cockroft (soprano), Master Ferrand (contralto), Mr. Blagbro (tenor), and Mr. Browning (bass), Mr. Armstrong (alto), also lending assistance in the concerted pieces. Dr. Creser was at the organ. After the concluding chorus the congregation joined in the singing of the Advent hymn, "Great God what do I see and hear."

ST. PAUL'S CATHEDRAL.—On the first Tuesday in Advent week Spohr's "Last Judgment" was, as usual, given as a portion of a special evening service, One important alteration only was made in the ordinary course of these celebrations. Hitherto it has been the custom at St. Paul's to perform the accompaniments upon the organ, and Sir John Stainer's masterly rendering has been a prominent feature of the rendering. Upon the present occasion, however, an orchestra was employed. For the rest, the vocal parts, solos as well as choruses, were again undertaken exclusively by the Cathedral choir. The oratorio was prefaced and followed by a special form of evening prayer, and was listened to with becoming reverence by an enormously large congregation.

EAST PARISH CHURCH, ABERDEEN.—A Recital was given by Dr. Pearce, Organist of Glasgow Cathedral, assisted by the choir, on Dec. 13. Programme: Fantasia F minor, Mozart; "Andante with variations from the Septet,', Beethoven; Prelude and Fugue (G major), J. S. Bach; Andante with variations—Symphony in D, Haydn;

Marche à la Romain, J. N. Hummel; Grand Dramatic Fantasia, "A Concert on a Lake, interrupted by a Thunderstorm," Chevalier Sigismund Neukomn; Berceuse, Guilmant; Marche Militaire, Gounod. The organ built by Messrs. Wadsworth, Brothers, of Manchester, has two manuals and pedal and 27 stops.

ST. MARY'S, BRYANSTON SQUARE.—An organ recital in aid of the Organ and Choir Fund was given on December 5, 1888. Programme:—Sonata I., Mendelssohn; Fugue in G minor, Book III., Bach; Le dernier sommeil de la Vierge, Massenet, and Cantiline Nuptiale, Dubois; Toccata in G, Dubois; Canzone, Guilmant; Grand Chœur in D, Deshays. Organist, Mr. C. E. Jolley, Mus. Bac. Oxon, F.C.O.

ECCLESHALL.—An organ recital was recently given in the Parish Church by Mr. John E. Jeffries, organist of Walsall Parish Church, who played the following organ solos:—Introduction and Allegro, Symphony in D, Haydn; Adagio and Finale, Sonata in E minor, Mendelssohn; Allegro Cantabile, Fifth Organ Symphony, Widor; Festal March in C, Hatton. Mr. D. Harrison, Vicar Choral of Lichfield Cathedral, sang three sacred arias by Handel, Beethoven, and Sterndale Bennett. The Eccleshall Choral Society gave two choruses from Stainer's "Daughter of Jairus."

CHRIST CHURCH, HENDON.—An organ recital was given by Mr. H. A. Wheeldon, F,C.O., on Sunday, November 25, when he played the following programme:—Marche Triomphale, Deshayes; Pastorale, Wely; Theme Varied, Rheinberger; Adagio, Palicot; Grand Chœur, Guilmant.

WANDSWORTH, S.W.—Programme of Recital at Parish Church, by Mr. H. W. Weston, F.C.O., on Advent Sunday. Marche du Sacre, Meyerbeer; Andante and Variations, (Holsworthy Church Bells), Wesley; Organ Concerto in F. (No. 5, Set 1), Handel; Marche Religieuse on a theme by Handel, Guilmant.

LIVERPOOL.—Mr. Burstall, F.C.O., the organist of the Pro Cathedral at Liverpool, notes a contemporary, with scanty means has effected wonders in the way he has trained the choir. The services are as well rendered as in most Cathedrals of the old foundation, and better attended on the whole, while the Rev. Colin Bell, the succentor, has an excellent voice. On St. Luke's Night, and again Thursday night, Gaul's sacred cantata, *The Holy City*, and a new *Te Deum* by Mr. Burstall, a work of considerable originality and power, were admirably rendered by a choir of nearly one hundred voices. A correspondent of the *Liverpool Mercury* very properly draws attention to the fact that not a single honorary canon was present except the Rector, from whose purse came the greater part of the funds for maintaining the Cathedral service, a fact of which in a recent sermon Canon Eyre, himself no mean musician, spoke out strongly.

HOLY TRINITY CHAPEL, NEW YORK.—The sixteenth annual meeting of the choirs of Trinity Parish, held in Trinity Chapel, West Twenty-fifth Street, was held on November 22. When Dr. Gilbert, F.C.O., began the organ prelude—an original andante—the crowd about the doors and in the aisles was so dense that it was necessary to clear a passage. Then came out 160 surpliced men and boys, representing Old Trinity, Trinity Chapel, St. Paul's, St. John's, and St. Chrysostom's, in about equal numbers, and followed by the rector, Dr. Dix, and the clergy of the parish.

They made a striking picture as they moved slowly around the church and up the aisle to their seats in the chancel. The Rev. William B. Frisby beautifully intoned the brief prayers and responses that preceded the anthems. The cxlvii. psalm was chanted to a vigorous double chant in F, by the Rev. C. Hylton Stewart, Precentor of Chester, and the Magnificat in E, by Dr. J. V. Roberts, of Magdalen College, Oxford—a very effective setting—was well sung. The music selected gave the listeners a good idea of Anglican church music from Robert Fairfax's sturdy work, "Save, Lord, and hear us," which was written four years before Columbus discovered America, down to Macfarren's vigorous yet graceful "A day in Thy courts," and a scholarly work composed for the occasion by Dr. Gilbert. Mr. A. H. Messiter of Trinity Church conducted the combined choirs, and the general musical effect was very gratifying. The almost military discipline that prevails among some of the choirs has considerable influence on their musical training. Perhaps the most enjoyable work of the evening was John Battishill's deservedly famous anthem, composed in 1778, "Call to Remembrance," in which St. Paul's mixed choir sang the solo parts very satisfactorily. The rest of the pieces performed were John Redford's (1540) "Rejoice in the Lord Alway," Robert Creyton's (1860), "Praise the Lord," Jeremiah Clarke's "Praise the Lord." S. S. Wesley's (1849) "Thou wilt keep Him," and Sir Robert P. Stewart's (1860) "If ye love Me." The postlude was one of Handel's fugues, played by the organist, Dr. Gilbert. A nicely printed book of the festival stated that "At the previous festivals of the Trinity Parish Choirs, examples were given of the various schools of ecclesiastical compositions, namely, Italian, German, French, and some native compositions. On the present occasion works are presented by Anglican writers, embracing a period of four hundred years. Selections might have been made from authors before this period, such as John Dygon, of Canterbury, A.C. 1430; John of Dunstable, 1450; William Cornishe, 1465, and others, but our illustrations will, perhaps, be sufficient to show that Church music received considerable attention much earlier than is generally supposed."

NOTES.

"Church Bells" prints an ancient Flemish dialogue carol with English translation and musical arrangement by Mr. A. H. Brown, so well-known in connection with revivals of plain song and other ecclesiastical music.

The "Musical Standard" is about to issue a series of engravings of leading organs, with interesting information concerning both instruments and players.

Among the rare books announced on sale by Messrs. Young and Sons, of 12, South Castle Street, Liverpool, are the accounts of the Handel Commemoration performances at Westminster Abbey, in 1784 and 1834, and at the Pantheon in the former year, with seldom attainable particulars.

The Gloucester Cathedral organ, now being enlarged, etc., will not be ready as soon as expected, but will probably be in use early in January, when the popular musical services are to be resumed.

At the recent annual meeting of the choir of the Chelsea Congregational Church, Mrs. A. J. Layton, F.C.O. was presented by the members with a carved music stand, and a silver-mounted bâton, as a tribute of respect and esteem on the completion of her twentieth year as organist.

Those anxious to know who really hold reliable diplomas should procure Mr. John Warriner's "List of qualified Musicians," recently published by Novello and Co. It is to be hoped such encouragement will be given to the author as will justify a yearly issue of this useful little work.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next, Christmas Day, the Library will be closed and will not be re-opened until January 22.

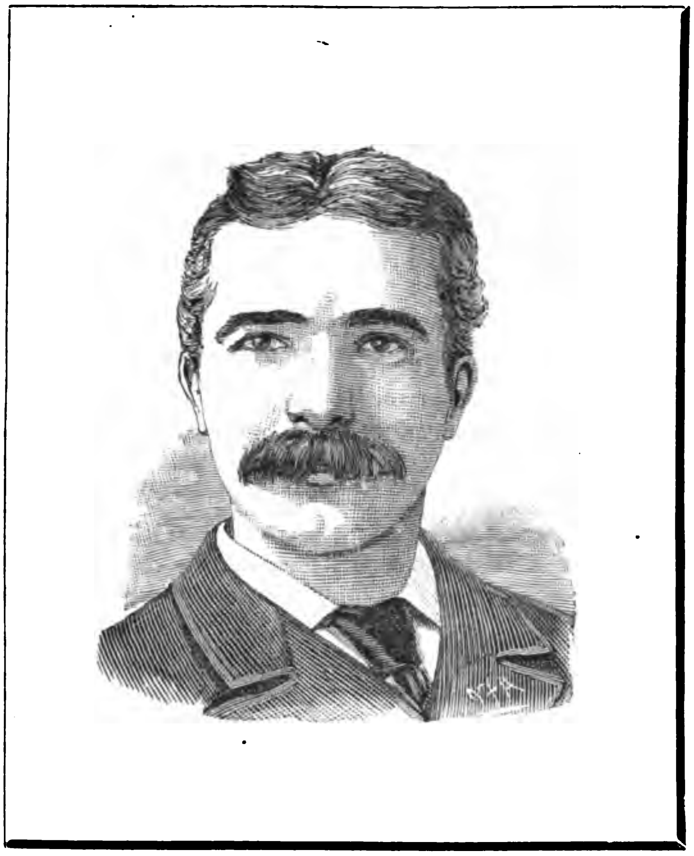
January 8—F.C.O., Examination (Paper work). Jan. 9—F.C.O., Examination (Organ Playing). January 10—F.C.O., Examination (Organ Playing). January 11—Diploma Distribution. January 15—A.C.O., Examination (Paper work). January 16—A.C.O., Examination (Organ Playing). January 17—A.C.O., Examination (Organ Playing). January 18—Diploma Distribution. February 5—Dr. F. J. Sawyer, F.C.O., will read a paper on "The History of the Theory of Harmony." March 5—Lecture. April 2—Lecture. April 29—Annual College Dinner. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ Playing). July 19—Diploma Distribution. July 23—A.C.O, Examination (Paper work). July 24-25—A.C.O., Examination (Organ Playing). July 26—Diploma Distribution. July 30—Annual General Meeting.

Candidates for the forthcoming Examination should send in their names before January 1.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Great Russell Street, Bloomsbury.



(*From a Photograph by the London Stereoscopic Company.*)

MR. DONNELL BALFE.

Mr. Donnell Balfe, the well-known *basso cantante*, was born in the city of Pittsburgh, U.S.A., on August 11, 1856, and is consequently in his 33rd year. As a boy he exhibited signs of musical power, and sung in the Church of the Holy Trinity, Pittsburgh, as leading soprano. At the age of 18 he placed himself under the care of M. Tetedoux, the principal *maestro* of his native town, and subsequently studied under Antonio Barilli, of Philadelphia, and commenced his career as a public singer in the season of 1878. In 1884, Mr. Balfe came to London, making his first appearance at the Crystal Palace, where the spirit and power with which he rendered Schumann's "Two Grenadiers," and Schubert's "Wanderer," produced an immediate and lasting impression. Since then Mr. Balfe has established for himself a high reputation; his remarkable compass, which extends from the lower D flat to the upper B flat, being not the least striking feature of his artistic equipment.

PROVINCIAL.

Birmingham, December, 17.

Dr. Hubert Parry's Festival Oratorio "Judith" was given by the Festival Choral Society on the 13th, with full band, organ and chorus of 450 performers and the following principals; Miss Anna Williams, Miss Hilda Wilson, Mr. Charles Banks, Mr. Henry Pope, Masters Lionel Wynne and Frank Lambert; Organist, Mr. C. W. Perkins, and Conductor, Mr. Stockley, as usual. The attendance was by far the best for some time past, and we sincerely hope that the result will show an influx of "Moïse et les prophètes" into the treasury, as Frederick the Great used to name the "needful." A second hearing of Dr. Parry's work fully endorses our first verdict, and we justly confirm our opinion in stating that "Judith" is an earnest, scholarly and impressive work, which gains at every hearing. The accompaniments were given by our local orchestra with commendable finish, fine attack, and due regard to light and shade. The choruses in the first act lacked fire, ensemble, and purity of intonation, but improved greatly as the work proceeded, and the sopranos, weak at first, came out grandly in the second act and concluding scenes. Miss Anna Williams, who sang the principal soprano-music at its first production, again assumed the title *rôle*, singing with her accustomed artistic care the difficult part allotted to Judith. Mme. Hilda Wilson's rich and pure contralto voice was heard to great advantage in the touching scene with her children. The beautiful ballad "Long since in Egypt's plenteous Land" was admirably declaimed; equally impressive was her singing in the dialogue between the children, in which she was well assisted by Masters Wynne and Lambert. Our townsman, Mr. Charles Banks, was the recipient of a perfect storm of applause on the conclusion of the great bravura air, "God breaketh the battle," which he gave in true Handelian fashion. His voice possesses that rich timbre for which Sims Reeves was famed, and which has so quickly placed Mr. Banks in the ranks of our foremost tenors. The messenger's music was given by Mr. Henry Pope (a conscientious and able artist) with dignified impressiveness, and perfect intonation. We hardly need dwell upon the judicious conducting of Mr. Stockley, which was a foregone conclusion. Mr. Perkins, the Town Hall organist gave the necessary help on the organ when called upon. The principal closing musical event of the year 1888, will be the "Messiah," which is announced for the 26th inst. The weekly concerts of the Clef Club will terminate for this season to-morrow, when the following items will form the principal feature of an unusually interesting programme :—Schubert's Pianoforte Quintett, Sterndale Bennett's Pianoforte Sextett, and a suite for pianoforte and violin, by Mr. J. D. Davis, a young musician of considerable talent, who studied at the Conservatoire in Brussels and at Frankfort. Birmingham will be well represented at the forthcoming conference of the National Society of Professional Musicians to be held at Cambridge during the first week in January. The following local members will probably be present: Dr. Heap, Mr. Gaul, Dr. Wareing, Mr. T. Troman, Mus. Bac., Mr. Charles Linn, Mr. W. Pearce, and Mr. and Madame Oscar Pollack.

EDINBURGH, December 18.

Two of Mr. Paterson's series of six orchestral and choral concerts have taken place during the week just ended, but neither of them reached that standpoint of excellence which is naturally looked for when, as the advertisements have it, a "famous orchestra" is brought all the way from London for the entertainment of Scottish amateurs. Want of sufficient rehearsal was, as a matter of fact, distinctly apparent in almost every work of importance essayed.

At the opening concert, on Monday the 11th inst., the chief orchestral number was Beethoven's Fourth Symphony in B flat. But the main interest of the performance seemed to centre in the appearance of Miss Macintyre for the first time in an Edinburgh concert-room, and of which this concert was the occasion. All her songs were well and acceptably rendered, and she met with an unmistakeably hearty and appreciative reception from an unusually crowded room.

M. Marsick, the solo violinist of the evening, and another new comer, also received an agreeably warm welcome. His playing of Wieniawski's Concerto in D, Op. 22, No. 2, proved to be one of the most enjoyable things of the evening.

In connection with Mr. Paterson's second concert, on Monday last, a somewhat perplexing episode occurred. At the hour when the concert should have commenced the only representative of the band in the orchestra was the librarian; Mr. Manns and the rest of the performers being, as was announced, still on their way from Glasgow, owing to a breakdown on the railway a few miles from Edinburgh. Fortunately, Madame Nordica, who was the vocalist engaged, had arrived, and most obligingly consented to keep the audience amused till Mr. Manns and his orchestra should be able to reach the hall. During the hour or more that elapsed before this was accomplished, Madame Nordica sang with great effect several of her best known and most highly appreciated songs, and received, as she deserved, an enthusiastic expression of approval of the efforts she had so opportunely and cheerfully made to entertain her hearers. The non-arrival of the band at the proper time necessitated the curtailment of the programme on its orchestral side, the chief feature of which was Raff's "Lenore" Symphony which, on the whole, received a very creditable rendering.

The production of Mr. Hamish MacCunn's new cantata, "Bonny Kilmeny," by Mr. Kirkhope's Choir, has been by far the most interesting musical event of the week. The performance was in aid of a local charitable object, and the resources of a full orchestra were not available, the voices being supported by a band of strings, a pianoforte, and a harmonium. No trustworthy or sufficient judgment as to the real merits of the work could therefore be formed on the occasion in question. It will, however, make a second appearance a month hence with full orchestral accompaniment, and any detailed account of its structure and qualities may better be deferred until then, when an opportunity of hearing the work in its complete form will be afforded. For the present, it will suffice to say that the book is based upon the lovely fairy tale from the "Queen's Wake," by James Hogg, the Ettrick shepherd; and that the music, though light and pre-eminently melodious, is not wanting in many happily-conceived plays of fancy, nor in some other more important indication of true artistic worth. The cantata is laid out for three solo voices (soprano, tenor, and baritone), and for chorus.

BANGOR, Dec. 18.

An excellent rendering of the "Messiah" was given on the 12th inst. in the Penrhyn Hall, by the Bangor Choral Union under the direction of Dr. Roland Rogers (the cathedral organist).

The soloists were Miss Marianne Fenna, Madame Sara Cragg, and Messrs. W. Davies, and R. Grice (of St. Paul's Cathedral). Mr. Theodore Lawson was the leader of the orchestra.

Principals and orchestra did their work well, and the choir, numbering 126 voices, sang magnificently, giving abundant evidence of Dr. Roger's skill as a choir-master, and of the *esprit de corps* which he always manages to infuse into the forces at his command.

MANCHESTER, December 18.

Quite recently Mr. Augustus Harris's Italian Opera Company has concluded a very successful visit to the Theatre Royal here. The performances of this company have already received adequate notice in these columns, so that it is unnecessary to enter into details regarding them. We may say, however, that such of them as we saw gave us a general impression that many of the members either do not sufficiently appreciate the difference between singing and shouting, or else deliberately commit a serious artistic error, in the hope, unfortunately realised, of securing the applause of the *profanum vulgus*. Signor Ravelli in particular disappointed us. Not that he sinned more than the others in this respect, but because he appears to us to have failed conspicuously in developing the very considerable possibilities of his voice. Undoubtedly there are members of the company to whom such remarks are in no way applicable. One of these is Miss Ella Russell, a lady whose singing it is always delightful to listen to, and whose acting is at least quite adequate for the queenly Marguerite de Valois in the "Huguenots." Another admirable artist—perhaps, indeed, the most powerful supporter of the company—is Miss Macintyre. Whatever the future may have in store for this young lady, it is certain that she commences her career with talents of a very unusual order. Not only has she a voice of beautiful and sympathetic quality, a little weak in the lower register possibly, though this is not always perceptible, but, in addition she possesses an amount of dramatic talent which can only be called remarkable. In "Faust," for instance, her conception of Marguerite is both true and refined. With her it is no mere case of love at first sight. From the moment when the beautiful vision, looking up from the spinning-wheel to gaze sadly on Faust, decides him to turn from the thorny path to the flowery way—from that moment we feel that over Marguerite too a subtle spell has been cast by Mephistopheles, and that she is no longer free to choose between right and wrong, but is dominated by a will as powerful as it is evil. Hence when, during the Kermesse, Faust first meets her in the flesh, we know that his victory is already half won. This conception, communicated to the audience not obstrusively, but at the same time, by a touch of genius, unmistakably, enlists our sympathy with Marguerite to an extent which could never be reached by contemplating merely the dazzled love of a country maiden for a handsome and brilliant stranger. As Miss Macintyre's talents become gradually matured we believe that she will see fit to moderate some few exaggerations both in her singing and acting, which we regard at present as evidence of youthful enthusiasm for her art slightly overshooting the mark, rather than actual blemishes; and we shall be surprised if her career is not a brilliant one.

The Gentlemen's Concert (December 10) gave us an opportunity of listening once more, and it is always a pleasure to do so, to that admirable and conscientious pianist, Miss Fanny Davies. She was wise in selecting a concerto by Mendelssohn (D minor) as her *tour de force*, for her characteristic excellences find their most complete expression when she is interpreting this composer—not even excepting her favourite Schumann. There is a delicacy and a brightness about her playing which places her entirely *en rapport* with the refined optimism of Mendelssohn; and when, as so often happens, he quits the earth and wanders into fairyland there are few players who can follow him so appreciatively as Miss Davies. In addition, her technique is so admirable as not to impede in any way the realisation of her conception, and she brings to bear upon all that she attempts an earnestness which of itself guarantees success. It is hardly necessary to add that her rendering of the concerto was, in our opinion, almost faultless. Her minor solos were also excellent, with the exception of a nocturne by Chopin (Op. 62, No. 1); the poetry of this work she fell far short of expressing fully and we have heard Miss Davies herself play it much better. The vocalist, Miss Alice Lamb, has so far only partially justified the expectations which her *debut* last year created. Her voice is as fine a contralto as ever (and it is a fine one) also she has evidently striven with considerable success to overcome one or two defects in it which were noticeable on her last appearance. But she has yet to something to learn as regards vocalisation, and perhaps more as regards artistic expression, Her best effort was Beethoven's "In questa tomba," which was certainly very well given. We hope that Miss Lamb will not rest content until she has reached the heights which are possible to her. Amongst the orchestral selections were some portions of the "Meistersinger," and Schumann's "Spring Symphony,' a work so full of happiness and hopefulness that to enjoy it as it was meant to be enjoyed, one must shut out of view the gloomy winter of the composer's life

After an absence of two years Herr Ondriczek appeared at Sir Charles Hallé's eighth concert which took place on December 13. The compositions which he gave were not happily chosen. and especially we cannot entirely forgive him for introducing Paganini's Concerto in D—a mere string of huge technical difficulties, without form or void, which should never be allowed to emerge from the practice-room. There is no doubt that Herr Ondriczek has a very elaborate technique at command, and he seems latterly to have been especially devoting himself to that form of executive display popularly known as "gymnastics." We very much question whether he has spent his time wisely; his tone, we feel sure, is not so good as when we last heard him—there is a harsh grating about it which ought not to be perceptible in the playing of so eminent a virtuoso. Even in Raff's Cavatina, which he gave as an encore, this was painfully pronounced. We hope that Herr Ondriczek will have returned to his old ways when next we hear him. Mr. Henschel was the vocalist, and sang admirably. He was heard at his best in Sachs's monologue from the "Meistersinger," which was magnificently given, with fine dramatic force. The orchestral selections included Mendelssohn's Scotch Symphony, Grieg's melody for strings ("Spring"), and two movements from Raff's Italian Suite.

HUDDERSFIELD.

The seventh of the Huddersfield Subscription Concerts was given in the Town Hall, on Wednesday evening, December 19, for which Sir Charles Hallé and his full band had been engaged. There was a very large audience and the excellent programme arranged proved a rich musical treat. The programme included the "Der Freischutz" overture (Weber); Mendelssohn's "Italian Symphony" in A major; "Rhapsodie Hongroise." No. 4, Lizst; "Traume" (a study for orchestra) and "Introduction to the 3rd act of Lohengrin," (Wagner) and the "William Tell" Overture, (Rossini); all these were rendered in a manner almost beyond criticism, and the selection from Wagner's "Lohengrin" was enthusiastically redemanded. One of the most interesting and enjoyable items on the programme was Beethoven's "Concerto in D major," Op. 61, for violin and orchestra. Herr Willy Hess as solo violinist sustained his part with great artistic ability, and was loudly applauded at the close. Miss Gertrude Turner was the vocalist, singing "O bid your faithful Ariel fly;" and also Bishop's well-known song "Should he upbraid," for which latter song she was recalled and responded by giving Dr. Arne's "Where the bee sucks," in capital style. Sir Charles Halle as solo pianist played three charming descriptive pieces by Greig.

CRYSTAL PALACE.

Repeated opportunities of estimating the permanent value of Dr. Parry's "Judith" induce one to hope that the large proportion of powerful and appropriate music which the work undoubtedly contains will have sufficient vitality to keep it alive in spite of the weakness and triviality of the rest. But it is hardly fair to saddle even good music with such a task, for the world has an unpleasant habit of magnifying faults, and accepting merits as a matter of course; and were "Judith" to be laid on the shelf—*absit omen!*—this would not be the first disaster brought about by such unequal alliances Not only is there in "Judith" much that is unworthy of the composer of "Prometheus Unbound," but a great deal has obviously been written with a desire of conciliating what is known as popular taste—it should be described rather as the want of it—and though the skill of the composer never deserts him even in these moments of backsliding, the position he occupies among contemporary English musicians is so high that we cannot afford to condone in him that which might be forgiven to a smaller man. We have not so many composers of the calibre of Dr. Parry that we can allow one of them, even temporarily, to ignore the duties indicated by the motto "*Noblesse oblige.*" Having permitted ourselves this somewhat lengthy growl, let us thankfully acknowledge the high aim and successful accomplishment which so unmistakably characterise the better parts of the oratorio, and among which stand out with the greatest prominence the wonderfully descriptive choruses "Great Queen," "Wail, wail," and the splendid finale "The Host of Assur." The instrumental passage which begins and ends this last conveys a suggestion of overwhelming might by the simple means only possible to genius. Dr. Mackenzie again directed a fine performance, in which Mr. Barton McGuckin took the place made vacant by the absence of Mr. Lloyd. The audience was not large, owing probably to attractions nearer home—the "Golden Legend" at the Albert Hall to wit—but there was no lack of enthusiasm. Of this, Miss Williams, Madame Patey, and Mr. McGuckin came in for a full share, and the two clever boys, Masters Lionel Wynne and Frank Lambert (members of Mr. Stedman's choir) were not forgotten. Many "cuts" were made, to the great advantage of the work, which was thus concluded in time to prevent the usual premature exodus.

HECKMANN QUARTET.

By far the most interesting item of the second and concluding concert at the Prince's Hall on the 12th inst. was Beethoven's Quartet in A minor, Op. 132. To cope successfully with the technical difficulties of this great work requires skill of no ordinary kind; to give an ideal rendering is only possible to great artists. The posthumous quartets have always been—perhaps always will be—*caviare* to the many; their significance lies by no means on the surface, and a just appreciation of them is only to be attained by intimate acquaintance with, and patient study, of the score. The Heckman Quartet have, in a manner, specialised these last utterances of the master, and it is needless to say their playing of the A minor Quartet was characterised by that high intelligence and perfect *ensemble* to which they have accustomed us. But in spite of the religious observance of every tone-gradation, and the almost faultless accuracy of every passage, the performance as a whole sadly lacked inspiration and spontaneity. Beethoven's mighty tone-poem was reproduced with the mechanical fidelity of a photograph rather than clothed in the glowing colours which alone can do justice to so glorious a theme—and nowhere was this more apparent than in the joyous and exultant finale, to which Herr Heckmann and his coadjutors did no manner of justice. The programme included also Mendelssohn's early Quartet in E flat, Beethoven's Sonata in D, Op. 102, No. 2, for 'cello and piano, admirably played by Herr Belmann, and Madame Haas, who was also heard in a Romance of Schumann and a Rhapsody by Brahms, and an isolated movement from a Haydn Quartet—this last an inartistic proceeding, against which it is necessary strongly to protest.

ROYAL COLLEGE OF MUSIC.

The Eightieth Concert (Orchestral) of the Pupils of the College was given on the evening of the 13th inst. The programme began with Weber's Overture to Euryanthe, which was extremely well played, the precision and brilliancy of attack of the strings being especially noticeable The chief item, however, was Brahms' fourth Symphony, in E minor, the rendering of which was sufficient to show the excellence of the training given at the college, the performance being thoroughly adequate, if not quite reaching the highest standard. But the most excellent playing of the evening was heard in

Beethoven's third Piano Concerto, in C minor—the solo part being given by Miss Ethel Sharpe, with great accuracy and appreciation and admirably accompanied by the orchestra. The Rondo in particular was rendered with a spirit, verve and humour, which made the performance in the highest degree enjoyable. An Entr' Acte for Orchestra by Mr. J. Barkworth (ex-student) was a very graceful and dainty little piece, charmingly orchestrated, which won a veritable triumph, and may be warmly commended to the notice Messrs. Manns and Henschel, and others whom it may concern. Mr. W. H Squire played very carefully and well an Allegro for the 'Cello from a Concerto by Molique, and Miss E. Himing in an air from Sullivan's "Light of the World," exhibited a beautiful voice, which with a little further training, ought some day to give her a high place among our contraltos. Altogether, a more enjoyable and more satisfactory concert has scarcely ever been given at the college.

THE CLAPHAM CHORAL SOCIETY.

On Monday last the above Society gave its first concert of the season at Belmont Hall, Clapham, when a most enjoyable programme was gone through, which, but for the inclemency of the weather, would have been assuredly appreciated by a larger audience. An admirable performance was given of Mendelssohn's 42nd Psalm. Miss Ethel Barnard, who was the soloist, possesses a charming soprano voice, and in addition, is an earnest and cultured singer, rendering her parts with conscientious fidelity. She was greeted with well-merited applause. The choir, under the able conductorship of Mr. Mackway, did its share of the work with precision and refinement. The objection, which we have occasion at times to point out, viz., the prevailing habit with some singers to shout so as to be heard above the rest, was in this instance absent. The sopranos, nevertheless, would suffer no deterioration of the voice were they to be a little more energetic in the production of good tone. In Part II. a very creditable performance was given of Charles Harford Lloyd's "The Song of Balder." Miss Ethel Barnard scored another success, conjointly with the choir. Mr. Tobias A. Matthay played several pianoforte solos in his usual masterly manner. Mr. Mackway, who possesses a light tenor voice, sang with great taste and refinement Beethoven's "Adelaide." We must not omit to mention a young gentleman, Mr. Gerald Walenn, whose intelligent violin-playing met with due recognition and who was recalled. The finished vocalisation of the choir in Stevens' glee, "The Cloud Capt Towers," and Sir Henry R. Bishop's "Now by day's retiring Lamp," won for its members and conductor a good round of applause. The second concert will take place on Monday, February 11, 1889, when "The Golden Legend" will be performed by special permission of Sir Arthur Sullivan.

TRINITY COLLEGE, LONDON.

A Students' Orchestral Concert was held at Princes' Hall on Monday last, under the conductorship of Mr. George Mount, when a programme, consisting of items more or less familiar, was carried out with a thoroughness which bore valuable testimony to the work done by this institution. The only novelty was an Air and Variation for orchestra by Mr. F. Swinford, a student, which exhibited decided ability. The vocalists included Miss Bowley, Miss Idle, and Miss Florence Verey.

MISCELLANEOUS CONCERTS.

The Woodside Park Musical Society commenced its fourth season with a performance of Sir Arthur Sullivan's "Martyr of Antioch" and Mendelssohn's "Walpurgis night," on the 13th, at Woodside Hall, North Finchley. The soloists were Miss Eveleen Carlton, Madame Florence Winn, Mr. John Probert and Mr. Frank Ward, and a small orchestra was ably led by Mr. E. Halfpenny. Mr. C. E. Jolley, Mus. Bac. Oxon., was the organist, Mrs. Williams presided at the pianoforte, and Mr. Alfred J. Dye conducted. There was a large and enthusiastic audience.

At the excellent concert given on the 13th at the Marlborough Rooms, the most interesting feature was the admirable part-singing of Mr. R. Mackway's "Criterion" Glee Choir, assisted by "Ye London Glee-Men." Chwatal's "Lovely night," Milton Welling's "Old Lock," and a chorus from Gounod's "Mock Doctor" were perhaps their most successful efforts. Miss Butler, Miss J. Grant, Messrs Burbidge, A. Reynolds, and R. Mackway contributed vocal solos with more or less success; the Misses Lillie White and Nellie Wildy played pianoforte duets by Sterndale Bennett and Dvorak; and Mr. W. L. Barrett played in his well-known style Paggi's Neapolitan airs for flute. Mr. G. Tomlin accompanied with taste.

Eyre Arms.—A miscellaneous concert was given on the 13th, the excellence of which is sufficiently attested by the names of the artists who took part. Miss Amy Florence, Miss Fanny Joyce, Madame Belle Cole, and Mr. William Nicholl; Miss Theodora Wilson, Mr. Charles Copland, and Herr Ragnar Grevillius were responsible for the songs, which were of merit superior to that usual in such cases, and were largely added to by encores. Pianoforte solos were contributed by Madame Sophie Tueski; Herr Von Czeke played some violin solos; Signor Coviello pleased a section of the audience by his performances (excellent in their way) on the cornet; and Mrs. C. L. Carson gave a recitation. The accompaniments were in the hands of Mr. R. B. Addison and Mr. Trousselle.

Mr. Falcke's Recital.—On Friday last, Mr. Falcke, a pianist new to London amateurs, gave a pianoforte recital at the Steinway Hall, and proved himself to be in many ways an able performer, possessing much poetic feeling. The slow movement of the famous sonata "Appasionata," Schumann's "Traümeswirren," and pieces by Chopin, Rubinstein, and other composers were rendered with much taste and refinement. Mr Falcke was, however, greatly to be pitied. His audience arrived with praiseworthy punctuality, but on reaching shelter from the cold and fog their ears were instantly assaulted, as the powerful "Steinway" was being tuned. This public tuning is surely a thing to be avoided. It is never pleasant, and should certainly not be performed in the presence of an audience which has assembled for a concert.

The Messrs. Hanns' Chamber Concerts.—The third concert of this interesting series was held on Wednesday last at Gresham Hall, Brixton, when a programme was presented which showed no decrease of musical worth either in its scheme or its execution. Haydn's Quartet in F major, Op. 77, No. 82, was admirably played, and Brahm's Sextett in B flat major, Op. 18, received an interpretation not less worthy. The vocalist was Miss Annie Marriott, who sang with much success Lessmann's "Du rothe Rose," and Gounod's "Ave Maria"

Miss Florence May, a young lady who has studied under Brahms, gave, on Thursday last, a Recital of the Pianoforte Concerto in B flat, of that master, the orchestral accompaniment, as arranged by the composer for two pianofortes, being played by Mr. Otto Goldschmidt and Mr. Stephen Kemp. The performance was a remarkably good one, which encourages us to hope that Miss May will before long be heard under circumstances more favourable than were possible on the occasion in question.

A NEW REMEDY FOR IRISH DIFFICULTIES.

A leading Dublin paper, having heard so much said both in the Irish and English press in favour of a wonderful Oil, that they determined to investigate the matter themselves, by personal interviews with people who had used it, in order to learn whether or not one half that was said of its magical power was true, or whether it was one of those gigantic schemes, the magnitude of which fairly takes one's breath away; their representative interviewed a number of people in various parts of Ireland who had been cured by the application of the Oil, and in every instance he found that the published statements were true and correct in every particular, everywhere people were enthusiastic in its praise.

A captain of the Royal Irish Fusiliers, who had suffered long from rheumatism and sprained ankle, said:—"The effect after three applications of St. Jacobs Oil was simply marvellous; the pain at once departed and has never returned."

A prominent hotel proprietor, after suffering years from rheumatic gout, said:—"It would be hard to conceive of anything working a cure so rapidly as St. Jacobs Oil did in my case."

A sergeant of the Royal Irish Constabulary told of a friend who had been a great sufferer for four years with rheumatism in the back, suffering great pain, using two bottles of St. Jacobs Oil, the pain entirely disappeared and has never returned.

A young woman in Castlebar told the reporter of the almost miraculous cure which her mother, aged 79 years, had experienced from using the invaluable St. Jacobs Oil. She had been almost helpless for two years from rheumatism, and was completely cured by using less than one bottle of the Oil.

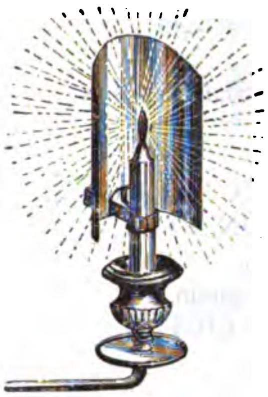
A prominent surgeon of Tipperary related the case of a parish priest, who had for a long time suffered the most intense agony from sciatica, completely cured in three days, by rubbing himself well with St. Jacobs Oil.

A very enthusiastic Irishman in Gort was met with shouting, "Long live St. Jacobs Oil." He had suffered the most intense rheumatic pains for years and was cured by using one bottle of the Oil.

A cooper in Beale. County Kerry, Ireland, related how his knee was twice its natural size, stiff, and painful, and he was unable to stand. Swelling and pain entirely disappeared after using St. Jacobs Oil one week.

An old gentleman in Mallow cured in one week, after having commenced to use St. Jacobs Oil, of severe rheumatism of six years' standing.

Oh returning to Dublin the reporter called on some of the leading chemists, for the purpose of learning their views. Messrs. R Simpson & Co., of 16 Henry Street, the well-known chemist stated that St. Jacobs Oil was the most popular remedy now being sold; that it is no uncommon thing for them to sell 1,200 bottles of the Oil in a single week. That their last order was for 600 dozen, or 7,200 bottles and you can rest assured, said Mr. Simpson, the senior partner, that no medicine would have this enormous sale unless it possessed actual merit.



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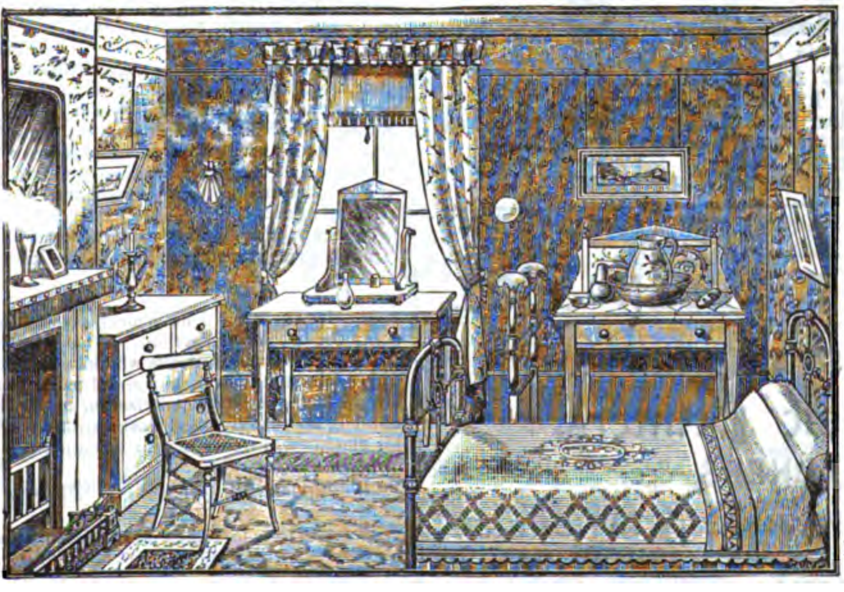

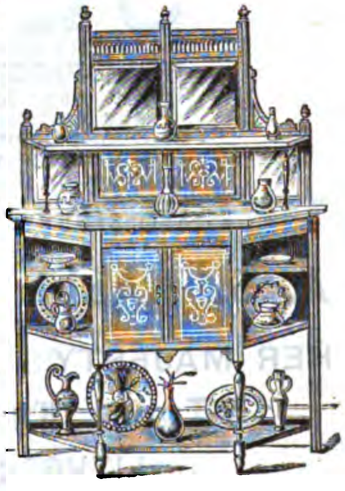

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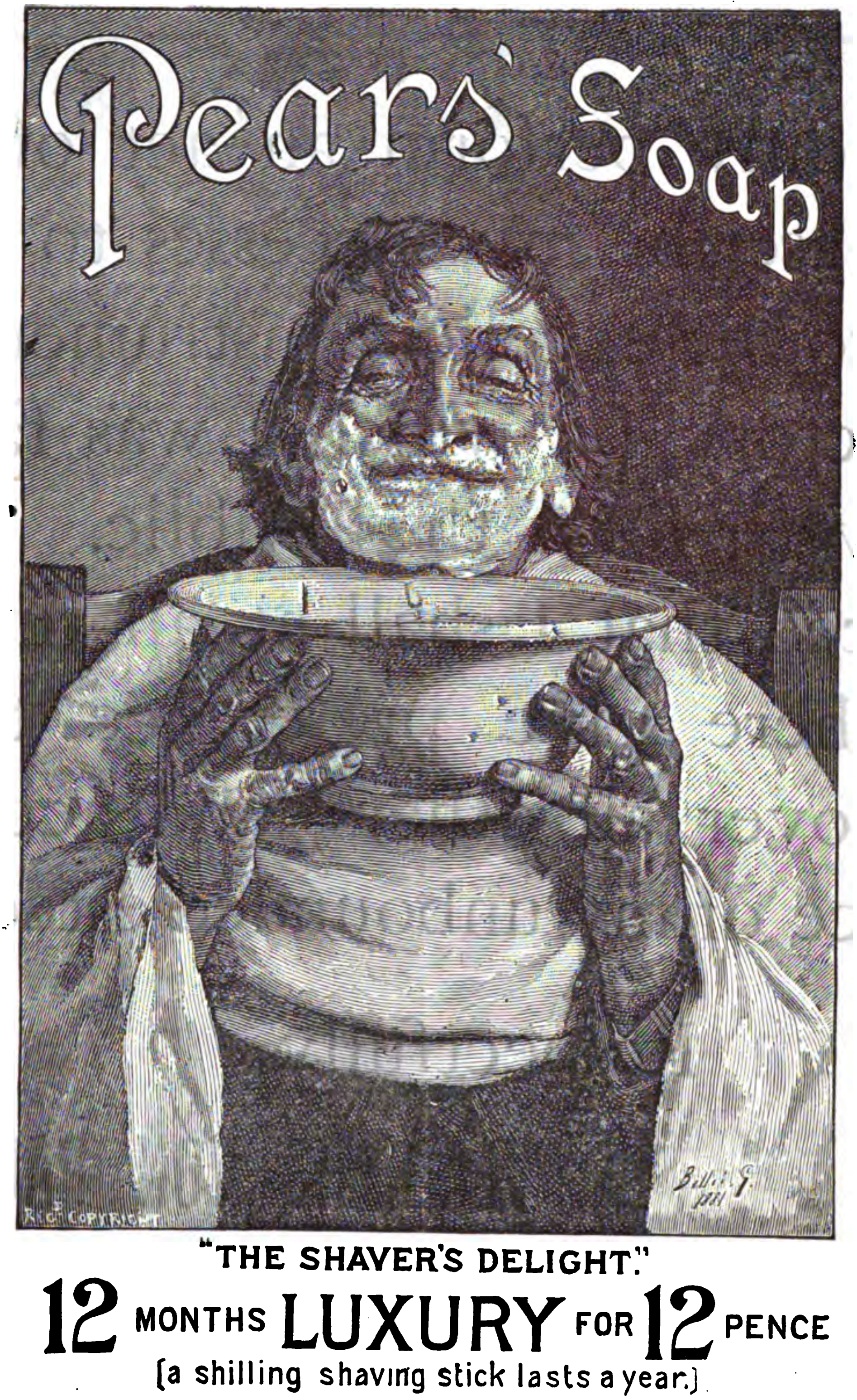
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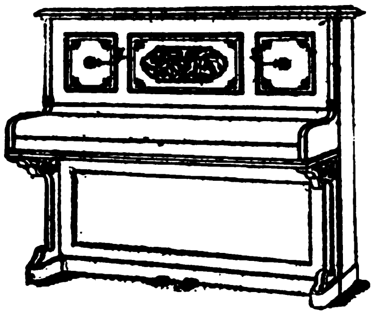

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PATTI ROSA as BOB, TO-NIGHT.—The Daily Telegraph says: "Patti Rosa was heartily cheered and appreciated by a large audience. She was encored over and over again."

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The Musical World.

LONDON, SATURDAY, DECEMBER 29, 1888.

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Facts and Comments.

In the Reminiscences of Mr. Frith, the Royal Academician whose poetic dæmon has variously prompted him to the representation of a Railway Station and a Derby day, by which specimens of eclectic art he has endeared himself greatly to the British public, is to be found in the following cogent passage on popular taste, which we quote with the more readiness that we cannot pretend for our own poor part, to regard the gentleman in question as one who has worked worthily for the elevation of that taste:—

"I fear it cannot be denied that the British public is, *en masse*, densely ignorant of what constitutes the beauties and the faults of pictures and other works of art. Amongst the "many headed" there are admirers, and even lovers, of art, as the number of collections of pictures all over the country sufficiently proves; but can one of these gatherings be found in which hideous blots, in the shape of the worst of bad pictures do not go far to convince the artist-spectator that if the collector really felt the beauty of some of his treasures he would be unable to endure and would at once banish from his walls specimens of artistic incompetence, in which vulgarity and commonplace struggle for mastery? . . . It is within my experience to have become acquainted with what are called self-made men, who, either from a fancy for pictures, or with a view to the investment of their money, have become picture-buyers. The care these people take to acquaint themselves with the solidity of ordinary investments is very great. They know they know nothing about such and such a railway, or of a mine which promises 100 per cent., and nothing can exceed the caution with which they test evidence of the character of such securities before they will trust to them. But works of art! Oh, that is quite another matter. "Anybody can judge of pictures!" These wiseacres don't want Mr. A.'s or Mr. B.'s opinion, though each of these men may have spent the whole of his life in close intimacy with the finest examples of modern art. The root of this is blatant conceit, for which the modern collector often pays very dearly. These gentlemen are past praying for; conceit and ignorance blind them to beauties and defects."

With this statement of facts we agree entirely; but the reasons assigned by Mr. Frith for the lamentably low standard of public opinion on matters artistic seem scarcely satisfactory. "The root of the matter is not "blatant conceit" alone; it consists primarily in the notions that one taste is as good as another that there is no absolute standard of artistic rightness; and in the total ignorance of the fact that "good taste" like every other good thing, must be acquired or developed by slow and painful experience. These people mistake mere sensibility to emotional pleasures, as received through the medium of any so-called "work of art" for taste. Certain things give them pleasure; and they assume that these things must therefore be good. They do not know that all art-pleasure consists in complete *rapport* between the work and the spectator; and that consequently their enjoyment of a work simply means that they are on a level with it. It is therefore obvious that, as a general principle, the works approved by persons of the highest mental calibre and culture must be the best works. When once this is grasped, it follows that in the case of any work accepted as good by persons of a higher culture than ourselves, but in which we can see nothing beautiful or desirable, it must be our duty to raise ourselves to its level. To do this is no doubt a matter of time and trouble; but those who refuse to do it must be content to acknowledge their inferiority.

That the majority does thus refuse, is patent to all thoughtful men; and it may indeed be doubted if the world itself will ever get beyond the point reached by the proudly humble person who proclaims, with a fine assumption of candour, that "he does not pretend to be a judge; he only knows what he likes." This person, it may be noted, invariably emphasises his declaration, and proves the worth of the popular verdict, not only by supporting (to illustrate from that section of art with which we are concerned most immediately) ballad-concerts of the most trivial type, but by condemning as prigs or pedants those who follow after the higher pleasures of mind and sense, as they are to be found in, say, the works of Beethoven or Wagner.

The amateurs of Rouen have recently been waxing unusually enthusiastic over the first performance in that city of M. Massenet's "Hérodiade." Is it due to the prudence or the prudery of English managers that the work is not produced in London?

We are glad to learn that Herr Hermann Levi, the conductor of the orchestra in the Munich Theatre, has entirely recovered from the serious illness which prevented him from conducting the performances of "Parsifal" at Bayreuth last summer.

It is interesting to note the existence at Constantinople of a German musical society, rejoicing in the appropriately national name of "Teutonia," which, under the conductorship of Paul Lange, gives performances of classical music during the season; when the "season" begins, in the capital of the unspeakable Turk, however, we know not. In the absence of fuller details, imagination is free to conjecture the effect of a Beethoven Symphony upon an audience of dervishes, houris, and Turkish dogs.

Whatever permanent results may accrue from the discussion on "Music at Home," which has recently been carried on in the columns of the "Daily Telegraph," it has at least provoked one suggestion which should take permanent shape. Mr. Ernest Birch proposes the foundation of a special fund for the relief of musicians in illness or pecuniary distress, towards which a contribution should be asked from the proceeds of all charitable concerts in which assistance is given gratuitously by professional artists. In this matter the dramatic profession is far ahead of the musical; though we do not believe that this is due in any degree to a lack of generosity or sympathy amongst musicians. Mr. Birch's kindly suggestion should, therefore, meet with ready acceptance.

As far as the general merits of the question at issue are concerned, we do not care to offer an opinion at present. Of course, the notion of soothing the sick by dulcet warblings is very pretty and poetic, and it is comforting to dream of a Royal College founded for the express purpose of educating whole tribes of modern Davids, to exorcise the evil spirits from the breasts of modern Sauls; but to the irreverent critical spirit of the age, there is a trace of the comic about the idea. For instance, were the plan once started, one foresees that each musician would devote herself (for it seems to be generally admitted that ladies are to profit most by the idea) to the study of some particular form of illness, and the music most adapted for it; so that young ladies would advertise themselves as specialists in the art of playing to neuralgic patients, or gouty patients, or those suffering from the measles or the mumps. Medicine and music would thus be more closely allied than has hitherto been thought possible, and it is likely that the system would have remarkable effects. The "exhibition" of, say, a Liszt rhapsody, played by a muscular young woman upon an ancient cottage pianoforte, would probably be attended with wholly remarkable results; and the happiest patients under the new *régime*, would be the totally deaf.

Mr. Henry J. Wood has completed a Dramatic Oratorio in four scenes entitled "St. Dorothea" which will be performed for the first time in London by the Grosvenor Choral Society on February 15, 1889.

Mr. Charles Wood, "Morley Scholar" at the Royal College of Music is evidently a "coming man." Compositions from his pen heard from time to time at the College Concerts had raised considerable hopes, and last week Mr. Wood gave further justification for these by carrying off the rarely awarded 1st prize of £10 and a gold medal offered by the Madrigal Society for the best madrigal. There were many competitors. As the prize is withheld if a composition of sufficient merit be not forthcoming, Mr. Wood's success is additionally worthy of note.

The musical news from Paris comes heavy with announcements of a success and a failure—or, if not an absolute failure at best a *succés d'estime* A new opera with the ungainly title of "The Flying Squadron of the Queen," the libretto by Messrs. Adolphe d'Ennery and Jules Brésil, and the music by Henry Litolff, was produced at the Opéra Comique the other day. The plot of the new opera is much too complicated, and, if the truth must be spoken, much too silly, to deserve telling in these columns. As for the music, only one number was redemanded, and that was an *Entr'acte*! The production of this opera has, however, served one useful purpose; it has reminded us that Litolff is still in the land of the living. He is so rarely heard of nowadays, that when his opera, "The Templars," was brought out in Brussels some time ago, it was discussed as a posthumous work, and the papers were full of biographies of the author. Litolff, it appears, does not mind being thought dead nearly so much as being thought a German. His great object is to be considered French; but, as a matter of fact, he is nothing in particular He was born in London in 1818, his mother was Irish, and his father Alsatian, one of the first Napoleon's heroes, captured in Spain, and long a prisoner in the dungeons of perfidious Albion. Young Litolff wandered aimlessly over the face of the earth. He was heard of in Holland, in Germany, in Russia, in Poland, in Austria. At Weimar he met Berlioz, and Berlioz made him as much a Frenchman as he has since succeeded in becoming. He married Mdlle. de Larochefoucault, but she died soon afterwards, and he remains faithful to her memory, though in a vague sort of way, as the following perfectly true story proves.

During the rehearsals of his opera, "Eloise and Abelard," at the Folies Dramatiques, he went up to the manager and said: "I say, Milher, you're going to put it on on Monday, aren't you? Curious coincidence; just the anniversary of my poor wife's death." The first performance was put off for a few days. Litolff meets the manager again. "I say, Milher, you're going to put it on on Saturday, aren't you? Curious coincidence; just the anniversary of my poor wife's death." Again, for one reason or another, the first performance is put off; again Litolff meets the manager, and once more he says: "I say, Milher, you're going to put it on on Thursday, aren't you? Curious coincidence;" *etc. da capo*. And the point is that the remark was made each time in perfect seriousness and good faith. As a composer, Litolff is distinguished by great science, but is devoid of *afflatus*, and melody seems to be an unknown quantity to him. "The Flying Squadron of the Queen" will probably very soon take its flight and be seen no more.

The success which we have to chronicle is that of a young and pretty Roumanian vocalist, Mdlle. Darclée, who has just made her first appearance as Marguerite in "Faust," at the Opera. She was to have come out as Juliet, but her first rehearsal with the orchestra inspired her with a wholesome fright, and she begged off. As Marguerite her success went *crescendo* from the first scene to the last, and at the close of the opera she had sent her audience frantic with delight.

Dr. Spark has completed the second part of his Oratorio 'Immanuel," which will shortly be issued by Mr. John Heywood. Though a continuation of the previous work of the same name, it is a complete Oratorio in itself. The first portion treated of the childhood of Christ, the one about to be published treats of His ministry down to the entry into Jerusalem. The words have been compiled by the Rev. Dr. Conder, in accordance with the composer's suggestions. The Oratorio will occupy about eighty minutes in performance.

With a view of facilitating the comprehension of the Neumæ, the Benedictine Monks of Solesmes propose to issue in quarterly parts, under the title of "Musical Paleography," a series of reproductions of early MSS., by means of phototypes. The subscription is to be £1 per annum, and each number will contain at leat 16pp. royal 4to. The specimen (XII Century) forwarded to us leaves little to be desired on the score of clearness. It is to be hoped this excellent scheme will meet with due support, and by awakening wider interest in early systems of notation, enable experts to arrive at something approaching a consensus of opinion with regard to the interpretation of these treasures of Mediæval song.

The London Wagner Society's prospectus for 1889, will be issued in a few days. The members now number 338, as compared with 260 at the commencement of last year. It remains now to be seen what effect the new guinea subscription will have upon the faithful. The arrangements for the coming season will include:—(1) A vocal recital of "Tristan and Isolde" (the entire work) at the Portman Rooms; the first act on January 28, the second on January 31, and the third on February 4. The vocal parts will be sustained by, amongst others, Miss Pauline Cramer and Messrs. William Nicholl, Grove and Cunliffe. (2) Social Meetings at Trinity College, when papers will be read by Mr. Ferdinand Praeger on "Classic and Romantic;" Mr. W. A. Ellis on the Wagner-Liszt correspondence; Mr. Louis N. Parker, "Confessions of a Wagnerian," and by Mr. E. F. Jacques. (3) A conversazione to be held in June, for which a full orchestra is promised. The recital of "Tristan" is we believe due to the incentive of Mr. Carl Armbruster, who will play the orchestral part of the work on a pianoforte. Those who would prefer a band can easily have their wish gratified by supplying the necessary funds. Applicants for this privilege may write to either of the Hon. Secretaries, Mr. Cyriax or Mr. Charles Dowdeswell.

The ignorance of musical matters which prevails in otherwise well-informed circles in this country would frequently afford occasion for hilarity, were it not that it possesses a more serious aspect, which reminds those interested in the advancement of the Art that their efforts to reach even the cultured classes have not as yet been attended with satisfactory results. There seems to be a widespread and deeply-ingrained notion among even intellectual English people, who have not approached music with a view to understanding its æsthetic character, that it stands outside the other fine arts, in that, to it, the principles which govern them are, if not wholly inapplicable, at least only so in a very limited degree. Take, for example, an organ of public opinion generally held to be fairly well instructed in the subjects which it proposes to handle. The "Times" of December 26, in a leader, descants authoritatively upon the supreme importance which should be attached to *ensemble* in the presentation of stage-plays. "The essence of satisfactory acting," it remarks, "consists in unison among all who have to sustain the characters in a drama. No single actor can make the play produce its proper and natural impression. He may be admired; to the spectators the contrast between him and the rest of the company is the more jarring and disturbing for its exaggerated superiority." So far so good. But let us glance a few lines further on to see what is written about the operatic stage; and what do we find? "The art of a *prima donna* may mitigate and disguise better than on the dramatic stage the want of harmony and sympathy in the subordinate performers." Here, as before pointed out, a different and unquestionably lower standard of excellence is set up—with what justification we are left to discover. Perhaps, if questioned, the writer would hasten to offer the customary apology: "I am passionately *fond* of music; but" (assuming a confidential air) "I know nothing about it—at least *scientifically*, you know."

The "Gazzetta Musicale" of Milan, having taken counsel with its subscribers by means of a species of *plebiscite*, is for the future to be reduced to one-half its size, and to consist of sixteen instead of eight pages, as hitherto. The new form will thus not only be more convenient for reading, but also for binding. There will be no change in price.

To bear the name of a great man is to inherit responsibilities of a weight commensurate with the greatness of the name, and to be exposed to criticism of no ordinary severity. We are led to this philosophical observation by the announcement that there is, at the present moment, a Viennese composer who bears the name of Wagner, and who is engaged in writing an opera, entitled "Casanova à Paris." The libretto of the work is understood to be drawn from the "Memoirs of Casanova." We shall be curious to know with what measure of loyalty the new Wagner will support the traditions of his great name. Add lustre to it, he cannot; it will be enough if he do not disgrace it.

M. Jules Barbier has been "dropping into verse," being driven to this extremity by his admiration for Madame Patti's Juliet. At a recent dinner in Paris, at which the two luminaries were present, the poet thus addressed the fair witness to the efficacy of Pears' soap:—

Femme, artiste, oiseau, fleur, rayon, verbe de flamme.
Beauté faite de grâce et de candeur, je bois
A ta voix de cristal, claire comme ton âme,
A ton âme de feu, chaude comme ta voix.

For whatever else the Paris Exposition of 1889 may be remarkable, the most interesting feature, to musicians, will probably be the performances of the Hungarian artists from the Grand Theatre at Budapest. The performances will comprise national songs, orchestral music and dances, in the genuine Magyar costumes, and amongst the performers is a violin-playing "prodigy," eight years of age. As this is the first opportunity of the kind offered to Parisians, it is not difficult to believe that the musicians will receive a warm greeting.

Universal sympathy will be accorded to M. Camille Saint-Saens, the death of whose mother, at the age of 79, is announced.

The two following paragraphs appeared in yesterday's "Daily Telegraph":—

"Theoretical musicians, some of them, are indulging in a warm discussion over the late Mr. Day's system of harmony, which, as most amateurs know, had an uncompromising advocate in the late Professor Macfarren. Is it worth while; especially at a time when practical musicians are more and more disposed to lighten the ship by throwing theory overboard? A mathematical pedant once, examining a work by Mendelssohn, came upon a chord which shocked his sense of propriety. He took it to the composer: "Pray, Mr. Mendelssohn, what is the root of this chord?" "Upon my word, I don't know," replied the smiling master, "it suited me, and I used it." The answer sent Mendelssohn down many degrees in the esteem of his interlocutor, but we are getting used to all manner of liberties and licences now-a-days. A curious thing is that, as in a memorable case at Rheims, nobody seems one penny the worse."

"Mr. W. W. Linton. writing to the "Musical World," points out that, setting aside two casual representations, not a single performance of opera in English has taken place in London during the present year. "And yet," he adds, "we are supposed to be such a musical people, and so much attached to our national opera!" Who is it that thus supposes? We are becoming musical, as once we were, but there is much ground yet to make up, and as for "national opera," we do not possess it, for the simple reason that we care very little about it. The condition of English opera in London is precisely that which an observer might expect. When a public wants a thing it is soon provided, and if there be no provision there is no want."

BEETHOVEN'S MARCHES.

Who would have thought that Beethoven wrote as many as twenty-nine marches? And yet that is the number. They have been collected and arranged by the indefatigable Ernst Pauer, and are to be shortly published in a volume by Messrs. Augener. We will go through the list, and perhaps there may be something to say on a few of them.

1.—This is No. 1 of the music to a festivity of some kind, called a Tournament ballet (*Ritter Ballet*), and was written in 1790, while Beethoven was yet in Bonn, for his good friend, Count Waldstein, who fourteen years later gave his name to the famous Sonata, Op. 53, in C major. The music of the Ritter ballet has been only recently published in the supplemental volume to Breitkopf's complete edition of Beethoven. It must not be confounded with some music which he wrote for a Tournament in the Riding School at Vienna during the Congress, on November 23, 1815. This was due to the Archduke Rodolph, the kindest of all his great friends. "I can't but laugh," says he in a letter, "that your R.H. should have thought of me on this occasion. I shall ever be grateful for it, and the horse-music shall reach you in the quickest possible gallop" (Thayer, iii. 318). Let us hope it met with a quick and good honorarium.—The music has not yet been found.

2.—In A. The 13th of the 13 Variations on the Arietta, "Es war einmal ein alter Mann"—"One time there was an aged man"—an air in "Die rothe Käppel," or "Rothkäppchen," a Singspiel of Dittersdorf's, brought out in Vienna in 1788. Beethoven arrived there in 1792, and in 1794 he wrote the variations.

3.—In D. *Marcia. Allegro.* The opening movement of the Serenade string trio, Op. 8. Published on Oct. 7, 1797.

4.—In C. Chorus, *alla marcia* of the Roman soldiers in the "Mount of Olives," as they march to the capture of Christ. The oratorio was finished in 1800, and first performed April 5, 1803, in one of the Vienna theatres.

5.—In D. *Allegro con brio.* A lovely march, only too short, forming No. 8 of the Ballet music written for "Prometheus" (Op. 43). The ballet was produced in Vienna March 28, 1801.

6.—In A flat minor. The "Marcia funebre sulla morte d'un eroe," which forms the third number in the Sonata, Op. 26. This was scored by the composer himself for the music of a play entitled "Leonora Prohaska"; the entire music-pieces will be found in the supplemental volume already spoken of. The Sonata was published March 2, 1802.

7.—In C minor. *Marcia, Allegretto,* being No. 6 of the Six Variations on an original theme, Op. 34. Each of these variations is known to be in the key of a third below that which precedes it. The piece was finished and engraved by the end of 1802.

8, 9, 10.—In C, *Allegro ma non troppo;* E flat, *Vivace,* and D, *Vivace.* Three marches written for piano *à quatre mains,* and published in March, 1804, as Op. 45.

11.—In C minor. *Marcia funebre, Adagio assai;* being the second movement of the Sinfonia Eroica. When Beethoven was told of Napoleon's death he said. "I have already written the music suitable to that event," doubtless meaning this movement, which forms part of the Symphony originally entitled "Bonaparte."

12.—In B flat. *Marsch, Vivace,* for orchestra, from "Fidelio." This, which now stands No. 6 in the 1814 (the present) revision of the opera, was originally (1805) No. 7, and began Act II. In 1806 the beginning of Act II. was removed to the beginning of Florestan's air, where it now remains.

13.—In F. *Marcia, assai vivace,* for piano and Orchestra, from the Choral Fantasia, Op. 71. First played December 22, 1808.

14, 15.—In F. "Two Marches for Military Music," written "for the Carnival held on the glorious name-day of H.I. Majesty Maria Ludovika, in the Imperial Royal Palace garden at Laxenburg." One was written in 1809, the other in 1810. First published in the supplemental volume already named. The Carnival took place August 25, 1810.

16.—In C. March or Zapfenstreich (Tattoo) for military music, written in 1809, and first published as above.

17.—In C, for orchestra, *Vivace.* No. 5 of the music to Egmont, Op. 84. Too short, as we said of the movement from Prometheus. It was composed in 1810.

18.—In B flat. *Marcia alla turca, Vivace,* No. 4 in the music to Kotzebue's play of the "Ruins of Athens," Op. 113.

19.—In E flat. March and Chorus, *assai moderato;* No. 6 in the music to the same play. This music was composed for the opening of a new theatre in Pesth, on February 9, 1812.

20.—In G. War March, *feurig und stolz,* for orchestra; No. 3 in the music to "King Stephen."

21.—In B flat. Sacred March, *moderato,* for orchestra, with melodrama and chorus; No. 8 in the last-named work, composed, like the "Ruins of Athens," for the opening of the Pesth Theatre on February 9, 1812.

22.—In E flat. *Marcia,* "Rule Britannia," for orchestra, from the introduction to the Battle Symphony, Op. 91.

23.—In C. *Marcia,* "Marlborough," (Marlbrouk), for orchestra, succeeding "Rule Britannia" in the same composition.

24.—In C. Triumphal March, *Lebhaft und stolz,* for orchestra, from "The Tragedy of Tarpeja" (by Hüffner); first performed in the play, March 26, 1813. This march has no Trio.

25.—In F. *Lebhaft, marschmässig* (i.e. *Vivace alla marcia*), for piano solo; being the second movement of the solo Sonata in A, Op. 101.

26.—In D. March for military band, written for the Grand Parade, June 4, 1816. It exists in manuscript in score, but never seems to have been published in any other shape but for the piano for two or four hands.

27.—In B flat. *Allegro assai vivace; alla marcia.* This is the second vocal number of the Finale to the Choral Symphony. To suit the "heroes" and "victories" of Schiller's poem all kinds of military instruments are introduced into the score—big drum, piccolo-flute, triangle, cymbals; and the double-bassoon has a very sonorous part. The Choral Symphony was completed in 1823, and first performed at a concert in Vienna, May 7, 1824.

28.—In A major. *Alla marcia, assai vivace.* This is Movement No. 5 from the String Quartet in A minor, Op. 132; and follows the famous Canzona di ringraziamento offerta alla divinità da un guarito: in modo lidico.

29.—In B flat. March for two Clarinets, 2 Horns and two Bassoons. Without Trio. First published in score, in the supplemental volume already referred to.

[G.]

FOUR FAMOUS AMERICAN SONGS.

It is to be regretted that America can boast of no national air worthy of the grandeur of our nation, or comparable in fervency with those of France and Germany. It is impossible to wholly admire either the words or music of the "Star Spangled Banner," or "Hail, Columbia," and yet none of the later attempts have even approached them in simplicity, strength, and earnestness. The great American hymn, however, still remains to be written, and enduring fame awaits the poet or musician who shall prove its fortunate composer.

The time-honoured tune of "Yankee Doodle," which was our only national air in Continental days, has been traced as far back as Oliver Cromwell's time, when, in words similar to our own, it was sung in derision of the great Protector. The air was handed down to the Puritans, and finally became a favourite New England jig. In the natural order of things it was next fitted with appropriate words by some revolutionary rhymester, and served such an excellent purpose in satirising the British troops after some ignominious defeats, that it was adopted throughout the colonies as a patriotic song of the "Sons of Liberty." At the present day no American Fourth of July or other festive occasion is considered complete without its rendition, and its perennial music bids fair to last as long as the republic itself.

The revolutionary period afforded little else of value in poetical or musical composition, and it was not until the war of 1812 that America's greatest national air was born. "The Star-spangled Banner" was a pure inspiration. The circumstances under which Francis Key composed his famous verses are well known, but it is now said that at the time they were written Key was not held as a prisoner on board the British fleet, under Admiral Colburn, as has been generally supposed, but that he had visited it under a flag of truce to obtain the release of a friend, and was unable to return until the day following the attack on Fort McHenry. He thus became a spectator of the midnight siege, and it was at this time that the words of "The Star-spangled Banner" took form almost involuntarily in his mind.

They were soon after hastily committed to paper, and on young Key's return were read to a party of his comrades, who received them with unbounded enthusiasm.

The circumstances attending their first reading and of their being set to music are narrated by Mr. Hendon, who was one of the party, as follows:—

"It was a rude copy and written in a scrawl that Horace Greeley might have mistaken for his own. He read it aloud once, twice, three times, until the entire division seemed electrified by its pathetic eloquence. An idea seized Ferd Durang. Hunting up a volume of old flute music, which was in my tent, he impatiently whistled snatches of tune after tune as they caught his quick eye. One, called 'Anacreon in Heaven,' struck his fancy and riveted his attention. Note after note fell from his puckered lips, until with a leap and a shout, he exclaimed, 'Boys, I've hit it!' and fitting the tune to the words, there rang out for the first time the song of the 'Star-Spangled Banner.' How the men shouted and clapped, for never was there a wedding of poetry to music made under such inspiring influences. It was caught up in the camps, sung around our bivouac fires, and whistled in the streets; and when peace was declared and we scattered to our homes, carried to thousands of firesides as the most precious relic of the war of 1812."

The origin of "Hail Columbia" was less romantic, and, in fact, exceedingly commonplace, considering its merit and subsequent fame. Like the former song, it was the only noted work of its composer, but has sufficed to hand his name down to future generations, and achieved a celebrity of which, in its hasty composition, he could have little dreamed.

This song was written in 1798 by Judge Joseph Hopkinson, to oblige an actor named Fox, who sang it with great success at a Philadelphia theatre. The music to which the words were wedded was written some ten years previous, having been played at the time of Washington's last inauguration, under the title of "The President's March."

As regards the composition of the favourite confederate air, "Dixie," many conflicting accounts have been given, but it seems quite certain that it was not, as has been supposed, of southern origin.

The song is now said to have been written in New York in 1859, by Dan Emmet, at that time a popular member of Bryant's minstrels, as a "grand walk-around" for their entertainment.

The familiar expression upon which the song was founded was not a southern phrase, but first appeared among the circus people of the north. Emmet had travelled with many of these companies when "the south" was considered by showmen all routes lying below Mason and Dixon's line. As the cold weather approached, the performers would think of the genial warmth of the section they were headed for, and the exclamation would be, "Well, I wish I was in Dixie!" The remembrance of this gave Emmet the catch line, and the remainder of the song is claimed to be original.

[C. F. Adams in "Detroit Free Press."]

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The Organ World.

SOME SUGGESTED MODIFICATIONS OF DAY'S HARMONY, TO MEET THE VARIOUS OBJECTIONS RAISED AGAINST HIS THEORY.

PAPER READ BY DR. C. W. PEARCE, F.C.O., BEFORE THE COLLEGE OF ORGANISTS.

(Continued from page 201.)

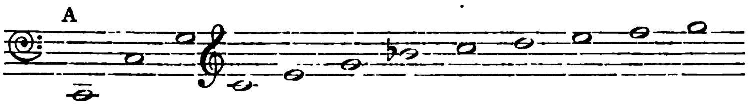
This brief criticism—which is a digest of the various objections which have constantly been raised against the physiological portion of Day's book—is quite sufficient to show that such an inconsistent theory could never on its own merits be accepted as an educational medium for one single instant. The book must have contained another view of the question—and that a consistent one—before it could ever have commanded even the serious attention, to say nothing of the earnest support of any practical *teaching* mind.

What then is the *consistent* side of Day's System of harmony?

Clearly that method of chord classification which he founded upon his observation of the practice of the greatest musical composers, and which Professor Macfarren says is confirmed by a musician's practical experience.

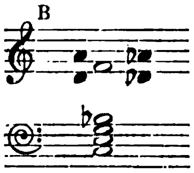
Day's book gains *everything* by the entire sweeping away of all reference to the observation of physical phenomena, because in very truth his system is *not* founded upon the harmonic series of nature as it pretends and professes to be. The veriest tyro, the youngest musical student who has but recently taken up Day or Macfarren, will perceive, at the outset, that the real harmonic series upon which their books are constructed is not—

A



—but this—

B



N.B.—The four notes written as crotchets are alternatives. Two notes of the same name, but with one inflected by an accidental, do not co-exist in the same series.

Of these, A is physical, B is pyschical. A is invariable in its order, save with one exception of tone quality like that of the clarinet, in which the even notes (second, fourth, sixth, &c.) of the series are always absent, and can be proved by physical observation in such a case to be sounds *not* throbbing in the air. But in no case is it possible to interpose a natural sound between any two notes of A. Hence no interval can be said to be generated by the root of A which is less than one octave in compass. On the contrary, B is variable in its order to any extent, any of its upper intervals being capable of removal to a position within an octave of the root, and a free selection from any of its notes is open at all times to the musician's will, it being understood that, with the slightest influence whatever upon those notes which are selected.

It is not too much to say that neither Macfarren's Six Lectures, nor his Rudiments of Harmony can leave any intelligent impression upon a reader's mind, unless the series B be constantly referred to; and, speaking generally, I believe that no musician has either understood or has been able to make practical use of Day's Theory who has referred only to the series A. No doubt many have *imagined* they were referring to, and building their musical belief and practice upon the physical series A, but the delusion and fallacy of such an idea is evident at once from the single plain fact that the natural harmonic series is an unbending, unalterable formula, whose root can, under no circumstances whatever, "generate" a sound within the limit of its first octave. It really seems incredible that the psychical series B upon which the Day Theory is *really* founded, and which has been proved of such immense use to the musicians in explaining the practice of great composers, could ever have been placed in the background, as it were; and that the physical series A, which can never be practically introduced without some apology for one or two of its notes being out of tune (!) could ever have found such a prominent place in the foreground as that assigned to it by so many writers of modern Text Books on Harmony. Why is this so? Simply because the four lowest notes of B bear an *accidental* resemblance to the fourth, fifth, sixth, and seventh sounds of A, and the desire to reconcile pyschics with physics afforded so great a temptation to regard this resemblance as a *coincidence*, that the first principles of truth seem to have been set aside, and sounds differing in pitch to an appreciable extent have been assumed to be identical, plain facts appertaining to natural phenomena have been distorted and forced to inculate doctrines they were incapable of teaching, inconsistency and error have therefore existed in the place of agreement and truth. The uselessness of constant reference to the natural harmonic series was perhaps felt by Professor Macfarren even more than he would have cared to acknowledge. It is a noteworthy fact that in his "Rudiments," a book *addressed to beginners*, he does not quote A at all, nor refer to it after his Definition 19, which is given as an explanation of the term "Fundamental Discords." On the other hand, he quotes B very freely, giving the necessary selections from the psychical series at the head of every chapter or section of a chapter wherein the use of "Fundamental Discords" undergoes explanation and exemplification. Hence the proposal for an entire rejection of purely natural phenomena as a basis for the psychical study of music need not appear startling to the adherents of Day, seeing that Macfarren has himself paved the way for this radical modification of his favoured theory.

We stand then in this position with regard to Day's book. All his attempts to derive the modern scale and its attendant chords from the harmonic series of nature must be rejected as useless, because the whole idea is an anachronism. The "fundamental discords" he describes were used by Purcell, Bach, and Handel, nearly two centuries before the real properties and functions of the natural system of harmonics were discovered and explained by Helmholtz. But Day's classification of chords, built upon an artificial psychical series developed by him from an idea originated by Rameau, has been found to fully and clearly explain many points of difficulty which would come under the daily experience of a teacher,* "and to remove discrepancies between the laws of early theorists and the practice of modern composers."

(To be continued.)

CHURCH MUSIC.

The discussion of that vexed and difficult subject, "Church Music," inaugurated by Mr. E. Griffith's paper on the subject still claims space in "Church Bells"

One correspondent, S. A. Lewis, in a second letter, observes, with reference to congregational singing:—

> It is the very thing for which I am contending. All my arguments were directed against "bad, unintelligent, and undevotiona

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* Preface to "Rudiments of Harmony," by G. A. Macfarren, 1860.

singing," and one would have thought that the few examples which I gave would have sufficiently indicated the direction in which I wish to see a reform.

I find with reference to this expression "hearty singing," that it is frequently synonymous with "noise," I contend that singing in a subdued tone, with appropriate expression, so as not to annoy one's neighbours, is more reverent than shouting. Bishop Oxenden's "Fervent Prayer" tells of an old lady who asked him whether it was necessary for her to pray *loudly*, a neighbour having assured that it was essential. Let me quote from the little book in question; "Our earnestness in prayer does not depend upon the loudness with which we make our requests. We shall not be 'heard for our much speaking.' It is not the *vehemence of our cries* which will awaken God's attention, but *the fervour of our hearts*." Apply this to praise instead of prayer, and you have the kernel of the whole matter. It will not do to be *too literal*, either with the Bible or the Prayer Book. "The letter killeth.".

One more point in Mr. Griffiths' letter I must notice. He entirely disapproves of my suggestion as to *regulating* bad singing, yet he advocates antiphonal singing, the performance to be divided between the choir and the congregation. He blames me for wishing to deprive bad singers and those ignorant of harmony of some portions of the services unsuitable to them; and, in the same breath, suggests a practice, which would deprive good and bad singers alike of just half of their legitimate share in the services. We all understand the reasons for antiphonal singing in choirs, but as applied to congregations it would often introduce some incongruities.

Your other correspondent, "F. T.," closes his letter with an admirable expression when he says that he hopes "that a congregation, as a rule, if they have not a musical ear and voice, have the good taste to be *devout* listeners." Alas! such good taste seems lamentably deficient, and I fear it will be a long time before it is evinced while those who may be supposed to speak *ex cathedra* on the subject have no word of reprehension, or even of gentle advice, for those whose *mouth* worship is little better in its expression than irreverent gabble.

By all means let us have all needful reforms, but don't let it all be directed to the Church *music*, when it is the rendering thereof which needs amendment. Don't let composers degrade the divine art by writing *down* to the capacity of the worst singers; rather let them go on writing still better things, and educating the people, by means of the best choirs we can obtain, up to a due appreciation of them—all being done to the glory of God. Don't let us be apprehensive of offending a few hearty, *alias* noisy, vocalists here and there, by asking them, in a kindly manner, to refrain from singing in parts beyond their capacities, or in a way they do not understand, while we do not mind offending God by offering Him that which costs us nothing in the way of intellectual effort and training. Don't let us fail to make the best use of another of His good gifts—the human reason—not the human voice alone, as so many appear to do—in His praise.

Another correspondent writes:—

I can fully sympathise with Mr. Lewis in most of the sentiments expressed by him, and in the painful experience he so vividly depicts I cannot, however, acquiesce in all his conclusions. These seem to be drawn from the abuse, rather than from the proper use, of congregational singing.

There are two "parties," if one may so call them, holding diametrically opposite opinions. One of these is well represented by the Rev. H. R. Haweis, as it was also by the late Benjamin Webb. Mr. Webb held that all Church music should be "æsthetical," and he maintained that people were impressed more by good, and beautiful, and devotional music than by any music of a lower order in which a congregation might be able to participate. A member of his congregation, complaining that it was so difficult to join in such singing as that at St. Andrew's, was told, "we don't want you to sing, but to listen." The other party holds none the less that the music cannot be too good, beautiful, and devotional, if only it be but the best possible vehicle also for the utterance and sense of the words.

Without expressing any preference, whether for the principle or the practice of the one or of the other of the two modes advocated, I would simply point out that in the vast number of churches throughout the land procuring, organizing, and training of a choir competent to produce music sufficiently perfect and expressive to be deemed æsthetical, must be quite beyond the bounds of probability or even of possibility. Whereas all, or very nearly all, might be capable of organization and training sufficiently good to enable an ordinary congregation to unite in the responses and psalmody, without the irritant proceeding complained of by our correspondent, still, untrained and untaught members of a congregation might continue to make themselves painfully prominent, whatsoever might be the class of music used.

The best mode of silencing or subduing an obnoxious voice is quite another question. This would really seem to be the gist of your correspondent's letter. I cannot believe that this "Reform" will be effected by merely introducing a higher scale of æsthetical service, even supposing it to be efficiently carried out. And I fear that forcing all those who cannot sing at sight to take the melody instead of a part would be but a very doubtful if not disastrous expedient, unless the music were of the nature of the Gregorian modes. Modern music depends so much upon the proper balance and distribution of its harmonies, that any overloading of its treble would prove to be the destruction of its beauty. And in case of florid tunes, it would be anything but a "Reform" in its true sense. Still more so would this be this case if any other than treble voices were requested to take the air.

The most painful and distracting mode of service is that wherein the minister takes his part merely in an ordinary "reading" voice, whilst the choir takes their parts quite irrespectively, with or without the organ accompaniment, whether in monotone or with intonation."

A third correspondent writes:—

Allow me to draw attention to a point which has not so far been mentioned? I refer to 'The Creeds," and to the custom which prevails in almost all *musical* services of the words, 'I Believe,' being taken by the priest alone. Surely there are no two words in the whole course of Divine Service which it is more desirable and even necessary for every member of the Church to say aloud. As Mr. Evan Daniel truly says, when dealing with the Creeds, 'Faith is essentially a personal matter, of which every one should make profession for himself.' Had there been any idea of the priest speaking here in the name of the people, the Creed would certainly begin, 'We believe,' &c. If musical considerations demand that the first note should be sounded by one voice alone, the words 'I believe' should be repeated after the priest by the whole choir, thereby giving the people an opportunity of making their profession of faith for themselves.

To this writer the explanation may be offered that the custom of assigning the intonation of the first sentence of the "Gloria in Excelsis," "Creed," &c., to the celebrant, priest, or leading singers simply perpetuates the combination of verbal announcement and musical intonation naturally arising at a time when, in the absence of leading power or accompanying instrument, it necessarily became the duty of an ecclesiastical or musical official to start the psalm, hymn, &c. There is no reason why the words shall not be repeated by the choir and people, as, indeed, they often are in modern settings.

REVIEWS.

POPULAR CHRISTMAS HYMNS.

The three most popular Church hymns of the season are probably the "Adestes Fideles," "Christians awake," and "Hark! the Herald Angels sing." The first was an ancient Latin hymn, afterwards translated to "O come, all ye faithful." The music has been generally ascribed to John Reading. There were three organists of this name. One was vicar-choral of Lincoln Cathedral and Master of the Choristers about 1670; afterwards becoming organist of Winchester Cathedral and College, where he composed "Dulce Domum" and certain Latin Graces. Another was organist at Chichester from 1674 to 1720. The John Reading who composed, according to tradition, the famous "Adestes Fideles" was born in 1677, educated as a chorister at the Chapel Royal under Dr. Blow, and then organist at Dulwich College. He afterwards became connected with Lincoln Cathedral, but ultimately returned to London, becoming organist of St. John's, Hackney; St. Mary's, Lombard Street; St. Dunstan's, Fleet Street; and St. Mary, Woolnoth. He was well known as a composer and musical editor. The tune "Adestes Fideles" was at one time called the Portuguese Hymn, because sung at the Embassy Chapel during the organistship of Vincent Novello, who made an elaborate arrangement of the tune and the Latin words. John Reading, the reputed composer of this time, died in 1764.

"Christians, awake!" for long a popular waits' tune, and still much sung on Christmas Day, was written by John Byron, a Manchester poet, born in 1691, The words were first printed in "Harrop's Manchester Mercury" on December 19, 1752. This hymn has undergone many verbal alterations. The tune was composed by John Wainwright, a member of a Stockport (Cheshire) musical family, while organist in his native town. It is said he lived in Manchester in 1757, and became organist and singing man at the Collegiate Church in that city on May 12, 1767, dying only eight months after his appointment. The tune to "Christians, awake!" has been also called "Yorkshire" and "Doncaster," but "Stockport" was the original name given to it by a Mr. Harrison, in commemoration of its composer.

"Hark! the herald angels sing," was written by the Rev. Charles Wesley, the younger brother of John Wesley, who was born in 1708 and died in 1788. He wrote many fine hymns, which appear in his brother's collection. The music to this tune was a happy adaptation made, it is said, by Mr. W. H. Cummings to one of the movements of Mendelssohn's "Festgesang." It has become universally and inseparably connected with the musical associations of Christmastide.

There are many other Christmas hymns, but these three seem specially identified with the great and joyous festival which celebrates the dawn of the Christian religion.

ANCIENT ORGAN BELLOWS.

Mr. H. E. Krebiel, of New York, write to the Editor of the "Musical Times" as follows:—

In reading Mr. Rowbotham's exceedingly entertaining article in the October issue of your journal, it occurred to me that that gentleman had scarcely done justice to some of the early records of the application of the bellows in organ construction. At least I should be very glad if he were to tell me how to reconcile his conception of the inefficiency of the bellows prior to the tenth century with the following extract from St. Jerome's letter to Dardanus:—"Primum omnium ad organum, eo quod majus esse his in sonitu et fortidudine nimia computanter clamores, veniamus. De duabus elephantorum pellibus concavum conjungitur, et per quindecim fabrorum sufflatoria compressatur, per duodecim cicutes æreas in sonitum nimium quos in modum tonitrui concitat: ita ut per mille passuum spatia sine dubio sensibiliter utique et amplius audiatur, sic apud Hebræos de organis, quæ ab Jerusalem, usque ad montem Oliveti et amplius, sonitu audiuntur, comprobatur."

Here we seem to have the description of a bellows, or something which took place of the modern wind-chest, made by the joining of two elephant's skins and "compressed" in order to drive air into the pipes by fifteen workmen.

SPECIFICATION.

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Swell Organ.—Open Diapason, metal, 8 ft.; Gamba (grooved). metal, 8 ft.; Leiblich Gedact, wood and metal, 8 ft.; Salcional, metal, 8 ft.; Gemshorn, metal 4 ft.; Cornopean, metal, 8 ft.

Pedal Organ, CCC to F, 30 Notes.—Open Diapason (large scale), wood, 16 ft.; Bourdon (soft), wood, 16 ft.

Couplers.—Swell to Great, Swell Super Octave, Swell to Pedal. Pedal Super Octave, Great to Pedal. Swell pipes extend one octave above manuals. Pedal pipes extend one octave above Pedals. 3 Composition Pedals to Swell, and 3 to Great. 1 Composition Great to Pedal on and off. Case pine and pitch pine varnished.

Specification by Rev. Sir F. A. Gore Ouseley, Canon of Hereford, Professor of Music, Oxford University.

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Great Organ (CC to A).—Double Diapason, Open Diapason, Claribel Flute (through), Wald Flute, Principal, Twelfth, Fifteenth, Mixture 3 ranks, Contra Posaune, Hautboy, Cornopean, Clarion, Vox Humana (with Tremulant).

Solo Organ (CC to A).—Wald Flute, Concert Flute,* Tuba, Orchestral Oboe,* Clarionet.*

Couplers.—Swell to Great, Swell to Great Sub-Octave, Swell to Great Super-Octave, Choir to Great, Solo to Great, Solo to Pedals, Swell to Pedals, Great to Pedals, Choir to Pedals.

Accessories.—Eight Compositions Pedals; four acting symmetrically on the Great aud Pedal Organs, and four on the Swell Organ. Double-acting pneumatic Pistons for Great to Pedal Coupler, and Swell to Great Coupler placed in the Great Organ key slip. Pneumatic Lever to the Great Organ, and Pneumatic Lever to the Swell Organ. Compressed air movement to the whole of the Pedal Organ.

Summary.—Pedal Organ: 5 stops.—Choir: 6 stops.—Great: 12 stops.—Swell: 15 stops.—Solo: 5 stops.—Couplers: 9 stops.—Total: 52 stops.

Kentish Town Congregational Church.—New Organ built by Hill & Son of York Road.

Great Organ.—Open Diapason (large), 8 ft.; Open Diapason (small), 8 ft.; Clarabella, 8 ft.; Principal, 4 ft.; Fifteenth, 2 ft.; Trumpet, 8 ft..

Swell.—Bourdon, 16 ft.; Open Diapason, 8 ft.; Stop, 8 ft.; Salicional, 8 ft.; Voix Celeste, 8 ft.; Principal, 4 ft.; Mixture, 3 ranks; Oboe, 8 ft.; Cornopean 8 ft.;

Choir.—Lieblich Gedact, 8 ft.; Dulciana, 8 ft.; Wald Flute, 4 ft.; Clarionet, 8 ft.;

Pedals.—Bourdon, 16 ft.; Open Diapason, 16 ft.;

Couplers.—Swell to Cholr; Swell to Great; Swell to Pedals; Great to Pedals; Choir to Pedals.

T Pedal to Great to Pedals; 3 Composition Pedals to Great; 3 Composition Pedals to Swell; 30 Concave Straight Pedals; Great Organ and Choir Stops on right hand of performer, all others on the left.

RECITAL NEWS.

Anderston United Presbyterian Church, Glasgow.—An Organ Recital was given by James T. Pye, Mus. Bac. Oxon., F.C.O., December 14. Programme:—Minuet in the ancient style, J. T. Pye; Largo in D Minor, from Sonato Op. 10, No. 3, (Transcribed for the Organ by J. T. Pye,) Beethoven; Toccata and Fugue in D Minor, Bach; Andante, "The Surprise," 3rd Symphony, Haydn; Introduction and Allegro, "Cuckoo and Nightingale" Concerto, (with Cadenza by W. T. Best,) Handel; Grand Sonata in D Minor, (Dedicated to His Majesty the King of Belgium,) A. Guilmant.

Plymouth.—Mr. H. Moreton, F.C.O., gave an admirable organ recital in St. Andrew's Church, on December 3, before a large audience. The following was the programme, which was well rendered with the organist's well-known ability:—Overture "Samson," Handel; Caprice in B flat, Guilmant; Concerto in B flat, Handel; Adagio, Symphony in C minor, Beethoven; Adagio in G, Hummel; Toccata and Fugue in D minor, Bach; Cavatina, Raff; Marche Religieuse, Adam. The new organ erected in the vestry by and for the use of the St. Andrew's choir, was used on this occasion, for the first time, with admirable effect in Mendelssohn's sonata, the chorale being introduced each time by one of Mr. Moreton's pupils. Mr. G. Tucker, of Plymouth, the builder, has used a pneumatic

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[*] These stops will be enclosed in a separate swell box.

action. The keys are placed in the vestry, and the bellows, soundboards, and pipes in an adjoining inner porch of the church. The organist therefore sits facing his choir for rehearsals, and the distant position of the sounding portion of the instrument is found an admirable support to the voices, and is free from the too great power which a heavily voiced organ would have if placed within a comparatively small chamber, and in close proximity to the choir. Mr. Moreton will continue his recitals throughout the winter months.

ECCLES.—A recital was given by Mr. W. T. Best, on December 19, at the Wesleyan Chapel.—Prelude and Fugue in E minor, Bach; Christmas Pastorale, W. T. Best; Marcia di Processione, Enrico Bossi; Andante in F major, Samuel Wesley; Air with variations, Auber; Organ Concerto, No. 7, Handel; Concert Fugue, in G major, Alex. Guilmant; Cantilène Pastorale, Grison; Fantasy on Old English Christmas Carols, W. T. Best.

ST. MARGARET PATTENS, ROOD LANE, E.C.—During Advent, Spohr's "Last Judgment" and Gounod's "Mors et Vita" (in English) have been performed to large and appreciative congregations. The former work has been given twice, and on Sunday evenings a large portion of Mozart's "Requiem" was performed, while the morning services on Sundays have been principally sung to unaccompanied music by Gounod, Palestrina, Rossini, &c. The chief features at the Christmas services were the production for the first time at this church of the fine mass in C of E. Silas,arranged for the English service by the organist, Mr. Horace Buttery. Christmas carols which have not been performed here for several years were also given at various services, and the larger portions of Handel's "Messiah" and Bach's Christmas oratorio were also to be heard.

CRYSTAL PALACE.—On December 17, by Mr. H. W. Weston, F.C.O.: Marche aux Flambeaux, No. 2, Meyerbeer; Barcarolle in F, St. Saëns; "Les Rameaux," Faure; Pastorale in F (posth.), Lemmens; Noël, "Chant du Roi Réve," Guilmant; Overture in C, J. Adams.

MAYERS GREEN CONGREGATIONAL CHAPEL.—The Tenth Organ Recital was given on December 17, 1888; Organist, Mr. A. S. Gorman. Programme: Fantasia with Choral, Henry Smart; Melodie, A flat, Guilmant; Toccata, F major, J. S. Bach; Andante, A major, Henry Smart; Kyrie Eleison, Schneider; Romance, Gounod; Marche Héroique, in C, Schubert. Three choruses from Handel's "Dettingen Te Deum," were also given by the choir, accompanied by band and organ.

STRATHBUNGO PARISH CHURCH, GLASGOW.—An organ recital was given by Dr. A. L. Peace, with vocal selections by the choir (conductor, Mr. R. Young), on Dec. 24. Programme: Duet, Sonata in D minor, Mozart; Andante with Variations, Symphony in D, Haydn; Marche á la Romain, J. E. Hummel; Offertoire on Christmas Carols, No 2, Alex. Guilmant; "Christmas Pastorale," A. Moriconi; Overture for a Church Festival (D minor and major), Morandi.—Specification of the Organ.—The organ, which has been built by Messrs. Henry Willis and Son, London, consists of two Manual Claviers from C C to G (56 notes), and two octaves and a half of Pedals from C C C to F (30 notes).

GREAT ORGAN.—Open Diapason, 8 ft.; Claribel Flute, 8 ft.; Dulciana, 8 ft.; Clarionet (to Tenor C), 8 ft.; Flute Harmonique, 4 ft.; Principal, 4 ft.; Fifteenth, 2 ft.

SWELL ORGAN.—Open Diapason, 8 ft.; Cornopean, 8 ft.; Lieblich Gedact, 8 ft.; Salcional, 8 ft.; Vox Angelica, 8 ft.; Gemshorn, 4 ft.

PEDAL ORGAN.—Bourdon, 16 ft.

COUPLERS AND ACCESSORIES.—Swell to Great. Swell to Pedals. Great to Pedals. Three Composition Pedals to Great Organ.

Mr. Henry Willis' patent compressed air movement is applied to Pedal Organ.

CLEVELAND, U.S.—The fine three manual organ built by the Wirsching Organ Co., Salem, O., for St. Bridget's Roman Church of this city, was opened by Mr. Clarence Eddy, of Chicago, on November 28. The compositions selected were most suitable to the occasion and gave ample opportunity to the organist to display a good technique. Particularly noticeable in Mr. Eddy's style was his perspicuity in execution, phrasing and attack. Also, like other experienced players, he knows thoroughly well how to make every possible use of his instrument, either for small or great works (a knowledge of the difficult art of *registering* or *tone combination*, being necessary to the Organist, who excels in this respect), besides revealing a learned technique. Miss Ella Miller, the organist of the church, played her solo in a careful manner, and no doubt with such an excellent opportunity as to the use of a fine instrument, will make every effort to avail herself of it. The attendance was good. Programme: Sonata in D minor, No. 1, Guilmant; Andante in B flat (Miss Ella Miller), Lefebure Wely; Concert Adagio in E, Merkel; Concert Fugue in G, Krebs; The Storm—Fantasie, Lemmens; Nuptial Song, Dubois; Professional Wedding March, H. R. Bird; Vorspiel to Lohengrin, Pilgrims Chorus from Tannhäuser (arranged by Mr. Eddy), Wagner; Grand Solemn March, Henry Smart.

CORRESPONDENCE.

FINGER TRAINING.

(*To the Editor of the Organ Word.*)

DEAR SIR,—I find the cost of the "Technicon" is given in this week's issue of the "Musical World." Would you kindly give the price of, and agents for "Mr. Smith's Apparatus," particulars of which have appeared in your columns.—Yours truly,

J. J. B.

[In reply, no information regarding Mr. Smith's Apparatus is at hand. That gentleman is, or was recently, residing at Oporto, and as far as the writer is aware, no final arrangements have as yet been made for the sale of his hand training apparatus.]

NOTES.

Mr George Ashdown Audsley is writing a "Handbook" on the organ, which aims at being both comprehensive and practical. The appointment and construction of church, concert-room, and chamber organs will be fully dealt with. Information respecting the latest improvements in the science, and directions as to the construction of all parts of the mechanism and pipe-work will find a place in this work; such subjects as voicing, regulating, and tuning not being overlooked. The volume will be fully illustrated. There is to be a large paper edition of three hundred copies. Messrs. Sampson Low and Company are now entering subscribers names.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next (New Year's Day), the Library will be closed and will not be re-opened until January 22.

January 8—F.C.O., Examination (Paper work). Jan. 9—F.C.O., Examination (Organ Playing). January 10—F.C.O., Examination (Organ Playing). January 11—Diploma Distribution. January 15—A.C.O., Examination (Paper work). January 16—A.C.O., Examination (Organ Playing). January 17—A.C.O., Examination (Organ Playing). January 18—Diploma Distribution. February 5—Dr. F. J. Sawyer, F.C.O., will read a paper on "The History of the Theory of Harmony." March 5—Lecture. April 2—Lecture. April 29—Annual College Dinner. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ Playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ Playing). July 26—Diploma Distribution. July 30—Annual General Meeting.

Candidates for the forthcoming Examination should send in their names on or before January 1.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Great Russell Street, Bloomsbury.

THE FUTURE OF BAYREUTH.

The "Kölnische Zeitung" recently printed two articles in which, after discussing with great ability and impartiality the merits and defects of the late performances at Bayreuth, the writer goes on to say :—

It is all very well for Wagnerites to dismiss as insignificant trivialities the strictures we have felt ourselves compelled to make in the former section of this essay. As such they, perhaps, may be regarded so long as the general efficiency of the Bayreuth representation is not destroyed; but a clear and unbiassed understanding will discern in the deficiencies pointed out symptoms of degeneration which, if allowed to continue unchecked, are destined to increase to an unlimited extent. The crevice through which a single drop of water finds its way into a hitherto wind and watertight building will serve for other drops to percolate, and if, happily, up to the present so large an amount of artistic intelligence and artistic capability have successfully co-operated to exclude inartistic influences, so, on the other hand, it is undeniable that such influence is actively at work, and in a quarter, too, which all friends of Wagner will personally find it difficult to counteract. And yet it is this very influence that imperils the permanent maintenance of the Bayreuth enterprise.

Mulier taceat in ecclesia. It behoves Madame Wagner, who at present plays a predominant part in the circle of the Bayreuth artists, in the interest of the cause which to us, no less than to her, is a sacred one, to content herself with a consultative position, and to entrust the artistic organisation of the Festival plays exclusively to those recognised authorities who cherish with equal loyalty, though with greater technical knowledge of artistic details, the genuine tradition of Wagner's exalted ideal.

But, if by the bringing together of such authorities an undoubtedly essential and important step shall have been taken in furtherance of the Bayreuth Festivals, that alone will not suffice. There are two directions in which the present state of things requires amendment, viz., as regards the constitution of the *personnel* of the artists and as regards the business administration of the Festivals. To deal with the latter first, no one will refuse to bear witness to the enormous and ever increasing burden that is placed upon the shoulders of Herr Commercienrath Gross in Bayreuth; and one can hardly complain if, in view of the overwhelming and protracted labour, not unaccompanied, probably, with all kinds of annoyance and vexation which each performance must entail, he should, from his own standpoint, oppose an annual repetition of the performances. But is it right that an artistic undertaking should be made dependant upon the leisure of a man of business? The Bayreuth Festivals ought, in the interests of art, to take place annually in order that the general public may be ever and anon stimulated to put its foot down upon the heedlessness and mismanagement which still prevails in the greater number of our Court and municipal theatres and for which indeed the directors of such theatres are not always to be held responsible. The example of Bayreuth, in spite of everything, serves, at any rate, to open the eyes of the public to the claims which, even under ordinary theatrical management, it is entitled to make—claims which are, if at all, only to a very limited degree recognised. To purify and elevate the artistic sense of the public is indeed one of the principal tasks which Bayreuth is called upon to fulfil, and it is devoutly to be wished that the Festivals shall as frequently and as regularly as possible exert their power over the public at large. To this end should be established a paid bureau to which should be allotted the whole of the business administration and which should be entirely confined to that object.

Infinitely more difficult is the solution of the other question; viz., how to provide artists for the yearly festivals. Everyone knows that, up to the present, the performances have been maintained solely through the unexampled self-abnegation of the co-operating artists. After fatiguing labours at their respective theatres the Bayreuth artists disdain the enjoyment of a vacation in order to give themselves up to fresh exertions in pursuit of the Bayreuth art-ideal.

Gudehus and Van Dyck represented eight times in the course of four weeks "Walther Stolzing," and "Parsifal" respectively. Such labours exhibit exceptional enthusiasm for, and loyalty to, Art; and it is not improbable that these qualities will continue to be manifested by all concerned, if the performances are annually given. Apart, however, from such artistic reasons, which are extrinsic, there are intrinsic grounds which render it necessary that that conception of the representation should be attained with which Wagner so long busied himself, and the realisation of which, inexorable death denied to him; that is to say, the foundation of a school in and for Bayreuth. Wagner assuredly regarded the festivals themselves as training schools for the formation of style, and was little disposed to increase the number of existing High Schools and Conservatoires by the addition of a new one. But he also anticipated that illustrious professionals would be attracted to Bayreuth in order to equip with adequate technical training in every branch that young band of artists which, according to his expectation, would collect themselves around him. Wagner's view had, and still has, its full justification, having regard to the fact that the great State Conservatoires have in general assumed a hostile, or at least, an apathetic attitude towards the Wagner art-ideal, and that therefore the art material moulded in these schools has not answered to the demands which must be made upon the capabilities of those who take part in the Bayreuth festivals.

Especially is this the case as regards pronunciation and singing. Bayreuth requires training different from that which in general is supplied by Conservatoires, still persistently clinging, as they mostly do, to the ideal of rhe so-called Italian method. It is true that the great Italian vocalists of earlier times had their own method of singing—a product of the Italian language and opera; and so long as this method of singing keeps in view the production of a noble cultured melodious tone, pure intonation, brilliant techniqne, and a tasteful delivery, so long will its claims be incontestably admitted. But the German method of singing differs in all its essentials from that of the Italian to as great an extent as the German language differs from that of our southern allies, or Italian music from that of Beethoven and Wagner. In the one case, mere beauty of tone, in the other depth of feeling and truth of expression are the salient features. If art-students whose bent is the stage were in possession of that which the Italian School of singing can teach, they would supply, at any rate, material which might when worked up become available for the German and in particular the Wagner style; but then, how pitiably few students have perseverance enough to acquire a thorough grounding in music and the technicalities of vocalisation. Our chefs d'orchestre could a tale unfold of the lack of training among singers male and female, and of those budding artists who, having learnt next to nothing of singing, but being endowed by nature with stately forms and powerful lungs, dub themselves, by predilection, "Wagner Singers," in the belief that Wagner's music calls for vigorous voice-power but no training in singing. With these untrained Lohengrins and Siegmunds, these unmusical Brünnhildes, the German Opera Stage is glutted, and for this evil the sole remedy lies in a school such as Wagner himself contemplated. In Bayreuth, whilst being taught German singing together with an artistic manipulation of the German tongue, the students of the master-works of the classic and the romantic schools might be initiated into the mysteries of the pure method; and, from thence, might be sent forth young chefs d'orchestre, singers male and female, as apostles of true art-culture to every town in which was set apart a locale for the pursuit of musical art. Bayreuth itself would derive no small advantage from such a school. It could train not only its own soloists—and how requisite this is this year's performances have sufficiently demonstrated—but also its choristers; and its representations would be independent of the goodwill of artists who are engaged upon other stages, and of "Intendanten" and Theatre directors who are in a position to refuse to artists of their troupes the necessary permission for taking part in the Bayreuth Festival. That the representations would gain in artistic merit if a single method of singing and interpretation were adopted can hardly be contested; and there would then, at least, be one locale in Germany where the German might hear his mother-tongue spoken in all its purity. The mixture of lingual peculiarities with which one meets on every German stage was also noticeable in Bayreuth, and yet no one was there to insist upon the supreme importance that should be attached to correct pronunciation in Wagnerian declamation. Strange it is what a different criterion is set up for judging the capacity of the artists in the orchestra and that of the performers on the stage. Of the gentlemen of the orchestra it is required that in addition to adequate intelligence and musical training they shall possess in a high degree technical dexterity, and that they should have studied the work sufficiently long to have realised as nearly as possible the intentions of the composer. How different is it with regard to the stage, where imperfectly trained singers are tolerated without question, on account, perhaps, of their fine stage presence or the beauty of their voices. As little, however, does an excellent Stradivarius serve its possessor who has never learnt to play the violin, as a beautiful voice alone contributes to raise a singer to the rank of a genuine artist. In Bayreuth, though, it seemed, as already observed, that people were of a different mind, as regards at least particular personages, unfortunately to the disadvantage of the representations; and it is for this reason incumbent that attention should be distinctly drawn to the shortcoming and its removal demanded.

It may be objected that the costliness of establishing a school at Bayreuth renders such a proposal unfeasible. But the cost might be essentially lessened if the example were followed which the State has furnished in the case of certain institutions whereby artists resorting to the School might be bound by way of recoupment to take part for a certain specified time in the Festivals. Besides, for the foundation of this institution a portion of the reserve fund might be employed, which at present amounts in all to about £10,000, and would bear, in an artistic sense, heavy interest if it were dealt with in the manner indicated instead of lying as securities in the banker's safe. It is further possible that the right to make such proposals may be called in question, since, as a matter of fact, the Bayreuth Festivals are solely the business of the Wagner Family. To such a contention no argument could legitimately be advanced, unless, indeed, it be that by adopting that attitude the national significance of Bayreuth falls to the ground, and that thenceforth one would be justified in regarding the Festivals as simply and solely business speculations, differing only from those of other summer theatres in importance, price of seats, period over which the performances are spread, superiority of representations, and the small number of works produced. Let us hope that the day may never come when the business shall be preferred to the artistic interests of the Festivals. Bayreuth ought, in the interests of our art, never to give up its leading position as a model to be zealously followed until Richard Wagner's ideal of a complete regeneration of German opera has been accomplished. The leading circles in Bayreuth however will be compelled to decide upon a modification of the existing management if they wish to maintain Bayreuth as a sanctuary for the German people and for German Art. It would be sad indeed for this noble artistic growth, if after a spring so full of promise there should no longer be in store a blissful summer, but, in its stead, a premature autumn—the winter would then indeed be not far off.

MUSIC A DEVELOPMENT OF SPEECH

BY G. W. L. MARSHALL-HALL.

(Concluded from page 959.)

Shakespeare's grandest speeches set to music by another Shakespeare, would gain a trifold power (supposing, of course, that the audience were trained in music as they are in the use of words). For even after a life-long acquaintance with language, many, indeed, the majority, are only to a very slight degree affected by its roundabout way of appealing to the emotions. A fine actor, by passionately ejaculating "Oh!" will arouse more emotion in most people than the reading of Shakespeare's finest words. Goethe says "The worth of art appears most eminent in music, since it requires no material, no subject-matter, whose effect must be deducted; it is wholly form and power, and it raises and ennobles whatever it expresses," and, as usual, he pierces to the heart of the matter. No brain-work is required in listening understandingly to music; without thinking or imagining, the hearer is made to *feel*; attracted and held by the sensual pleasure attendant on its performance, his emotions are, as it were, in spite of himself, elevated and purified.

It is most natural that, just as language divested of its emotional power, appeals merely to the reason; so, divested of its thought, it should appeal altogether to the emotions. Language through words stirs the intellect, through music arouses the emotions. The emotions are the noblest part of man.

My contention is then (1):—That musical sound as an expressor of the emotions occurred primarily in speech. Melody becomes first perceptible in the inflections of the human voice under the influence of emotion; musical rhythm in the construction of words and sentences. (2.) That these inflections and rhythms have been separated from actual words (even as written words are separated from musical sounds), and gradually developed into their present capability of reproducing emotion—into distinct figures, rhythms, harmonies, forming a definite emotional language of their own, separate from, and yet traceable back to speech, in which the *germs* of every musical figure may be detected by a practised observer.

Many people there are to whom music as tone-poetry is merely a sensual delight, with little or no moral influence or meaning. Yet these same persons, impelled by their various emotions, hourly extemporise and utter, in the guise of speech, melodies, rhythms, and all that is deepest in tone-poetry. Were these to form a habit of noticing in themselves and others the inflections of voice, the rhythms and pauses, peculiar to each emotion, and of comparing these with the inflections or melodies of musical phrases, these latter would soon become comprehensible, and invested with a living interest. Not but that we must remember that what in music is heard as *distinct* melody and rhythm, can only be found in speech as a *tendency* towards these. To assign to every musical phrase its emotional parallel in words would be impossible, for whereas words are finite in their capabilitity of expression, music is infinite. As before said music adds to words the emotional meaning which these lacked. We endeavour to give a definite form to emotion by the use of words, then by adding voice-inflections to convey even more nearly to the hearer what is agitating within us. Each inflection has for all a definite meaning, differing only in intensity. So in music, the great tone-poets, to indicate a certain *genus* of emotion, employ a certain *genus* of melody. It is impossible, save in a few exceptional cases, to compare music with speech otherwise than generically.

If I were asked how a certain musical passage were derived from speech, I should sing the passage; fix the intervals of melody and *general idea* of rhythm firmly in my mind; then, using the speaking voice, inflect it in the *same sort of manner*, but without the same exactitude of interval. Having thus mastered the *genus* of emotion implied by this *genus* of voice-inflections, I should endeavour to find words which would fitly interpret this emotion—a process requiring considerable mastery of word-language. So well acquainted are we with the meaning of voice-inflections in speech, that it will be very easy in this manner to obtain a very definite insight into the composer's mind and aim—always supposing he had such!

Speech is but a subtle association of rhythms and tones, each such association depicting a certain emotion. Music is but a perfecting of these means of expression, and makes the inflection more distinct, the rhythm more marked, and both therefore more comprehensible. From the worm is produced a man—a mind; from a sigh, a "Tristan and Isolde" prelude.

LETTERS UPON THE POETRY AND MUSIC OF THE ITALIAN OPERA."*

LETTER IX. *(concluded.)*

But the imitation of which music is capable is not stinted to such positive resemblances as those now cited; general ideas of hugeness and immensity, of lightness and elegance, of operations that are performed with difficulty or with facility, of order, of confusion, of exertion, of repose, of energy, of debility, of similarity, of discrepancy, of union, of incompatibility, and many more, may be clearly conveyed by different qualities, modifications, arrangements, rhythm, and combinations of musical sounds. With respect to the more distant and obscure analogies, such as that to cold, light, darkness, pain, and the like, as, to those who are less sensible of the effects of music, they may seem to originate rather in the enthusiasm of the hearer than in any reality in the art, I shall not insist on them.

I hope, upon the whole, your Lordship will agree with me that it is evident that there are sufficient grounds to go upon to justify the attempt of imitative music as distinct from passionate; and that the introduction of airs of this last kind must, in consequence of the variety they give, tend to beautify the whole, and render it more complete. I must confess, however, that I have often seen them used too frequently in the same piece; and that the effect of them can never be completely fine when they are not dictated by, and accompanied throughout with some sentiment or passion of the speaker.

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* "By the late Mr. John Brown, painter. Edinburgh, 1789."

The image of the oak itself on the high cliffs, the raging of the winds, and the dignity of the sentiment in the speaker, all conspire to produce the same effect of grandeur. But I have seen airs in which the subject of the passionate part was different from that of the imitative, so contrived, as to keep each most distinctly separate from the other, whilst, at the same time, the union of both made one beautiful whole. Handel, in his Oratorio of Acis and Galatea, has produced a master-stroke of this kind. Galatea, addressing herself to the birds that are supposed to be singing around her, says: there is no comparison made; the imitative part is only suggested by the sense, and the composer has taken the hint in adapting the music to it, and has indeed done it with the utmost propriety as well as ingenuity. It is plain, in this air, that, if the imitation of any thing is to be at all attempted, it must be that of the warbling choir; and it is as plain, that the passionate expression of the speaker has not even the most distant relation to the singing of birds; to have set the voice a singing, in imitation of the birds, or, whilst the voice sang the passionate part, to have made the birds sing either in unison, or in direct harmony, with the voice, would have been each equally absurd. It would seem, indeed, at first sight, almost impossible to reconcile two things so different; yet this great genius, by confining each part to its proper province, has so artfully managed the composition, that, whilst the vocal part most feelingly speaks the passion, a little flagellet from the orchestra carries on, throughout, the delightful warbling of the choir, and though perfectly different in sound, melody, and rhythm, from the notes sung by the voice, instead of distracting the attention from it, or confounding the expression, serves to add new beauty and grace to the effect; just as your Lordship may conceive a naked figure so veiled with some light and transparent vestment floating to the wind, as at once completely to reveal the figure, and, by its undulating folds, add new charms both to the motion and the form. Nothing can put in a stronger light the discrimination which I before made to your Lordship, of the passionate and imitative powers of music, than the above mentioned air, or more clearly evince the propriety of assigning the first to the voice alone, and on confining the instruments to the other only. This principle, indeed, long before it was perhaps ever thought of, either by philosophers or composers, must have been generally felt; and even the powers of the great Handel could not compensate its violation in composition; for, in the very same opera, a little after, when Galaltea is made to convert Acis into a stream, and, after the symphony has made a fine imitation of the winding of the stream through the vale, he makes Galatea repeat it with her voice; and, though the music of the air be, in other respects, beautiful in the extreme, yet I do not believe it was ever performed without appearing tedious, even to those who never dreamed of this principle; and, to those who were acquainted with it, at once tedious and absurd.

In the first example I gave your Lordship of these airs of imitation, the comparison is itself the subject, and the nature of the sentiment coinciding perfectly with it, only serves to increase, perhaps, the general pathos, without forming, in any degree, a separate subject. The second contains plainly a double subject, contrived with wonderful art to go on together, to set off each other, and to form one beautiful whole. There is still a third kind of these airs, that holds a middle place between those two, in which, there being no express comparison, the imitative part, as in the last, is only suggested by the words, but being, as in the first, of the same quality, as it were, with the sentiment, does not make the immediate subject of the music, but is kept subordinate to the expression of the passion or sentiment.

As the comparisons which make the subject of these airs, or, as the objects of which they only suggest the imitation, may be sublime, elegant, gay, boisterous, &c., so they may severally have a relation to some one or other of the classes before mentioned the *portamento*, the *cantabile*, the *mezzo carattere*, and the different divisions of the *aria parlante*,—and, of consequence, may be referred to them; the division which I have made of music into passionate and imitative being rather of a philosophical kind, whilst that by which the Italians have formed the different classes of their airs originates, as I have said, in circumstances of practice only. So just is their division, that to give a distinct idea of any of these airs, we must say it is an air of imitation of the *portamento* style, or of the *cantabile*, &c.

THE END.

Concerts.

SATURDAY POPULAR CONCERTS

Last Saturday's programme included four numbers only:—Schubert's Quartet in A minor, Op. 29, played by Madame Neruda, MM. Ries, Straus, and Piatti; Mendelssohn's best-known Prelude and Fugue in E minor; Brahms' "Gipsy Songs," and Beethoven's 'Cello Sonata in A major, Op. 69. In the last three numbers, Miss Fanny Davies took a highly important, even when not a very conspicuous, part. Her accompaniment of the "Gipsy Songs" was delightful in its combined delicacy and brightness; and the quartet of singers (the same as on former occasions) left nothing to be desired. Indeed they sang as if they were in love with their theme; and the audience, being evidently in love with it too (for these songs have caught the popular fancy with unusual rapidity) the enthusiasm and pleasure in the performance was irresistible. No. 7 is a gem of part-writing—perhaps the most tenderly harmonised theme that Brahms has ever penned.

Miss Fanny Davies's reading of the Fugue was clear and straightforward. An encore piece was steadily refused, and wisely, considering the pianistic work still to be done.

In the 'Cello Sonata, Miss Davies again sustained her part with admirable ability and tact. It would be well if all young pianists would learn from her to obtain their effects by simple, healthy means, the absence of self consciousness, and the avoidance of exaggeration of every kind.

A word of praise is especially due to the performance of the finale in Schubert's Quartet; the quiet grace with which the movement was given, avoided the—to say the least—bucolic effect that is often obtained. The minuet is one of the most characteristic of all Schubert's movements; perhaps this, with the minuet in the pianoforte sonata in C minor (No. 8), stands at the head of all Schubert's writings for genuine, purely subjective Schubertism—if the expression may be allowed.

ROYAL ACADEMY OF MUSIC.

The last Students' Concert (Orchestral) of the year, was given at St. James' Hall on the 21st inst. The programme was long, and not altogether either well-chosen or well-arranged. It opened with Purcell's Jubilate, an interesting work, which shows in parts, especially in the concluding doxology, what a dangerous rival Handel might have had, if our great composer had not been so prematurely cut off. But justice is hardly done to the work, when it is sung by a choir in which the female voices outnumber the male, in the proportion of about 4 to 1. And we should wish to believe that some of the soloists were not the best that the Royal Academy could provide. It would try the patience of our readers almost as severely as the length of the programme tried that of the listeners, were we to enumerate all the eleven numbers which followed Purcell's work, but we must protest against the placing of two movements from Raff's Piano Concerto in C minor at the very end of the concert, when a great portion of the audience had left. These pieces were very well played by Miss Rose Meyer, whom we shall hope to hear again under more favourable circumstances. The only composition by a student produced on this occasion was a March for Orchestra by Miss Ethel Boyce, clever and spirited, but somewhat fidgety, both in orchestration and treatment. We may also make favourable mention of the performance of Miss Ethel Barnard in Mendelssohn's "Infelice," of Mr. Clement Hann in Bruch's "Kol Nidrei," and of Mr. Wilby in Mackenzie's Violin Concerto. The Royal Academy is unquestionably doing good work, but we hope that on the next occasion it will be found possible to exhibit the results in a more condensed form.

THE ROYAL AMATEUR ORCHESTRAL SOCIETY.

The first smoking concert of the season, which took place at Princes' Hall on the 20th, was graced by the presence of the Prince of Wales and a host of literary, artistic, and social celebrities, and was in consequence a very brilliant affair. The smoking concert has of late excited misgivings among music lovers, on account of the difficulty which some minds seem to find in distinguishing through the haze of tobacco smoke the line which divides the concert-room from the music-hall. Happily, the society over which Mr. Mount presides remains faithful to higher ideals. The programme on this occasion was admirably chosen; it was neither heavy nor frivolous, and variety was a conspicuous item in the bill of fare, while its interpretation was quite worthy of the reputation of the society. There is probably no amateur orchestra in Europe which could have given so good an account of itself in the works presented. These included *inter alia* the Overture to "Masaniello;" Weber's "Invitation" as scored by Berlioz; a Slavonic Rhapsody by Dvorak; two charming pieces by Bizet and Gillet for strings only; and the Hungarian March from Berliozs' "Faust." Herr Emil Bach gave a masterly rendering of Liszt's Hungarian Fantasia; and Mr. Dalgety Henderson and Mr. Max Heinrich were greatly applauded for their artistic interpretation of songs by Shield, Jensen, Schumann, Schubert and Balfe.

MISCELLANEOUS CONCERTS.

Anerley Musical Society.—This society gave the first concert of their seventh season on Wednesday 19 inst, at the Vestry Hall, the principal item of the programme being Gaul's Cantata "Joan of Arc." The soloists in this were Miss Annie Swinfen, Mr. Lawrence Fryer, and Mr. R. C. Medcroft, who all acquitted themselves well throughout. The work was evidently a favourite with the choir, who entered with spirit into their task and, under the watchful care of their conductor, gave the various choruses with capital effect. The small orchestra of the Society, led by Mr. Allan Campbell, gave valuable aid, as did also Miss Annie Gruzslier, the hon. accompanist, who was at the piano. The second part of the programme included various songs, part-songs, and instrumental solos, the most striking feature being a brilliant performance by Miss Gruzslier of Mendelssohn's "Capriccio No. 1, Op. 33," for which she was twice recalled. The concert was under the able direction of Mr. Chas. H. Cellier, who has been associated with the Society as conductor from its commencement.

Hampstead.—The third of the Hampstead Popular Concerts of chamber music took place at the Vestry Hall, Haverstock Hill, last Friday. Messrs Ludwig, Collins, A. Gibson, and Whitehouse were the quartet, Mr. Dannreuther, the pianist, Miss Gomes, the vocalist, and Mr. Wilfred Bendall, the accompanist. The concert opened with Schumann's Quartet in F, Op. 41, No. 2, and closed with Brahms's Pianoforte Trio in C minor, Op. 101. The fire, originality and finei magination of the latter were beautifully felt and rendered by Messrs Dannreuther, Ludwig and Whitehouse. In Schumann's quartet the performers were occasionally, we thought, a little hurried and uncertain in time, perhaps from imperfect rehearsal; in such movements as the scherzo of this work which the strong accent on the 6th quaver of the bar and other circumstances combine to make a prolonged instance of "cross accent," the most absolute strictness of time is necessary and will not seem pedantic. The "quasi variazioni" movement was played with the greatest delicacy of tone and phrasing. Messrs. Ludwig and Gibson gave Spohr's duet for two violins in D, Op. 67, 2, with a finished skill and freshness of feeling which were very heartily acknowledged by the audience. Encores are by no means of constant occurrence at the Hampstead concerts, but on this occasion the players were induced to repeat the Larghetto. If Mr. Dannreuther's performance of Bach's Chromatic Fantasia and Fugue was less warmly received, the explanation is that the work was less generally understood. It was a powerful and masterly rendering. Miss Gomes has a voice which it is now superfluous to praise; its ease, strength and penetrating beauty of tone were admired here as they have been elsewhere. In Franz's song "Widmung," everything that is most attractive about her singing appeared; but she has something to learn in general musical culture, as her accompanist probably thought during the singing of "Er ist gekommen."

PROVINCIAL.

Leeds, December 24.

The last important musical event of the year in Leeds has been the annual performance of Handel's "Messiah" by the Leeds Philharmonic Society, which took place on the 19th, when a remarkably fine rendering of this familiar work—perhaps more familiar in the West Riding of Yorkshire than in any other part of the world—was given under the direction of the society's conductor, Mr. Alfred Broughton, who, by the way, has just been elected to the responsible post of chorus-master to the Leeds Festival. Madame Albani, Miss Hilda Wilson, Messrs. Edward Lloyd and Norman Salmond were the principals. All four did their work well, but we cannot refrain from particularising Miss Wilson's admirable efforts, which were characterised by that reticence which marks the true artist. The chorus never did better than on this occasion, and the freshness, brightness, and precision of their singing deserved the highest praise.

The musical profession in Leeds has sustained a severe loss in the death, at the early age of 28, of Mr. Whewall Bowling, the principal of the Yorkshire College of Music. Mr. Bowling, who came of a musical family, well known in Yorkshire, was an able organist and pianist, and a most conscientious teacher, but it is as a composer that he appeared to the greatest advantage, his works, though neither numerous nor on a large scale, being marked by a finish and refinement which raised them far above the average level. Mr. Bowling was on a visit to the Engadine for the benefit of his health when he met with the accident which caused his death. He was skating on a lake near the hotel at which he was staying, when one of the party fell through the ice, and it was in attempting a rescue that Mr. Bowling was drowned. He was a modest and unassuming man, best appreciated by those who knew him intimately, and the news of his untimely end has caused great trouble to his many friends, and called forth feelings of warm sympathy for his mother and sisters, with whom he lived.

Manchester, December 24.

Sir Charles Hallé, who is naturally very much *en évidence* here during the musical season, gave another recital in connection with the Gentlemen's Concerts on Monday, December 17. He hardly played as well as he usually does; frequently during the afternoon his touch was markedly hard and unsympathetic, and once or twice his customary precision was at fault This was chiefly noticeable during the first part of the programme, which included a Sonata in G major, by Clementi, a learned and polished work, though heartless enough, Handel's G minor suite, and Hummel's Rondo Scherzando in E flat, Op. 11. In the second half, however, he almost completely atoned for any discontent he might have aroused by a really fine performance of the "Sonata Appassionata"—nothing makes Sir Charles so enthusiastic as a work of Beethoven. A copious selection from Schumann's "Carnival" concluded what was, in spite of a few drawbacks, a very interesting recital. To judge from the multitudinous performances of the "Messiah" which are being given in Manchester and the neighbourhood, there is no immediate danger of the national passion for oratorio becoming extinct. When we say that for the next few days Handel's oratorio will prove a very formidable competitor with the pantomimes that are just now starting on their wearisome two months' course, no further testimony to the superlative attractiveness of the work is needed. The two presentations given by Sir Charles Hallé (December 20 and 21) have been so far presumably the best, and are likely to remain so. It goes without saying that on each occasion the hall was filled to overflowing by an enthusiastic audience. Concerning the performances it is unnecessary to say much. Both the band and the chorus acquitted themselves admirably, as they always do, when the "Messiah" is in question. The artists were, with one exception, those to whom we are so well accustomed, Mr. Santley, as usual, the favourite *par excellence*, though Miss Anna Williams and Mr. Lloyd were the recipients of an ovation which their fine singing entirely justified. Madame Belle Cole, the new American contralto, made her first appearance in Manchester at these two concerts. We hope to have an opportunity before long of speaking at length concerning the merits of this lady, who is undoubtedly an important addition to the ranks of our contralti; in the meantime we may say that she created a very favourable impression, which towards the close of the performance culminated in enthusiasm.

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